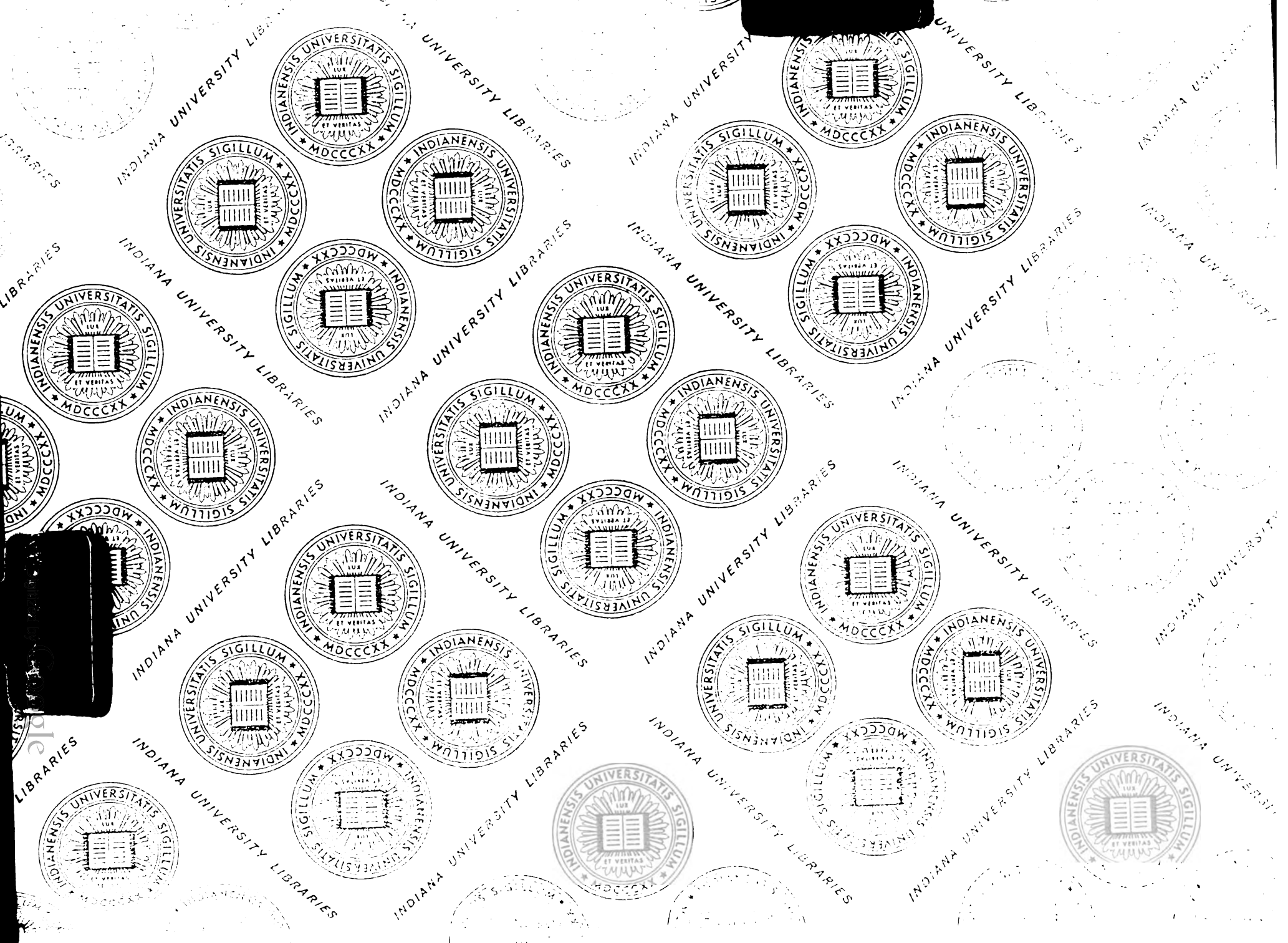
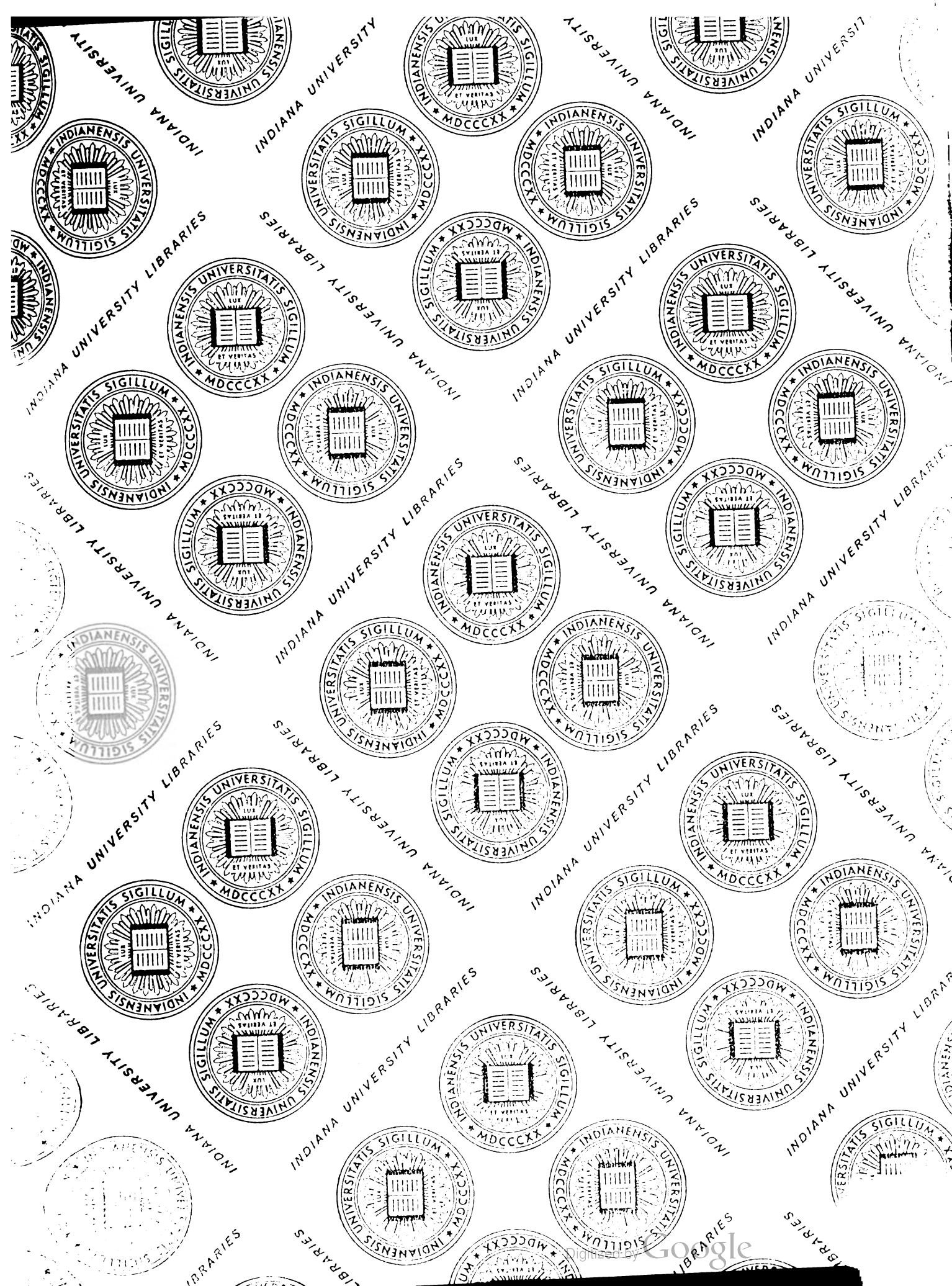

INDIANA UNIVERSITY LIBRARIES



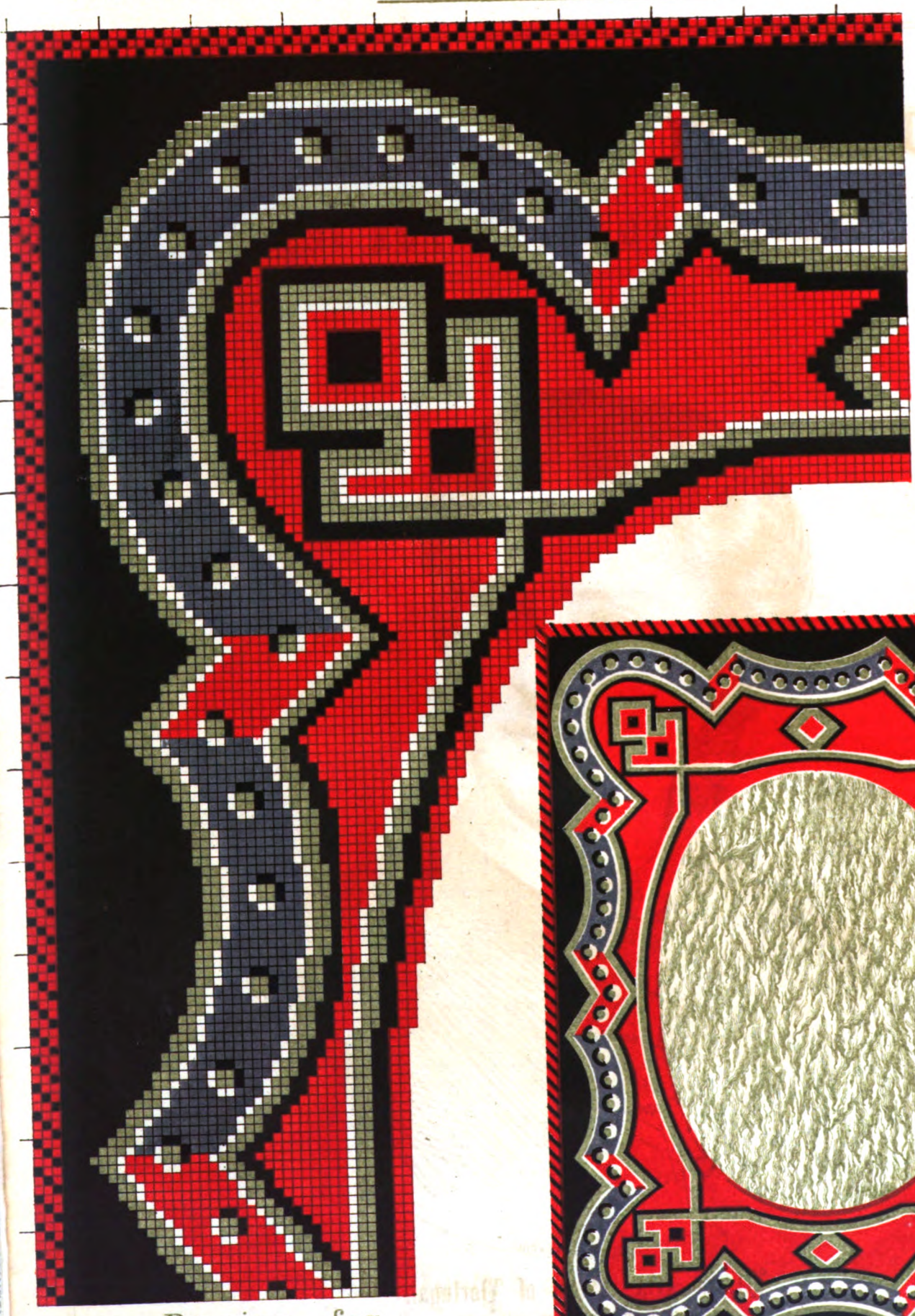
Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google



Design for
WRITING TABLE OR PIANO RUG.

A. COATES IMP. NOTTINGHAM.

Digitized by Google

THE ILLUSTRATED

QUEEN ALMANAC

AND

LADY'S CALENDAR FOR 1866.

INDIANA UNIVERSITY
LIBRARIES
BLOOMINGTON

AY
756
I4
1866-
1876

Maria Pia, Queen of Portugal.

(DAUGHTER OF KING VICTOR EMMANUEL.)

Digitized by Google

The Lady's Work-table.

INTRODUCTION.

COMPLAINTS are frequently to be heard that railroads are the greatest enemies to needlework. Instead of staying at home, as in former days, bending over the tapestry-frame or the lace-pillow, ladies are, in these days, apt to prefer travelling about the world, visiting foreign countries, and making acquaintance with other peoples. To a great extent this charge is true; but if the monster pieces of work, such as tapestries, which help us to read the pages of history, and cunningly wrought laces, which are still used to adorn many churches, are no longer worked as labours of love, on the other hand, there is greater variety of handiwork. Ladies employ their spare hours in carving and fretwork; lace-making is a most fashionable work; *guipure d'art* finds many admirers and many producers; braiding, *appliqué*, tatting, embroidery, knitting, netting, and crochet, are all more or less practised. The Russian embroidery, worked on cambric with fine black silk, is one of the favourite pastimes of the neat-fingered; and the illuminating of texts, and of albums in which crests and monograms are collected and mounted, show that the paint-brush and pencil, although to some extent mechanically employed, are not idle. So far as space permitted, we have given designs for several varieties of work, full instructions for that popular employment, fretwork, and some useful hints in mending and making fishing-nets.

Description of Coloured Pattern.

Writing Table or Piano Rug.

THIS DESIGN is appropriate for either of the above elegant and useful articles, and has been arranged with every consideration for facility of working.

Only five colours are required for it, and all are so distinctly shown, that even in the darkest days of the season it may be taken up as a pastime when other works have to be laid aside; it will also be found a particularly agreeable pattern to copy by lamplight. When the needlework is completed a centre of rough white lambskin is to be inserted. We have ascertained from a West-end furrier that the rug may be made up, and the skin furnished, for about 15*s*. The black and scarlet edge on the Berlin pattern may be worked or not, according to taste; but if it be *not* worked, a black and scarlet cord must be sewn round the edge of the rug when finished, beyond which, if expense be no object, a white fur fringe, of two inches wide, would be a decided improvement.

The pattern should be worked on a canvas of ten stitches to the inch; the wool should be double Berlin.

The materials requisite are as follows:—Seven-eighths of Penelope canvas of *full* 21 inches wide; 2oz. black wool; 2oz. scarlet; 1oz. stone-colour; 1½oz. violet; ½oz. white.

One quarter of the rug is shown in the pattern. The entire size, if worked according to our directions, will be 28 inches by 20.

An error has been made in colouring the miniature design by introducing more spots in the border than there are in the working pattern. As the latter is correct, we have to request the worker to copy it faithfully, without paying any regard to the miniature.

1. Crochet D'Oyley or Headdress.

By Mlle. Riego de la Branchardiere.

MATERIALS.—For D'Oyley, Toilet Cushion, &c., use Walter Evans and Co.'s Boar's-head Crochet-cotton, No. 16, and Walker's Uncotopic Needle, No. 3½. For Headdress, Cotton No. 30, and Needle No. 4½.

The Spray of Thistles.

Commence with 30 chain, and for the

1*st Leaf*—Turn, miss 1, 15 plain, 6 treble, 2 plain, turn; work 1 chain to cross the stem, and up the other side, 2 plain (2 chain, 5 long, 2 chain, 1 plain, twice), 1 chain, 5 treble, 5 single, 1 chain; turn, and down the other side of the leaf, 5 single, 5 treble, 1 chain, 1 plain, 2 chain, 5 long, 2 chain, 1 plain, 2 chain, 3 long, and before finishing the leaf, work 21 chain for the

1*st Thistle*—Turn, miss 5, 1 single in the 6th stitch to form a round loop; turn, 1 chain to cross the stem.

1st round—Work 8 plain in the round loop, 1 chain to cross the stem.

2nd round—Work 2 treble in 1 stitch, join to the 3rd treble stitch of the 2nd side of the 1st leaf; (2 treble in 1 stitch, 4 times), and to form the top of the thistle, 13 chain, turn this chain to the right, and join to the last treble stitch, miss 1, and work 5 single on the 13 chain; (7 chain, join to the same treble stitch as before, miss 1, and work 5 single on the 7 chain, 3 times); (3 chain, miss 1, and 1 plain in the 1 chain between the bars of the thistle, 4 times); 3 chain, 5 single down the side of the thistle; and to finish the calyx (2 treble in one stitch, 4 times), 1 single, and down the stem, 2 single, 2 chain, 2 single, miss 2, 2 single, 2 chain, 4 single, and leaving 2 chain, work 33 chain, and for the

2*nd Leaf*—Turn, miss 1, 5 plain, 16 treble, 2 plain, turn, 1 chain to cross the stem, and up the other side, 2 plain, 2 chain, 1 long, join to the 5th treble stitch of the calyx of the thistle; 4 long, 2 chain, 1 plain, 2 chain, 5 long, join to the last 3 chain of the thistle; 2 chain, 1 plain, 1 chain, 5 treble, 5 single, 1 chain; turn, and on the other side, 5 single, 5 treble, 1 chain, 1 plain, 2 chain, 5 long, 2 chain, 1 plain, 2 chain, 3 long; and before finishing the leaf, make 16 chain for the

2*nd Thistle*—Work as the 1st Thistle, joining it to the 1st long stitch of the 2nd side of the 2nd leaf; when finished, work on the stem, 2 single, 2 chain, 2 single, miss 2, 3 single; and to finish the leaf, 1 single on the top of the last long stitch, 2 long, 2 chain, 2 plain; and on the stem, 9 plain, then 2 plain on the stem of the 1st Thistle; and to finish the 1st leaf, 1 single on the top of the last long stitch, 2 long, 2 chain, 2 plain; and on the stem, 2 plain, then 28 chain; and for the

3*rd Leaf*—Turn, miss 1, 5 plain, 16 treble, 2 plain; turn, work 1 chain to cross the stem, and up the other side, 2 plain, 2 chain, 3 long; then 7 chain, join to the 5th plain stitch of the stem of the 2nd leaf; work 17 chain for the

3*rd Thistle*—Turn, and for the calyx, miss 5, 1 single in the 6th stitch, 1 chain to cross the stem.

1st round—Work 8 plain in the round loop, 1 chain to cross the stem.

2nd round—(2 treble in one, twice), join to the last single stitch of the stem of the 2nd Thistle (2 treble in one, 3 times), 13 chain, join to the last treble stitch, miss 1, and work 5 single on the 13 chain; (7 chain, join to the treble stitch as before, miss 1, 5 single on the 7 chain, 3 times), join to the 5th treble stitch of the calyx of the second thistle; (3 chain, miss 1, and 1 plain in the 1 chain between the bars of the thistle, 4 times); 3 chain, and 5 single down the side, then (2 treble in one stitch, 4 times), 1 single, and down the stem, 2 single, miss 2, 2 single, 2 chain, 4 single; and on the 7 chain, 1 single, 2 chain, 2 single, miss 2, 2 single; and to finish the leaf, 1 single on the last long stitch, 2 long, 2 chain, 1 plain, 2 chain, 5 long; join to the 2 chain worked down the stem of the 3rd Thistle; 2 chain, 1 plain, 1 chain, 5 treble; join to the 7th treble stitch of the calyx of the 3rd Thistle; then 5 single, 1 chain, turn, and down the other side, 5 single, 5 treble, 1 chain, 1 plain (2 chain, 5 long, 2 chain, 1 plain, twice), then 1 plain, and down the stem, 3 plain, then down the centre stem, 3 plain. Fasten off.

Work 15 Sprigs more the same.

The Rose Sprig.

Make 51 chain, turn, and on the chain, miss 1, 1 single, 1 plain, 4 treble, 1 plain, 3 single, 1 plain, 4 treble, 1 plain, 2 single, 1 plain, 1 treble, 3 long, 1 treble, 1 plain, 1 single, 1 plain, 1 treble (2 long in one stitch, 3 times), 1 treble, 1 plain, 1 single, 1 plain, 1 treble (2 long in one, 3 times), 1 treble, 1 plain, 1 single, 1 plain, 1 treble, 1 long; turn the work on the wrong side, leaving 5 chain; then 4 chain, miss 8, 1 plain on the centre of the last 6 long, 4 chain, miss 10, 1 plain on the next 6 long, 4 chain, miss 9, 1 plain on the 3 long; turn back, 5 chain, miss 1, 1 plain in the 4 chain, 2 chain, join to the 13th stitch from the commencement—that is, the 2nd stitch of the 2nd 4 treble; then 3 chain, 1 plain in the same 4 chain as before, 5 chain, 1 plain as before (then in the next 4 chain, work 5 chain and 1 plain 3 times); 5 chain, 1 plain in the 3rd 4 chain, 2 chain; join to the 5th stitch from the commencement, then 3 chain, 1 plain in the 4 chain; 5 chain, 1 plain in the 4 chain; 1 single on the top of the last long stitch; and on the foundation chain, 2 long, 1 treble, 1 plain, 1 single, join to the 1st stitch of all, which will make it round; turn so as to work on the foundation chain, still keeping the work on the right side.

1st round—50 single all round the foundation chain, worked rather loose, so as not to draw it in.

2nd round—3 chain and 1 single, 33 times, working on the lower edge of the stitches of the 1st round, leaving the upper edge at the back; 1 chain and 1 plain, 17 times, on the lower edge as before.

3rd round—Work on the upper edge of the stitches of the 1st round, keeping the last round down in front under the thumb of the left hand, 5 single, 6 chain, miss 4, 2 plain, 7 chain, miss 2, 2 plain, 8 chain, miss 3, 2 plain, 7 chain, miss 2, 2 plain, 6 chain, miss 4, 4 single, 4 chain, 2 plain, 4 chain, 1 plain; then for the

1*st Small Leaf*—8 chain, turn, miss 1, 2 plain, 2 treble, 1 plain, 1 single, leaving 1 chain; then for the

2*nd Small Leaf*—9 chain, turn, miss 1, 2 plain, 3 treble, 1 plain, 2 single, 1 single on the 1 chain of the 1st leaf; and on the rose 1 plain (4 chain and 2 plain, 7 times), 4 chain, 1 single, on the 1st stitch of this round; and for

The Bud—17 chain, turn, miss 1, 1 single, 1 plain, 1 treble, 3 long, 1 treble, 1 plain; turn, 1 chain to cross the stem; and on the other side, 3 plain, join to the 5th 4 chain of the rose, counting from the small leaves, then 6 plain; and for the 1st *point*—4 chain, join to the 2nd treble stitch in the 2nd small leaf, miss 1, 3 single on the 4 chain, 1 single on the top of the last plain stitch, 1 single on the bud, 5 chain, 1 single in the same stitch as the last; and for the 2nd *point*—5 chain, turn, miss 1, 4 single; then on the bud, 7 plain, 1 single, and on the stem, 3 single; and for the

3*rd Small Leaf*—10 chain, turn, miss 1, 2 plain, 4 treble, 1 plain, 2 single, then 2 single on the stem; and for the

4*th Small Leaf*—6 chain, turn, miss 1, 1 plain, 2 treble, 1 plain, 1 single, then 3 single on the stem; and on the rose, 1 single, 4 chain, 2 plain.

4th round—In the 6 chain, work 9 treble, then 1 single between the 2 plain of last round; and in the 7 chain (1 treble, 9 long, 1 treble), 1 single as before; and in the 8 chain (1 treble, 11 long, 1 treble), then 1 single as before (1 treble, 9 long, 1 treble, in the 7 chain), 1 single as before; then 9 treble in the 6 chain, and on the 4 single, 1 single, 4 chain, miss 2, 1 single. Fasten off.

Work 7 Roses more the same.

The Joining Pattern.

1*st Shamrock*—Commence with 12 chain, turn, miss 4, 1 single, turn back (5 chain and 1 plain in the round loop, 3 times), turn back; (1 plain, 3 treble in the 5 chain, take one of the roses and join to the 4th stitch of the 2nd division of it, 3 treble and 1 plain in the same 5 chain as before); miss 1, 1 plain, 3 treble in the next 5 chain; and before finishing this shamrock, work 11 chain for the

2*nd Shamrock*—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 2 treble, join to the 2nd stitch of the 1st division of

Digitized by Google

the rose, 4 treble, 1 plain); miss 1 (1 plain, 3 treble, join to the point of the 4th small leaf, 3 treble, 1 plain); miss 1, 1 plain, 3 treble; then 12 chain for the

3rd Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the centre division of the last shamrock, 3 treble, 1 plain); miss 1 (1 plain, 6 treble, 1 plain), miss 1, 1 plain, 3 treble; then 14 chain for the

4th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 2nd division of the last shamrock, 3 treble, 1 plain); 2 chain, join to the point of the 3rd small leaf; then 10 chain for the

5th Shamrock—Turn, miss 4, 1 single, turn back (3 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 5th plain stitch of the bud, 3 treble, 1 plain); miss 1 (1 plain, 2 treble, join to the point of the bud, 4 treble, 1 plain); miss 1 (1 plain, 3 treble; take a thistle sprig, and join to the 2nd treble stitch of the third leaf of it, 3 treble, 1 plain), 7 single on the stem; then on the 4th shamrock (1 plain, 5 treble, join to the point of the thistle leaf, 1 treble, 1 plain); miss 1 (1 plain, 3 treble, join to the last 3 chain of the thistle, 3 treble, 1 plain); 5 single on the stem; then 10 chain for the

6th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 3rd 3 chain of the thistle, 3 treble and 1 plain); miss 1, 1 plain and 3 treble; then 8 chain for the

7th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 4th 3 chain of the 2nd thistle, 3 treble, 1 plain); miss 1 (1 plain, 6 treble, 1 plain); miss 1 (1 plain, 3 treble. Take a second thistle sprig, and join to the 2nd long stitch of the 1st leaf, 3 treble, 1 plain); 3 single on the stem; and to finish the 6th shamrock, 3 treble, 1 plain, miss 1 (1 plain, 3 treble, join to the 1st stitch of the sprig, 3 treble, 1 plain), 5 single on the stem, then 4 single on the 4 chain; and to finish the 3rd shamrock, 3 treble, 1 plain, work 4 single on the stem; then 15 chain for the

8th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the last division of the 3rd shamrock, 3 treble, 1 plain); miss 1 (1 plain, 3 treble, join to the last stitch of the thistle sprig, 3 treble, 1 plain); miss 1 (1 plain, 3 treble, join to the last long stitch of the thistle leaf, 3 treble, 1 plain); 5 single down the stem; then 9 chain for the

9th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the last long stitch of the 3rd division of the thistle leaf, 3 treble (1 plain); miss 1, 1 plain, 6 treble and 1 plain, twice); 4 single on the stem, 7 single down the centre stem; then ten chain for the

10th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 2nd stitch of the 7 single worked down the centre stem, 3 treble, 1 plain); miss 1 (1 plain, 2 treble, join to the last division of the 9th shamrock, 2 treble. Take another rose, join to the point of the 2nd small leaf of it, 2 treble, 1 plain); miss 1 (1 plain, 6 treble, 1 plain); then 5 single on the stem, 1 single on the centre stem; and to finish the 2nd shamrock, 3 treble, 1 plain, 6 single on the stem; and to finish the 1st shamrock, 3 treble, 1 plain; then 8 chain for the

11th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times); turn back (1 plain, 3 treble, join to the 3rd single stitch of the stem of the 2nd shamrock, 3 treble, 1 plain); miss 1 (1 plain, 2 treble, join to the 3rd division of the 10th shamrock, 2 treble, join to the point of the 1st small leaf, 2 treble, 1 plain); miss 1 (1 plain, 3 treble, 5 chain, join to the 6th stitch of the last division of the rose, miss 1, 2 single on the 5 chain). Take a third thistle sprig, and join to the last 3 chain of the 2nd thistle, 2 single, and on the shamrock, 3 treble, 1 plain; then 3 single on the stem, and on the 1st shamrock, 1 plain, 3 treble; join to the 1st 3 chain of the 2nd thistle, 3 treble, 1 plain; 6 single on the stem, join to the point of the 2rd thistle leaf; 1 single, and 1 single on the plain stitch between the 2nd and 3rd divisions of the rose; then on the 3rd division, work 8 single, 3 chain, join to the 3rd 3 chain of the 1st thistle; miss 1, 2 single on the 3 chain, 1 single on the rose. Fasten off.

Repeat from the commencement 3 times more, using two of the roses and three of the thistle sprigs each time: so that the work will be in four separate quarters, the other four thistle sprigs not yet being required.

Centre Star.

Commence with 6 chain, make it round.

1st round—Work 8 plain in the round loop.

2nd round—(5 chain and 1 plain, 8 times.)

3rd round—1 plain and 2 treble in the 5 chain, then 4 chain; 2 treble and 1 plain in the same 5 chain as before. Repeat 7 times more, then 3 single on the 1st stitches of the round.

4th round—1 plain, 1 treble and 1 long in the 4 chain, 1 chain; then take one of the quarters, and join to the last long stitch of the 3rd thistle leaf in the 3rd sprig; 1 chain, 1 long, 1 treble and 1 plain in the same 4 chain of the 3rd round as before; * 16 chain, turn, miss 8, 1 single to form a round loop; 1 chain to cross, then 3 plain in the round loop; join to the centre of the 2nd division of the thistle leaf, 3 plain in the round loop; then 12 chain for the

1st Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times in the round loop); turn back; 1 plain and 3 treble in the 5 chain, join to the 2nd treble stitch of the thistle leaf; 3 treble and 1 plain in the same 5 chain as before; and before finishing the leaf, work 10 chain for the

2nd Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times in the round loop); turn back; (1 plain, 3 treble, join to the point of the thistle leaf, 3 treble, 1 plain in the 5 chain); miss 1, and in the next 5 chain (1 plain, 1 treble, join to the last 3 chain of the 3rd thistle; 2 treble, join to the 6th stitch of the 4th division of the 2nd rose, 3 treble, 1 plain), miss 1 (1 plain, 6 treble, 1 plain); then 5 single down the stem, and in the next 5 chain of the 1st shamrock (1 plain, 6 treble, 1 plain); then 10 chain for the

3rd Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back; (1 plain, 3 treble, join to the last division of the 2nd shamrock, 3 treble, 1 plain); miss 1, and in the next 5 chain (1 plain, 3 treble, join to the centre of the 3rd division of the rose, 3 treble, 1 plain); miss 1 (1 plain, 6 treble and 1 plain), then 4 single down the stem, 9 chain, join to the last division of the 3rd shamrock; then 8 chain for the

4th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back; (1 plain, 3 treble, join to the 8th stitch of the 2nd division of the rose, 3 treble, 1 plain); miss 1, 1 plain, 3 treble; then 12 chain for the

5th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 4 treble, join to the 4th stitch of the 2nd division of the rose, 2 treble, 1 plain), then miss 1 (1 plain, 2 treble, join to the 9th stitch of the 1st division of the rose, 4 treble, 1 plain), miss 1, 1 plain, 3 treble; then 11 chain for the

6th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 2nd stitch of the 1st division of the rose, 3 treble, 1 plain), (miss 1, 1 plain, 6 treble and 1 plain, twice), 5 single on the stem, leaving 1 chain, then 9 chain, join to the 3rd division of the last shamrock; then 15 chain for the

7th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 2 treble, join to the 2nd division of the last shamrock, 2 treble, join to the point of the 4th small leaf, 2 treble, 1 plain), miss 1 (1 plain, 6 treble, 1 plain), miss 1, 1 plain, 3 treble; then 14 chain for the

8th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 2nd division of the last shamrock, 3 treble, 1 plain), 2 chain, join to the point of the 3rd small leaf; then 9 chain for the

9th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 4th plain stitch of the bud, 3 treble, 1 plain), miss 1 (1 plain, 2 treble, join to the point of the bud, 2 treble, 4 chain, join to the 2nd division of the 9th shamrock in the 1st part of the pattern, miss 1, 2 single on the 4 chain; then 3 chain, join to the 3rd long stitch of the thistle leaf, miss 1, 2 single on the 3 chain, 1 single on the 1 chain, and on the shamrock 2 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 1st treble stitch of the thistle leaf, 3 treble, 1 plain), then 6 single on the stem, and on the 8th shamrock (1 plain, 5 treble, join to the point of the leaf, 1 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the last 3 chain of the thistle, 3 treble, 1 plain), 5 single on the stem; then 10 chain for the

10th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to 3rd 3 chain of the 3rd thistle, 3 treble, 1 plain), miss 1, 1 plain, 3 treble; then 8 chain for the

11th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back; 1 plain, 3 treble, join to the 4th 3 chain of the 2nd thistle, 3 treble, 1 plain; miss 1, 1 plain, 6 treble, 1 plain; miss 1, 1 plain, 3 treble. Take one of the 4 thistle sprigs, not used in the quarters, and join to the 1st long stitch of the 1st leaf, 3 treble, 1 plain; then 3 single on the stem, and on the 10th shamrock, 3 treble, 1 plain (miss 1, 1 plain, 3 treble, join to the last stitch of the sprig, 3 treble, 1 plain), then 5 single down the stem, 4 single on the 4 chain, and on the 7th shamrock, 3 treble, 1 plain, 3 single on the stem; then 10 chain for the

12th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the last division of the 7th shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the last stitch of the stem of the thistle sprig, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the last long stitch of the leaf, 3 treble, 1 plain), 5 single on the stem, and 4 single on the centre stem; then 8 chain for the

13th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 1st long stitch of the 3rd division of the thistle leaf, 3 treble, 1 plain), miss 1 (1 plain, 6 treble and 1 plain, twice), then 3 single on the stem, 3 single on the centre stem; and on the 5th shamrock, 3 treble, 1 plain, then 3 single on the stem; work 13 chain for the

14th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 8th stitch of the last 13 single, 3 treble, 1 plain), miss 1 (1 plain, 3 treble; join to the 3rd division of the 13th shamrock, 3 treble, 1 plain), miss 1 (1 plain, 6 treble, 1 plain, 3 single on the stem); then 11 chain for the

15th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 6 treble, 1 plain), miss 1, 1 plain, 3 treble; then 10 chain for the

16th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 2 treble, join to the 1st division of the last shamrock); 2 treble join to the last division of the 14th shamrock, 2 treble, 1 plain (miss 1, 1 plain, 6 treble and 1 plain, twice), 4 single on the stem; then 15 chain for the

17th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back, 1 plain, 3 treble, join to the last division of the 16th shamrock, 3 treble, 1 plain (miss 1, 1 plain, 6 treble, 1 plain), miss 1, 1 plain, 3 treble; then 14 chain for the

18th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), 1 plain, 3 treble, join to the 2nd division of the 17th shamrock, 3 treble, 1 plain; then 9 chain for the

19th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 2nd division of the 16th shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, 4 chain, join to the 2nd division of the 13th shamrock), miss 1, 2 single on the 4 chain, 3 chain, join to the 3rd long stitch of the thistle leaf (miss 1, 2 single, then 1 single on the 1 chain, and on the shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 1st treble stitch of the thistle leaf, 3 treble, 1 plain), then 4 single on the stem, and on the

Digitized by Google

shamrock (1 plain, 5 treble, join to the point of the leaf, 1 treble, 1 plain), miss 1, 1 plain, 3 treble, join to the last 3 chain of the thistle, 3 treble, 1 plain; then 5 single on the stem, work 10 chain for the

20th & 21st Shamrocks—Repeat as the 10th and 11th shamrocks, joining to the thistle leaf of the 1st sprig in a second quarter; then 5 single down the stem, 4 single on the 4 chain, and to finish the 18th shamrock, 3 treble, 1 plain, then 3 single on the stem; work 13 chain for the

22nd Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times, turn back; (1 plain, 3 treble, join to the last division of the 18th shamrock, 3 treble, 1 plain), miss 1, 1 plain, 3 treble; join to the last stitch of the sprig, 3 treble, 1 plain; miss 1, 1 plain, 3 treble, join to the last long stitch of the leaf, 3 treble, 1 plain; 6 single down the stem; then 8 chain for the

23rd Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 1st long stitch of the 3rd division of the leaf, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, then 4 chain, join to the 5th long stitch of the leaf, miss 1, 2 single on the 4 chain, 3 chain, join to the 2nd division of the shamrock in the 1st part of the pattern, miss 1, 2 single on the 3 chain, 1 single on the 1 chain, and on the shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the point of the 2nd small leaf, 3 treble, 1 plain); 3 single on the stem, and 5 single on the centre stem, join to the point of the 1st small leaf, 5 single on the centre stem; then on the shamrock, 3 treble, 1 plain, miss 1 (1 plain, 3 treble, join to the last 4 chain of the rose, 3 treble, 1 plain); then 6 single down the stem, and 9 single down the centre stem; and on the 4th shamrock 3 treble, 1 plain, miss 1, 1 plain, 3 treble; then 10 chain for the

24th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 7th stitch of the 9 single, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 3rd stitch of the stem of the 15th shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 5th stitch of the last division of the rose, 3 treble, 1 plain), then 5 single on the stem, and on the shamrock, 3 treble, 1 plain; then 10 single down the stem; work 11 chain for the

25th Shamrock—Turn, miss 4, 1 single, turn back (5 chain and 1 plain, 3 times), turn back (1 plain, 3 treble, join to the 3rd division of the 4th shamrock, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 7th stitch of the 4th division of the rose, 3 treble, 1 plain), miss 1 (1 plain, 3 treble, join to the 1st 3 chain of the thistle, 3 treble, 1 plain), then 4 single down the stem, join to the point of the thistle leaf, and 5 single down the centre stem; then on the 1st shamrock (1 plain, 3 treble, join to the 3rd treble stitch of the thistle leaf, 3 treble, 1 plain); then 7 single down the stem, and in the round loop, 3 plain; join to the 2nd long stitch in the 2nd division of the leaf, 3 plain in the round loop, 7 single down the stem; and in the last 4 chain of the centre star, 1 plain, 1 treble, 1 long; 1 chain, join to the 1st long stitch of the thistle leaf; 1 chain, 1 long, 1 treble and 1 plain in the same 4 chain as before, join to the last stitch of the sprig; and in next 4 chain, work 1 plain, 1 treble, 1 long; 1 chain, join to the last long stitch of the thistle leaf, 1 chain, 1 long, 1 treble, 1 plain. Repeat from * in the 4th round 3 times more.

1. Crochet D'Oyley or Headdress.

(Designed by Mlle. Riego de la Branchardière.)

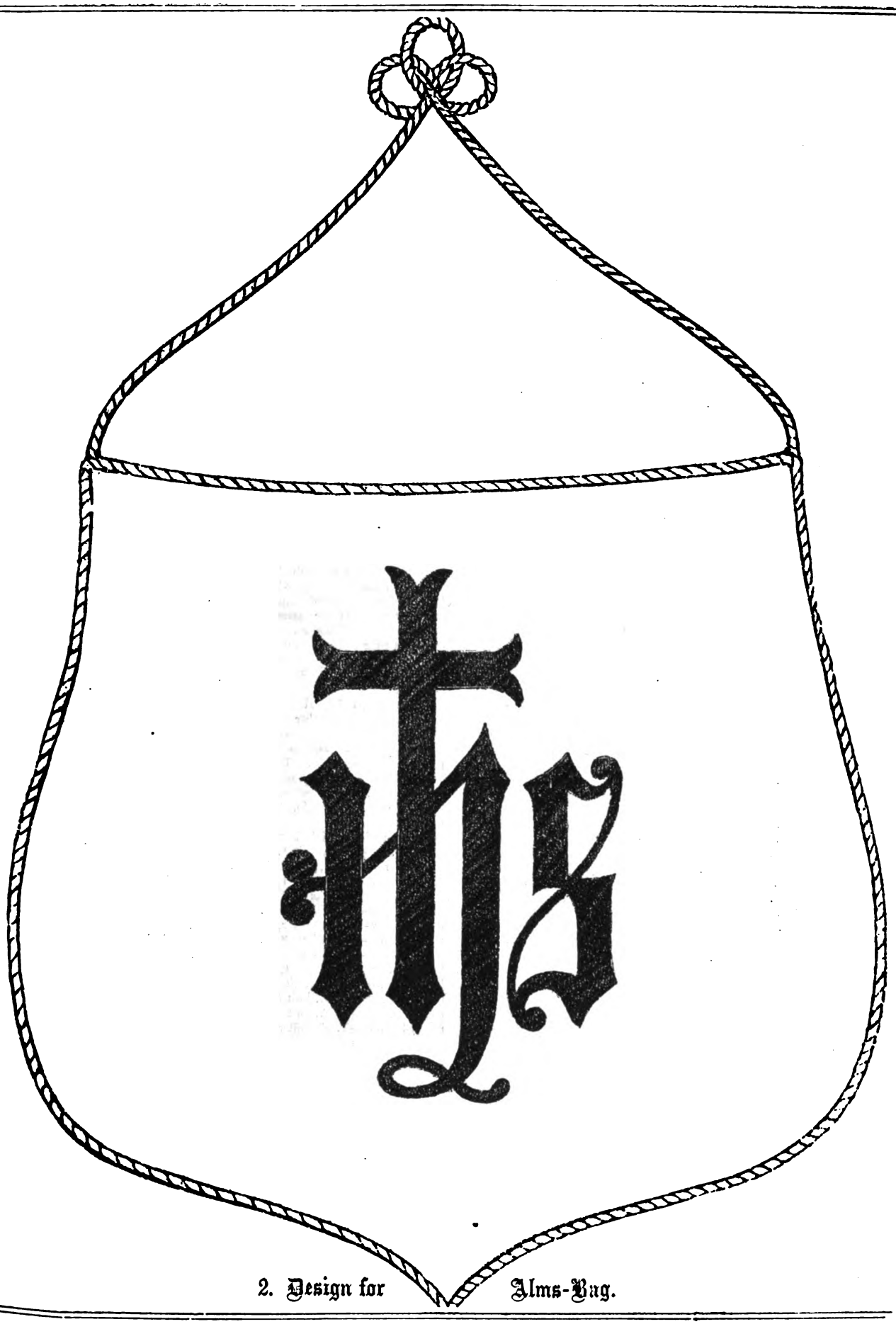
---

2. Design for Alms-Bag.

THERE are many of our industrious readers, who love the Church and respect its festivals, who would only be too happy to make an offering of their own work on such occasions, if they but knew how to accomplish it in a way suited to the limited time and means at their disposal.

Aware of this, and of the popular supposition that every decorative appointment of the Church must not only be tedious but expensive, by way of correcting this error we give a design for an Alms-Bag, as a very necessary article of Church

Digitized by Google



2. Design for Alms-Bag.

Digitized by Google

The Lady's Work-table—*continued from page* 12.

furniture, which is neither an elaborate or costly work to undertake, and appropriate and elegant as a Christmas gift.

The material should be crimson velvet, the Monogram to be embroidered thereon in gold-coloured twist silk. A foundation, however, should first be prepared, that is to say, an exact copy of the design must be cut out in parchment or cardboard. A piece of stout holland of the required size having been strained tightly in a frame, the material for the Alms-Bag must be laid down upon it, and upon this the monogram must be evenly placed, and carefully sewn down at the edges, preparatory to commencing the embroidery. If to be worked in silk, a twist of the kind expressly made for the Church is the best, and in working, the stitches must be taken across the cardboard from side to side, the *edges* determining the length of each stitch. According to the design, so must be the inclination of the stitches, sometimes in a slanting direction, and at others straight. The Bag to be lined with crimson silk, and, to complete it, a fine gold-coloured silk cord should be neatly sewn round the edge.

The engraving shows the exact size of the Bag when made, with the Monogram in due proportion.

Only a *good silk* velvet should be used; and as little more than a quarter of a yard is required, it will be at once seen that the cost need not be a matter of consideration.

3. Knitted Over-shoe.

IN MOSS STITCH.

MATERIALS—1 oz. of black double Berlin wool, 1 ditto scarlet, ½ ditto light green, ½ a yard of white silk, ¾ of black ribbon, 1½ inch in width; a pair of cork soles 9½ inches in length; 3 steel knitting-needles, No. 19, Eagle-gauge, and a bone crochet-hook, No. 18.

With black wool, cast on 14 stitches, and knit 1 plain row.

2nd row—Knit 1, make 1, * purl 1, knit 1, repeat from * to the end. Always make the knitted stitch to come over the purled, and *vice versâ*.

3rd row—Purl 1, make 1, * knit 1, purl 1, repeat from * to the end.

4th row—Purl 1, knit 1, repeat to the end.

5th row—Same as 2nd.

6th row—Same as 3rd.

7th row—Join on the green wool; do not cut off the black wool, knit this row the same as the 4th.

8th row—Same as 2nd.

9th row—Same as 3rd.

10th row—Same as 4th.

11th row—Join on scarlet wool, knit the same as 2nd.

12th row—Same as 3rd.

13th row—Same as 4th.

14th row—Knit 1, purl 1, repeat to the end.

15th row—Same as 3rd.

16th row—Same as 2nd.

17th row—Black wool, same as 14th.

18th row—Same as 4th.

19th row—Same as 2nd.

20th row—Same as 3rd.

21st row—Same as last.

22nd row—Same as 2nd.

23rd row—Green wool, same as 14th.

24th row—Same as 3rd.

25th row—Same as 2nd.

26th row—Same as 14th.

27th row—Scarlet wool, same as 3rd.

28th row—Same as 2nd.

29th row—Same as 14th.

30th row—Same as 4th.

31st row—Same as 2nd.

32nd row—Same as 3rd.

33rd row—Black wool, same as 4th.

34th row—Same as 14th.

35th row—Same as 3rd.

36th row—Same as 2nd.

37th row—Same as last

38th row—Same as 3rd.

39th row—Green wool, same as 4th.

40th row—Same as 2nd.

41st row—Same as 3rd.

42nd row—Same as 4th.

43rd row—Scarlet wool, same as 2nd.

44th row—Same as 3rd.

45th row—Same as 4th.

46th row—Same as 14th.

47th row—Same as 3rd row.

48th row—Same as 2nd.

49th row—Black wool, same as 14th.

50th row—Same as 4th.

51st row—Same as 14th.

52nd row—Same as 4th.

53rd row—Same as 2nd.

54th row—Purl 1, make 1, then knit 1, purl 1, until you have 16 stitches on the needle; knit the next stitch, and pass the 16th stitch over the one last knitted; these stitches must be knitted very loose, so as not to contract the work; repeat until you have 14 stitches left on the left-hand needle and one on the right hand; take another needle, slip the stitch from the right-hand needle on to it; then knit and purl the remaining stitches. There will now be 15 on each needle.

55th row—Green wool, same as 4th.

56th row—Same as last.

57th row—Purl 1, make 1, then knit 1, purl 1, all but 3, pass the centre stitch over the first, then purl 1, knit 1.

58th row—Knit 1, purl 1, repeat to the end.

59th row—Scarlet wool, knit 1, make 1, then purl 1, knit 1, all but 3; pass the centre stitch over the first, knit 1, purl 1.

60th row—Same as 4th.

61st row—Same as 57th.

62nd row—Same as 58th.

63rd and 64th rows—Same as last.

65th row—Black wool, same as 59th.

66th row—Same as 58th.

67th and 68th rows—Same as last.

69th row—Same as 59th.

70th row—Same as 55th.

Green wool, knit 9 more stripes, without increasing, 3 green, 3 black, 3 scarlet; there are four rows in the green, 6 in the black, 6 in the scarlet, then make 2 rows of green, and cast off.

Join on the green wool to the black stitches, and knit the other side the same, and sew the two ends together.

Cut the silk the size and shape of the shoe, leaving a little piece for turning; place it on the wrong side of the shoe, and tack it, but not close to the edge; sew on the sole, taking care to keep all the pieces of wool on the wrong side; place a piece of the silk at the bottom of the shoe, then turn down the edges and sew it neatly all round; turn the shoe to the right side.

With black wool and the crochet-hook make a chain of 60 stitches, very loose; that is, sufficient to go round the upper edge of the shoe; join the ends together and cut off the wool. With green wool make 1 plain stitch in the first chain stitch, 1 chain, take the hook from the loop, and with the scarlet wool commence in the next stitch, 1 plain, 1 chain, take the hook from the loop, insert it in the green loop, and pull the scarlet loop through it, 1 chain, take the hook from the loop, insert it in the next black stitch, bring the green wool at the back of the scarlet, and draw it through, but do not make a stitch; then insert the hook in the scarlet loop and pull the green loop through, work one chain; now bring the scarlet through and work in the same manner, repeat all round; then work on the other side of the chain stitches in the same manner, taking care to make the scarlet stitches come opposite the green; sew this round the shoe, then make a bow with the ribbon, and sew on the front. The shape of the shoe will be improved by a piece of stout calico being laid between the silk and the shoe.

4. Knitted Counterpane.

KNITTING A COUNTERPANE in small pieces, to be sewn together when a sufficient number have been completed, is a sort of work which grows in favour and interest as perfect facility is acquired; and each separate part being added to the last as soon as completed, the accumulation displays itself more and more advantageously. The pattern which we are now giving is in squares, four of which being joined together show four raised leaves, composing a sort of flower in the centre. The cotton used is Strutt's three-thread knitting-cotton, No. 6, and the needles are No. 14, Bell-gauge. The letters "T. F." signify "thread forward."

Begin with 1 stich, leaving an end of cotton to tie the squares together by.

1st row—T. F., knit 1.

2nd row—T. F., purl 1, knit 1.

3rd row—T. F., knit 1, T. F., knit 1, T. F., knit 1.

4th row—T. F., knit 1, purl 3, knit 2.

5th row—T. F., knit 2, T. F., knit 3, T. F., knit 2.

6th row—T. F., knit 2, purl 5, knit 3.

7th row—T. F., knit 3, T. F., knit 5, T. F., knit 3.

8th row—T. F., knit 3, purl 7, knit 4.

9th row—T. F., knit 4, T. F., knit 7, T. F., knit 4.

10th row—T. F., knit 4, purl 9, knit 5.

11th row—T. F., knit 5, T. F., knit 9, T. F., knit 5.

12th row—T. F., knit 5, purl 11, knit 6.

13th row—T. F., knit rest of row (23 stitches).

14th row—T. F., knit 6, purl 11, knit 7.

15th row—T. F., knit rest of row (25 stitches).

16th row—T. F., knit 7, purl 11, knit 8.

17th row—T. F., knit rest of row (27 stitches).

18th row—T. F., knit 8, purl 11, knit 9.

19th row—T. F., knit rest of row (29 stitches).

20th row—T. F., knit 9, purl 11, knit 10.

21st row—T. F., knit rest of row (31 stitches).

22nd row—T. F., knit 10, purl 11, knit 11.

23rd row—T. F., knit rest of row (33 stitches).

24th row—T. F., knit 11, purl 11, knit 12.

25th row—T. F., knit rest of row (35 stiches).

26th row—T. F., knit 12, purl 11, knit 13.

27th row—T. F., knit 13, knit 2 together from the back, knit 7, knit 2 together plain, knit 13.

28th row—T. F., knit 13, purl 9, knit 14.

29th row—T. F., knit 14, knit 2 together from the back, knit 5, knit 2 together plain, knit 14.

Digitized by Google

30th row—T. F., knit 14, purl 7, knit 15.

31st row—T. F., knit 15, knit 2 together from the back, knit 3, knit 2 together plain, knit 15.

32nd row—T. F., knit 15, purl 5, knit 16.

33rd row—T. F., knit 16, knit 2 together from the back, knit 1, knit 2 together plain, knit 16.

34th row—T. F., knit 16, purl 3, knit 17.

35th row—T. F., knit 17, lift off a stitch, knit 2 together plain, pass the lifted stitch over it, knit 17.

36th row—T. F., knit rest of row (36 stitches).

37th row—Purl 2 together, purl rest of row (35 stitches).

38th row—Knit 2 together, knit rest of row (34 stitches).

39th row—Purl 2 together, purl rest of row (33 stitches).

40th row—Purl 2 together, purl rest of row (32 stitches).

41st row—Knit 2 together, knit rest of row (31 stitches).

Continue this, in ribs of 4 purl, and 4 plain, diminishing 1 stitch in each row, by purling 2 together, or knitting 2 together as the case may be, till you return to 1 stitch, then pull the cotton through, and cut it off, leaving an end.

In joining the squares, the four raised parts forming the flower must be knotted firmly together with the ends of the cotton left, then sewn on the wrong side through the open stitches at the edge. In joining the ribs care must be taken to make them correspond to each other.

5. D'Oyley (Tatting).

By Mlle. Riego de la Branchardiere.

MATERIALS.—Walter Evans and Co.'s tatting-cotton, No. 50; one ring and pin, No. 2, another, No. 3, and a small shuttle. This will make a fine D'Oyley the size of the engraving; but, if preferred coarser, tatting-cotton No. 30 or 40 may be used.

First Circle of Œillets.

Fill the shuttle with the cotton, and work the small œillets round the centre star as follows:

1st Œillet—Leave a few inches of the cotton; commence a loop and work 3 double stitches; take the ring and pin No. 3 and make a pearl loop with it; then 3 double stitches; draw the foundation loop quite close; turn this œillet down under the left thumb. For the second œillet, commence a loop close to the last, and work another œillet the same as the first; when finished, reverse the work so that the first œillet is at the top, and continue the same until 40 œillets are made, always reversing the work after each. Leave a few inches of the cotton.

Centre Star—Fill the shuttle, commence a loop and work 3 double stitches; then with No. 2 pin (make a pearl loop and work 3 double stitches alternately 9 times); take out the pin, and draw it quite close; then to form a 10th pearl loop place the end of the cotton and the one from the shuttle together, tie a knot with them, drawing it nearly close to the work, so as to correspond with the other 9 loops, the knot being in the centre.

1st Oval—Commence a loop, work 4 double stitches; then with No. 2 pin make a pearl loop; work 3 double stitches, take the small œillets and join to the pearl loop of the 1st of them; then 2 double, 1 pearl, 2 double, join to the 3rd small œillet, that is, the next which turns down; work 3 double, 1 pearl, 4 double, draw it close; join to the next pearl loop of the centre star.

2nd Oval—Commence a loop, work 4 double, join to the last pearl loop of the 1st oval; 3 double, join to the 5th œillet; 2 double, 1 pearl, 2 double, join to the 7th œillet; 3 double, 1 pearl, 4 double, draw it close; join to the next pearl of the centre star.

Repeat as the last Oval until 10 are made; in working the last of them it must be joined to the first to make it round; fasten off. The ends of cotton round the small œillets should also be knotted together.

Second Circle of Œillets.

Work as the 1st circle, making 80 small œillets instead of half that number.

First Circle of Rosettes.

1st Rosette—Take the centre star and join the cotton to the pearl loop of one of the small œillets of it. Commence a loop, work 2 double stitches, then with No. 2 pin (make 1 pearl and 2 double 3 times), take the 1st œillet of the 2nd circle and join to the pearl loop of it; then 2 double, 1 pearl, 2 double, join to the 3rd œillet as before; 2 double, 1 pearl, 2 double; then make 1 pearl, turning the cotton twice round the pin; 2 double, draw close; join to the pearl loop of the next œillet attached to the centre star. The last pearl loop will be twice the size of the others.

2nd Rosette—Commence, work 2 double; join to the last long loop; 2 double, 1 pearl, 2 double, 1 pearl, 2 double, join to the 5th œillet of the 2nd circle, 2 double, 1 pearl, 2 double, join to the 7th œillet; 2 double, 1 pearl, 2 double, 1 pearl, 2 double; make 1 pearl twice round the pin; 2 double; draw it close and join to the next œillet of the centre star.

Work 8 Rosettes more the same, and fasten off.

Stars for the Border.

Centre Rosette—Fill the shuttle, commence a loop, leaving a few inches of the cotton, work 3 double stitches; take No. 2 pin (make a pearl loop, and work 3 double stitches alternately 9 times); take out the pin and draw the foundation thread quite close; then to form a tenth pearl loop, place the end of cotton and the one from the shuttle together, and tie a knot with them, drawing it nearly close to the work so as to correspond with the other 9 loops, the knot being in the centre.

The Œillets.—Commence a loop, work 4 double stitches, make a pearl loop with No. 3 pin, then 4 double stitches, draw it close, join to the next pearl loop of the centre rosette. Work 9 œillets more the same, joining after each; at the end pass the cotton up to the pearl loop of the 1st œillet and join to it, so that the cotton may be in the centre.

1st Oval—Commence a loop, work 2 double, take No. 2 pin and (make a pearl loop and work 2 double alternately 8 times); then make a pearl loop turning the cotton twice round the pin; work 2 double; the last pearl will be twice the size of the others; draw it close; join to the pearl loop of the next œillet.

2nd Oval—Commence a loop, work 2 double; join to the long pearl loop: then 2 double (1 pearl and 2 double 7 times); 1 pearl twice round the pin; 2 double; draw close, and join to the next œillet.

Work 8 ovals more as the last: at the end it should be joined to the 1st oval. Fasten off.

Make 9 stars more the same, but in working the last oval the centre of it should be joined to the opposite oval of the previous star.

Small Rosettes—Commence a loop, work 2 double, then with No. 2 pin (make 1 pearl and 2 double 7 times); take a star of the border and join to the centre pearl loop of the oval next to those already attached; work 2 double, 1 pearl, 2 double; join to the next star at the centre of the oval; work 2 double, draw it close and fasten off, knotting the ends together. Repeat this rosette between each of the stars.

Second Circle of Rosettes.

1st Rosette—Join the cotton to one of the small œillets of the 2nd circle. Commence, work 2 double; then with No. 2 pin (make 1 pearl and 2 double 9 times), draw close; join to the next œillet.

2nd Rosette—Commence, work 2 double, 1 pearl, 2 double, join to the last pearl but one of the 1st rosettes; 2 double, 1 pearl, 2 double, 1 pearl, 2 double; take the stars of the border, and join the centre pearl loop of one of the small rosettes of it; 2 double (1 pearl and 2 double 4 times); join to the next œillet.

3rd Rosette—Work the same as the last, joining it to the centre of the next oval of the star.

4th Rosette—Work as the last, joining to the next oval of the star.

5th Rosette—Commence, work 2 double, 1 pearl, 2 double, join to the last pearl but one; 2 double (1 pearl and 2 double 7 times); draw it close, and join to the next œillet.

Repeat the 2nd and three following rosettes all round, and fasten off.

The Edging—1st Œillet—Commence, work 4 double, then with No. 3 pin work 1 pearl, 3 double, 1 pearl, 4 double, draw close; reverse the work.

2nd Œillet—Commence, work 4 double, take one of the stars, and join to the 3rd pearl loop of the oval nearest those joined together; then 4 double, draw it close; reverse the work.

1st Rosette—Commence, work 2 double, 1 pearl, 2 double, join to the last pearl of the 1st œillet; 2 double (1 pearl and 2 double 7 times), draw close; reverse the work.

3rd Œillet—Commence, work 4 double, join to the star, missing 3 loops between this joining and the last; 4 double, draw close, reverse the work.

2nd Rosette—Same as the 1st, joining to the last pearl but one of it.

4th Œillet, as the 2nd œillet—Repeat the rosette and œillet alternately 5 times more; and for the

10th Œillet—Commence, work 4 double, join to the last pearl but one of the last rosette, 4 double, 1 pearl, 4 double, draw close. Repeat from the 2nd œillet all round, and fasten off.

6. Crochet Trimming.

MATERIALS.—Walter Evans and Co.'s Boar's-head Cotton No. 16, and Walker's Uncotopic Needle No. 4.

Commence by working a foundation chain of the length required.

1st row—6 chain, miss 3, and 1 plain; repeat to the end and turn back.

2nd row—6 chain, miss 5, and 1 plain in the 6 chain of the last row. Repeat.

3rd row—Work the same as the 2nd row.

4th row—Work 1 chain and 1 treble 6 times, all in the 6 chain of the last row; then 1 chain and 4 plain in the next 6 chain. Repeat.

5th row—Work 3 plain on the 4 plain of the last row; then 1 chain, miss 1, and 1 treble in each one chain. Repeat.

6th row—Work 2 plain on the 3 plain of the last row; then 1 chain, miss 1, and 1 treble in each one chain. Repeat.

7th and 8th rows—Work as the 6th row, making 2 chain instead of 1 chain each time.

7. Lace Trimming (Crochet).

MATERIALS.—For a fine lace use Walter Evans and Co.'s Boar's-head Crochet-cotton No. 30, and Walker's Uncotopic Needle No. 4½. For a coarser, Cotton No. 18, and Needle No. 4.

Commence by making a chain of 19 stitches.

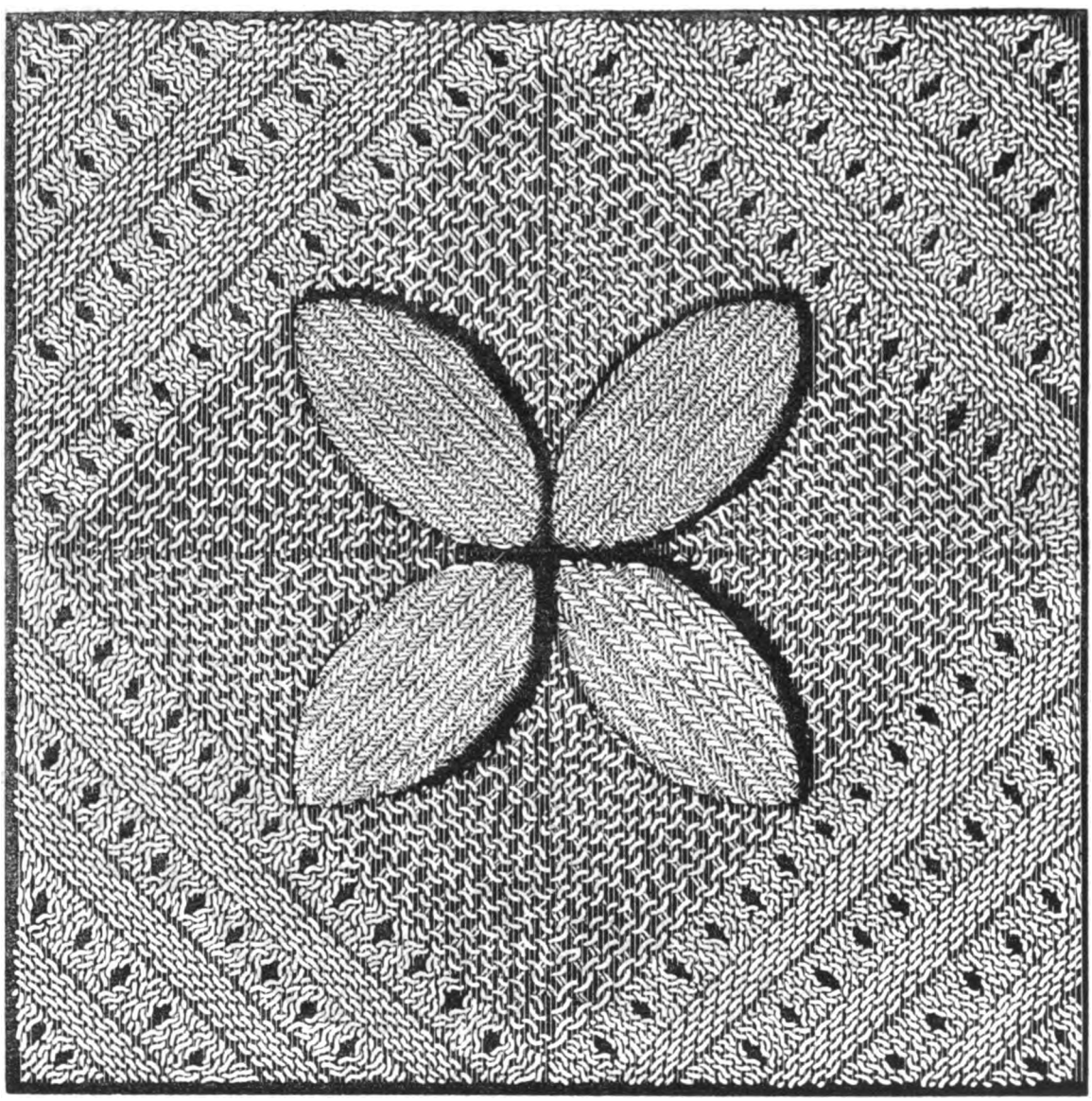
Foundation row—Miss the last 6 stitches of the foundation chain, and work 1 treble in the 7th stitch; then to form a dot, make 5 chain, put the needle in the 2nd stitch of these 5 chain, and work 1 single in it; then 1 chain to correspond with the other side; then on the foundation, miss 4 and work 1 treble, 3 chain, 1 treble in the next stitch. Make a 2nd dot as before; miss 4, and on the foundation 1 treble, 3 chain, 1 treble; turn the work on the other side.

1st row—Work 5 chain, 1 treble in the 3 chain; then 3 chain, and missing the dot work 3 treble in the next 3 chain; then 3 chain again, and 3 treble in the same loop of chain as before; 3 chain again, miss the dot and work 1 treble in the loop of chain at the end of the row; 5 chain, 1 plain in the same loop, turn back.

2nd row—Work 3 chain and 1 plain, 3 times, all in the 5 chain; then 3 chain, 1 treble in the same 5 chain. Make a dot as in the foundation row, then 1 treble in the loop of chain between the 6 treble; 3 chain, 1 treble in the same loop of

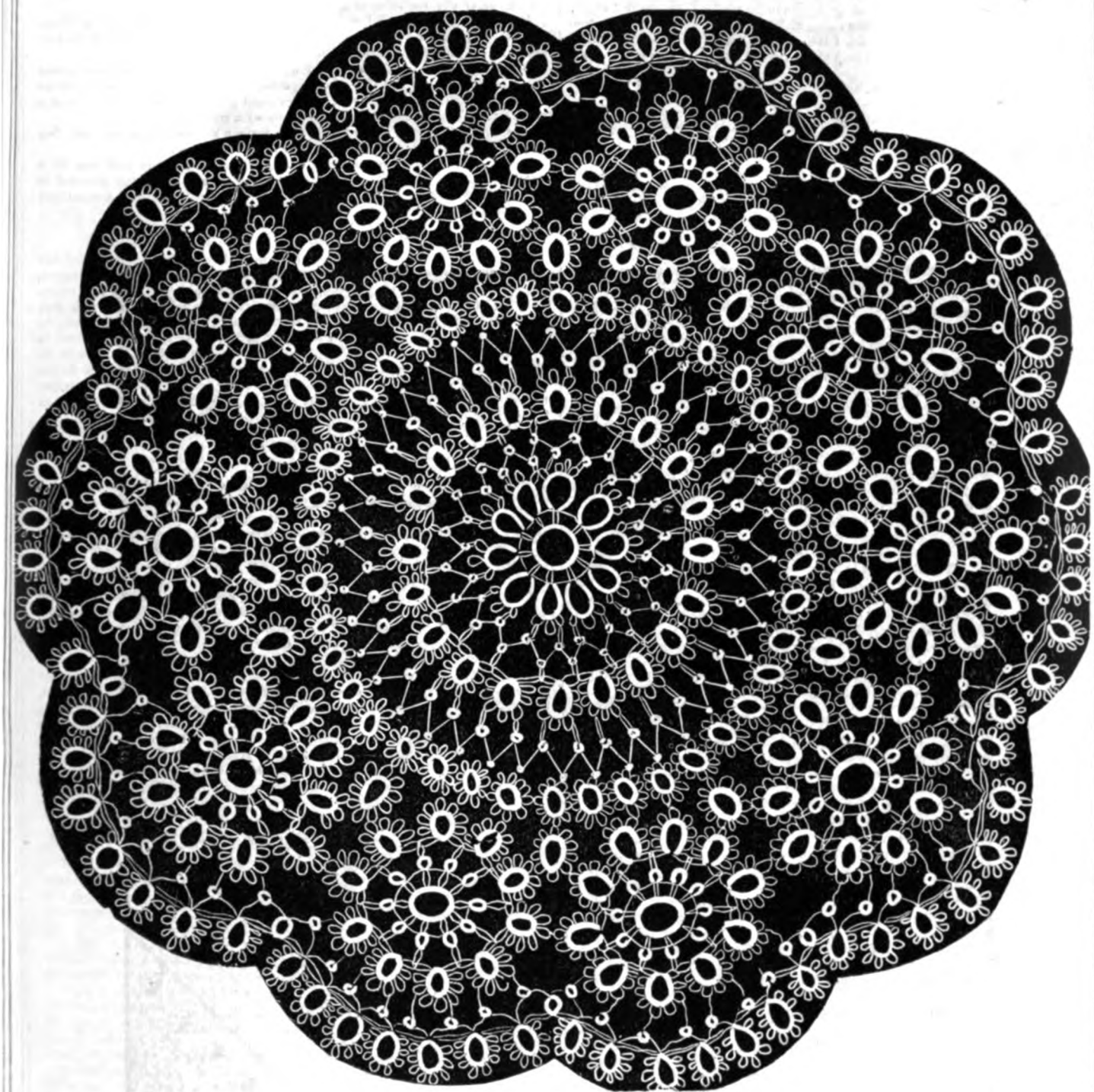
Digitized by Google

3. Knitted Over-shoe.



4. Knitted Counterpane.

Digitized by Google



5. D'Oyley (Tatting).

(By Mlle. Riego de la Branchardière).

Digitized by Google

The Lady's Work-table — *continued from page* 15.

chain as before. Then make another dot, and work 1 treble in the loop of the chain at the end of the row; 3 chain, 1 treble in the same loop, turn back.

3rd row—5 chain, 1 treble in the 3 chain, then 4 chain, miss the dot and work 1 treble in the next loop of chain; then 3 chain, 1 treble in the same loop as before; 4 chain, miss the dot, 1 treble in the next loop; then (3 chain and 1 treble, 3 times more in the same loop of chain), turn back.

4th row—(5 chain and 1 plain, 3 times in the 3 chain;) then 5 chain and 1 plain twice in the next 3 chain; 5 chain, 1 plain in the next 3 chain; work 4 chain, 1 treble in the same 3 chain as before; then make a dot, and work 1 treble in the next 3 chain of the 3rd row; 3 chain, 1 treble in the same loop as before; make a dot, and work 1 treble in the last loop of the row; 3 chain, 1 treble in the same loop, turn back.

Commence again at the 1st row, and repeat until the length required is made.

8. Edging in Tatting.

MATERIALS.—For one inch deep use Walter Evans and Co.'s Boar's-head Cotton No. 12, Tatting-pin No. 2, and an Ivory Shuttle. For a finer edging, use No. 16 Cotton.

First Pattern.

1st Oval—Fill the shuttle, and commencing a loop, work 2 double stitches, then (1 pearl loop and 2 double stitches alternately, 6 times); draw the loop quite close.

2nd Oval—Commence a loop close to the last, work 2 double, join to the last pearl of the previous oval by putting the pin into the pearl loop, bringing the thread round the hand through it, and passing the shuttle through the loop; work 2 double (1 pearl and 2 double, 5 times); draw close.

3rd Oval—Commence a loop, work 3 double; join to the last pearl, then 3 double (1 pearl and 3 double, 6 times); draw close.

4th and 5th Ovals—Work them both the same as the 2nd oval; when they are finished, fasten off by passing the end of cotton left at the commencement into the space in the centre of the last oval, and then into the 1st oval, place the ends together and knot them firmly.

Second Pattern.

1st Oval—Commence a loop, work 2 double, then (1 pearl and 2 double, 3 times); take the 1st Pattern and join to the 4th pearl, counting from the end of it; then 2 double (1 pearl and 2 double, twice); draw close.

2nd Oval—Commence a loop, work 2 double, join to the last pearl; 2 double, 1 pearl, 2 double, join to the 2nd pearl of the next oval in the 1st Pattern; then, 2 double (1 pearl and 2 double, 3 times); draw close.

Repeat from the 3rd oval in the 1st Pattern.

9. Edging in Wavy Braid.

THIS SIMPLE LITTLE EDGING is formed by working seven stitches of *point de Bruxelles* on seven points of the braid, returning the thread through the loops of the stitches, drawing it up close in the centre, crossing the braid, and securing it with two or three stitches. Miss three points of the braid, work seven more points in the same way, repeating to the end; after which unite the points of the braid between each loop. The proper cotton for the *point de Bruxelles* is No. 20 of Messrs. Walter Evan's and Co.'s Boar's-head Crochet. The same pattern looks very pretty formed of a loop of nine points of the braid with the English rosette lace-stitch worked in the centre.

10. Frame for a Photograph or Small Looking-Glass.

WALNUT, or any other fancy wood will be suitable here; the square photographs with glass, or looking-glass, are to be fixed behind, so that the prettily shaped wood corner falls over it. This frame should be completed in fretwork, without carving, and has a very rich effect.

11. Letter Collector.

THIS WILL BE FOUND a very useful and elegant piece of carving to stand on a hall or entrance table, and collect letters in readiness for the post hour. The lower part requires a piece of wood 9½ in. long, 3½ broad, and 2½ deep, and a hollow is dug out underneath so as to make the branches and stems, lying on the hedge bank, round and pierced through. The foliage and flowers are those of the little wild convolvulus; the upright post should be five-eighths of an inch thick, and drops for about an inch into the hole in the lower piece. The rails are about half an inch before carving, and are fixed through with a little wooden pin, the hole for which is made by twisting a very fine gouge, such as is used for veining scrollwork round and round between the palms of the hands, as this is less likely to split the wood than a pricker. Much scope for taste and variety is given by this little article; the bank or lower piece may be carved all round if it is to stand upon a table instead of being simply upright behind, and the second set of rails behind the post may be omitted and a solid back introduced instead, and carved to imitate a paling, with a little creeping bit of ivy or convolvulus appearing here and there; the post also may be wider if more room is likely to be required for letters, but it should not be less than than the five-eighths. A shield for initials and a coat of arms may also be introduced in the centre, taking the place of the leaf that now occupies that position. Rather soft wood should be used for it, such as pear-tree, lime, or horse-chesnut.

12. Embroidered Note-Case.

THIS STYLE OF WORK has an exceedingly pretty effect. It is useful for a variety of purposes, and curious from the material on which it is worked. Although having the appearance of Indian embroidery, it is only done on ordinary linen bed-ticking, which makes it very strong, and well-suited for slippers, belts, &c.

It is worked in various coloured Netting or Berlin Silks; and in our present design a a narrow gold braid is run on the centre of the broad black line. We give an enlarged section as a guide for the embroidery, which is always worked on the broad white stripes.

The First Stripe is of crimson and light green. Work with one colour a row of herring-bone along half a stripe, and the other half with the other colour; then a row of chain-stitches in mauve down the centre

In the Second Stripe the little leaves are of green, and formed by a simple chain-stitch; and the flowers alternately of mauve and red, worked in button-hole, making three stitches close together.

The Third Stripe is of orange and dark green, a long stitch of each colour being alternately taken in a slanting direction from the edge to the centre of the stripe, the stitches on the other side being turned the reverse way. When worked make a row of chain-stitches down the centre with crimson.

The Fourth Stripe—For the Stars: first make a cross with crimson, and then recross this with blue; reverse the colours for the next star.

The Note-Case will require a strip of ticking about 6 inches wide and 10 in length. It is folded in the shape of an envelope, one end being rounded to fasten with a button. The lining should be of quilted silk, and a small gold cord sewed all round the outer edge.

13. Table-Cover Border in Braid and Beads.

THIS BORDER has a very pretty effect worked on a ribbon velvet, and laid on to the edge of a cloth table-cover. Supposing the colour to be crimson, the braid which forms the Grecian part of the pattern should be a rich maize, and that which is introduced between its divisions intertwining in a rich deep blue. The spots in the spaces of the Grecian pattern are beads which may be either black or steel. If intended for a round table, the top should be cut to fit it as exactly as possible, and this border sewn round with a silk cord at its upper edge. In this way, when slipped over the table, it will have the border hanging down, which, with a handsome fringe at its lower edge, has a very superior appearance. When the table-cover is square, the join of the ribbon velvet at the corner must be made and worked over in turning the pattern.

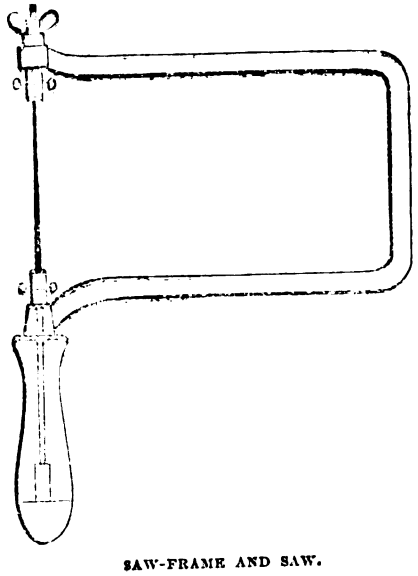
FRETWORK.

Chapter I.

FRETWORK has of late become so popular an occupation for ladies, that I trust the following observations, proceeding from practical experience, may prove acceptable to my readers. The first requisite is well-seasoned wood, rather under a quarter of an inch in thickness, for most purposes; for the ends of small bookstands, or if any carving is to be done afterwards, about three-eighths of an inch, or nearly half an inch, is preferable. Walnut is almost the best for the purpose. Mahogany, not much figured, is easy to cut, and sometimes more readily obtained; oak is generally rather hard; satin-wood and bird's-eye maple, as light woods, are very pleasant to work. The wood decided upon should be made quite smooth with a plane or scraper, but not touched with sand or glass-paper; this will generally be done by the carpenter before the wood comes home.

To transfer the pattern to the wood, I decidedly recommend tracing it on rather stiff paper, and then cutting it out with scissors. This may be rather troublesome at first, but in the end is much more pleasant than pasting it down on the wood, which almost always causes it to warp, and hinders the path of the saw from being seen and kept correctly to the lines. The cut-out design is to be laid upon the wood, secured in its place by a little weight here and there, and then pencilled round; on dark woods chalk might be used if the lead cannot be seen easily enough.

The little saws, made of watch-spring, are bought at sixpence to a shilling the dozen; they should be chosen with a slight shade of straw-colour on them; as, if

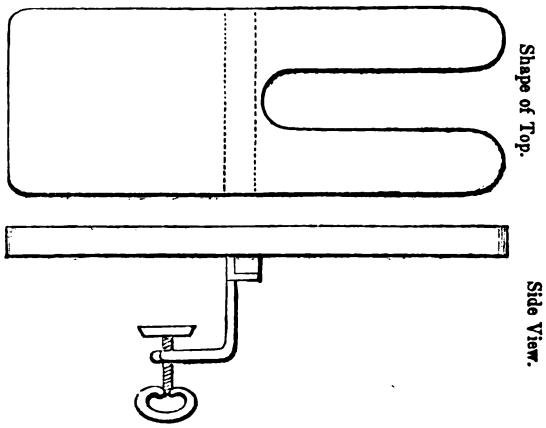


SAW-FRAME AND SAW.

Digitized by Google

of a blue hue, the steel is very likely to be too brittle. The buhl saw-frame is made in three sizes, of which the larger one is by far the most useful, it reaches over about 11 inches from the corners of the work and costs from twelve to sixteen shillings. I bought one, that has been some time in constant use, at Holtzapffel's 64, Charing-cross; the saws I have generally got from Buck's, 245, Tottenham-court-road; at 247 he has a second shop devoted especially to ladies' tools. His saws are numbered from treble nought—000, 00, 0, 1, 2, 3, 4, 5, 6. Nos. 3, 4, 5, are about the most useful sizes.

A sawing-horse to fasten to any table having a square edge, with a screw, will be found of great assistance. I have done much work without it, but no holding down obviates considerable vibration, and with the horse the saw can be left



SAWING-FRAME.

stretched for a short period if the work is interrupted. A village carpenter and blacksmith would be able to put one together; mine I got from Holtzapffel, and it cost 12*s.* 6*d.* The round piece at the top of the screw should rotate, in order that it may not injure the table.

The next requisite is some instrument for making a hole through the wood into which to insert the saw. A small drill is best; the "Continued Revolving Archimedean Drill-stock" best of all, but expensive. In place of this, I think the birdcage-makers' awl has the first rank. It is a small four-square tool, about three inches long, tapering to a point. A turned wood handle will serve for a succession of awls, as the point is apt to break if not held quite at right angles to the work whilst twisting backwards and forwards. A bradawl is liable to split the wood, though sometimes of use. And next to the birdcage awl, a fine gimlet is advisable. One or two files of different shapes are useful to beginners whose cuts may require such correction.

A small steel clamp is also often made use of to hold the wood down whilst any filing required is done, or if a drill is used whilst the holes are made; but it must be remembered always to place a little washer or loose piece of wood between the work and the head of the clamp, otherwise the pressure would mark the work. The price of this would be from one shilling to two-and-sixpence, according to size and strength.

Having enumerated the requisites for fretwork, I proceed to give instructions for commencing the work. First, unscrew the thumb-screw at the lower part of the saw, near the wood handle, two or three turns; insert one of the watch-spring saws, placing it in the jaws between the edges furthest from the bow, back against the screw, and as low down as the opening admits of, and fasten it firmly. It should reach to within about half an inch of the similar jaws at the upper part of the steel bow. To enable it to reach these, turn the lower part of the wood handle until the saw will move upwards about an inch. Open the upper screw as you did the lower one, and catch the saw quite firmly in the jaws. A small piece of wood with a square hole in it, like a stopper turner, or a pair of pliers will save the fingers during this operation. Now turn the wood handle the opposite way so as to screw it up, until the saw is quite tightly stretched. Experience is the best guide in this matter, but it is better to be too tight than loose, in which case it "jumps" when working—an unmistakable sensation, when once felt; and if properly tight, it sounds slightly like a harpstring when touched. The nut above the steel bow is not made use of in a common way.

This is all that is required when the outer edge only wants shaping, but if the internal pattern is to be the part worked at, the wood must have a hole made straight through with one of the implements above named, and after the wood handle has been unscrewed, the saw should be threaded through the aperture, the aperture, the wood passed down near to the handle, which is then pushed up, the saw fixed at the top and stretched. All this requires doing very smoothly, as when the wood is resting on the saw any jerk will break it. A little drop of olive oil may now and then be applied to the various screws about the saw-frame, which should also be carefully kept from rusting.

The hole should be made adjacent to the pencil line, but not encroaching on to it; and sometimes it can be made to form a small circle, if the scroll includes such a termination. In working, the saw must be held perfectly upright, at right angles to the wood as it is held down on the edge of a table, or over the openings of a sawing-horse; it is worked up and down, cutting on the downward stroke. (I forgot to mention that the saw should be stretched with the teeth in a direction pointing to the handle.) The saw should be kept nearly stationary, and the work moved round to meet it. A straight line is far more difficult than curves, and requires considerable practice. Holding the handle in the right hand, and keeping the work firm with the left, the lines of the pattern are to be followed by short, quick strokes of the saw, the work being twisted in and out to meet the saw.

When two lines meet with a sharp point, the saw should be carried in as far as one line requires, then brought back, without turning, along the line it has just formed, for perhaps half-an-inch, then out across to the other line which forms the point, and carry that in until it meets the first. By this means a more sharp and delicate join is made than by turning, which however cleverly it may be done, always makes a circle, though it may not be larger than the circumference of a large pin; still, there it is, where it ought not to be, to distress the eye. I think, even if the line cut be faulty, the attempt to correct it shows still more, unless very skilfully carried out. The saw should cut so as to leave its path rather loose; and when a piece is cut round, it should drop straight out of its place without any trouble.

Chapter II.

There is occasionally an inherent defect in the watch-spring saw itself—sometimes several dozen may be used without one being found faulty; and, occasionally, they recur with considerable frequency—and this is a twist in the substance of the saw material; perhaps about half-way in the length the teeth will slightly change their direction and resume it again before the plain piece at the end; sometimes the defect will occur close to the plain piece; but when it is really found to exist in the saw itself, that individual may as well be thrown away at once, as it will cause constant variations from the pattern going determinately in one direction when the saw frame is held in quite a different line. I am glad to say that this is the only real fault I have found in the saws, except their being sometimes too much blued and too brittle, as I have before mentioned. I should also strongly recommend the practice of working in gloves—stout garden gloves, sufficiently easy, almost loose, indeed, will be found very little impediment, and will save many a little scratch or abrasion of skin, besides the advantage of freedom from dirt, and the extra pinch to the screws that it would hurt the fingers to give without the protection of leather.

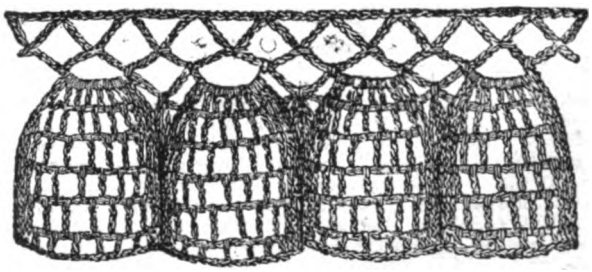
A capenter's gouge of a small size will be found useful to enlarge the holes for the heads of the screws, or countersink them, as it is technically called; also a chisel, about five-eighths of an inch wide, must be had, to make a hollow in the wood for the hinge to sink into—an examination of a workbox hinges will show how this is done; and a small-sized screw-driver should be at hand. I think the cost of these tools would be from eightpence to a shilling each.

Any one who has wood-carving tools, or may by my description be induced to get them, and try that delightful art for which fret-cutting is such a necessary preparation, will be able to use them instead of the gouge and chisel named above, or if the services of a carpenter can be secured, no doubt he, with his daily experience, will do the thing quicker and more neatly. Still, I wish to prove that it is by no means impossible for an amateur to finish off her own work, which is so satisfactory when no greater difficulty is to be overcome than hinges and screws.

To revert to the sawing. I must not omit a recommendation to cut one opening after another across the work, so as not to leave the centre to the last, as that would infallibly lead to a fracture, from its being insufficiently supported by the tracery already cut out, to stand the jar of the saw. Usually, I should first cut round the shape of the work; and if the pattern includes any slender-stemmed leaf or terminal scroll, the wood may be left near it, so as to strengthen it until everything else is finished, and then it may be correctly outlined.

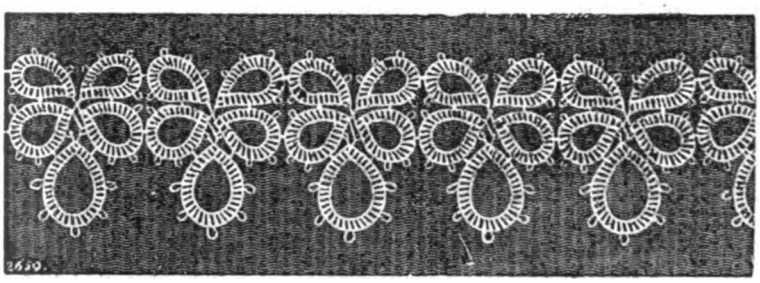
I believe the delicate work often seen over the fronts of cottage pianofortes is made of three or four thicknesses of veneer, as the very fine slices of wood with which most furniture is covered are called. These are glued together, sometimes with the grain of the slices lying in opposite directions, as an extra security against warping; and this plan may often be made use of where wood is required thinner than it is easily procured. The glue must be used rather liquid and very hot; and the pieces tightly pressed or screwed together until it is quite firm, or "set" is the carpenter's word. As I have named glue, I may as well take advantage of the opening for a digression, and give some account of how it is made and used. The common dark glue is not suitable for light wood, or other neat work, and the better quality called Salisbury glue, about 1*s.* a pound, is even more adhesive, and can be used in any fancy work. A little tripod stand will be a great comfort, with either a little lamp or a night-light to burn under and keep the glue hot. A little tin pot fits on to this to hold hot water, and save the glue from burning; and either a second little tin drops about half-way down into the water and holds the glue, or, best of all, a pottery-ware jar of the same shape, with a lid, either of the same material or of tin. A small preserve-jar may be so arranged as to serve the purpose, by having the tin made to fit it. I use one that was got at Marchant's candle-shop in the Regent circus, and I believe was made to keep things hot at night in a nursery. However, with the little addition of a tin tray, with catches for the feet to enable it to stand firm whilst the glue-brush is rubbed against the rim to empty it of superfluous glue, it answers my purpose admirably. The sheet of glue, which should be transparent and about the colour of amber, is to be broken into pieces about an inch square, and soaked in cold water for perhaps four or five hours; then the water is poured off, the outer tin filled with hot water, and it is left a short time to dissolve. If too thick, a little hot water must be slowly added to it till it runs in a continuous fine stream (not dividing into drops) from the brush. When used it should be remembered that the firmness of the join does not in any way depend upon the thickness or quantity of the glue, but upon its being as much as possible pressed out from between the two edges of the wood or other substance to be joined, though when it is applied to the grain of the wood endways, which soaks it up very much, it must be put on a second time if it does not remain upon the face of the work; also the bits of wood should be warmed a little, and no cold draft of air come upon it to chill the surface. Anything glued should, if possible, be left some hours undisturbed, for all the watery part of the glue to evaporate.

Digitized by Google

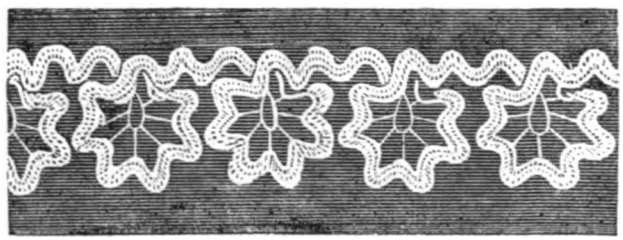


6. Crochet Trimming.

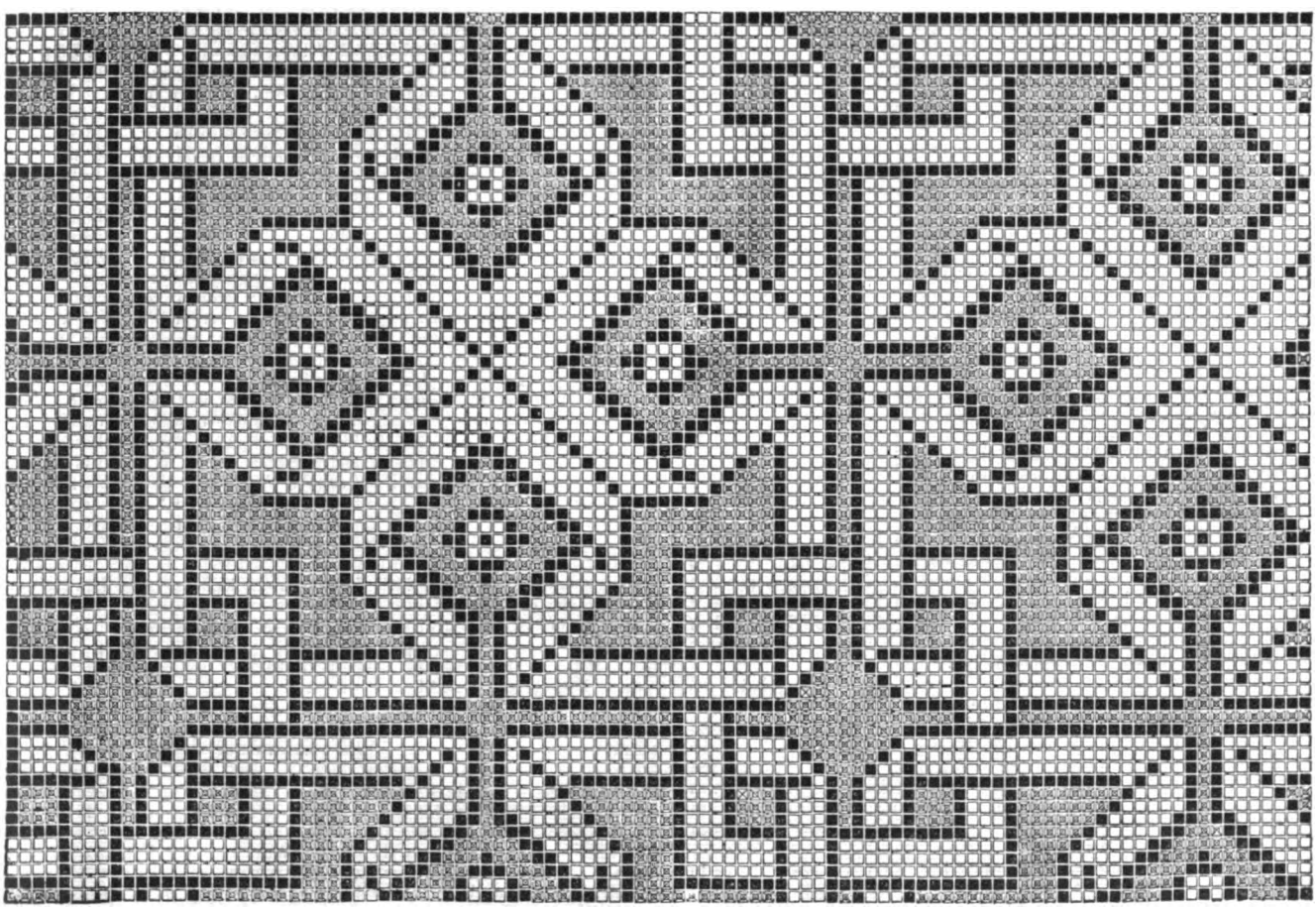
7. Lace Trimming (Crochet).



8. Edging in Tatting.



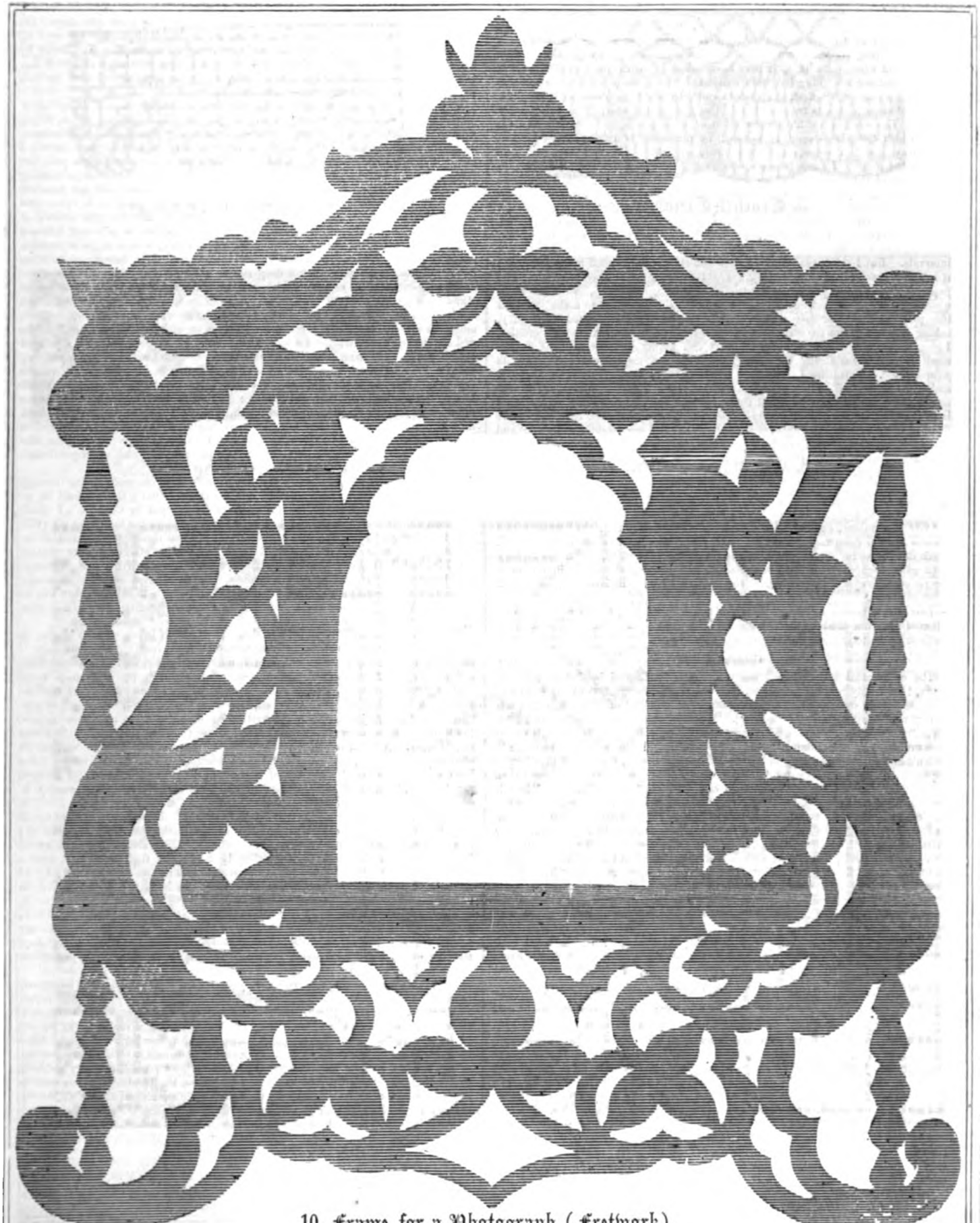
9. Edging in Wavy Braid.



■ Steel Beads. □ Clear Glass Beads. ▣ Dark Poncean Wool.

Cross-stitch Design for Footstools, &c.

Digitized by Google



10. Frame for a Photograph (Fretwork).

Digitized by Google

Fretwork—*continued from page* 19.

If there is a knot in the wood that requires filling up, or a hole should be made in a wrong place, a little of the sawdust mixed with some glue will make an even surface; and when quite hard, it may be finished off with the rest of the work. When all cutting and filing has been completed, the glass-paper may be resorted to—using a coarser No. first, and then to end with No. 1, or ½ one, as it is called. A piece of smooth cork is required to fold the glass-paper over, about three inches square. The work is laid flat on the table or work-bench, and the piece of cork, round which the glass-paper is secured in the hand, is rubbed up and down lengthways until a smooth surface is produced. It should be glossy, and like satin to the touch. In some cases a whole sheet of glass-paper may be held on the table, and the work rubbed up and down upon it. After this, I think for dark woods, the best finish is to brush them with a hard brush that has had a drop or two of linseed oil spread evenly over it, but not sufficient to produce an oily surface. Or if the article is wished to be very dark in its appearance, it may have cold-drawn linseed oil freely applied, be left to absorb it for some hours, and then brushed with the hard brush, repeating this process several times, at short intervals. But I think the natural colour and state of the wood much the best; it is also a greater test of neat work. Light-coloured woods may be either glass-papered and French-polished (a little polish being prepared, with an extra quantity of shell-lac, and applied with a brush to the cut edges to make it match the polished face), or left with with a very fine face and washed when dirty, taking care not to use the water too freely. In London, or other smoky localities, I should prefer the French polish; but it can hardly be done at home, as the smell is rather too strong for most people, and the fingers get dirty from its adhesiveness. Varnishes I think very unsatisfactory; they are difficult to apply, and crack or peel off in all probability afterwards; but if it is intended to use any of them, it must be recollected that they will not adhere to any surface that is in the least degree oily or greasy. The edges of bookstands, &c., look more finished if both the sharp angles of the external shape are slightly rounded; and if there is no knowledge of the art of carving, this is most easily effected with a rifler file—that is, a file the face of which forms a segment of a circle, from the handle to the point—they are used by sculptors, but are kept at all large tool-shops.

In case any one should wish to make use of French polish, I ought to mention that the way of applying it is to have a piece of wadding, free from lumps, about the size of a walnut, and pour a few drops of the polish on it, then wrap it in a smooth piece of linen rag, holding the loose part of tha linen collected in the hand, touch it with a drop or two of oil, and begin rubbing the wood, which has already been glass-papered as smooth as possible; the rubbing should be in circles or figures of 8, to spread it evenly over the work, adding a little more polish or oil when required.

There is a brown polish used for dark, and also a pale, nearly white, composition of the same kind for light woods. It can usually be obtained from a druggist's or upholsterer's, if there is no varnish-shop near.

Chapter III.

The ornamental and useful articles that can be formed by fretwork are so many, that I only propose to pass in review a few of the greatest utility combined with easiness in making up, which it is often so difficult to find a workman sufficiently neat-handed to assist in doing. Mr. Sanders, of 59, Queen Ann-street, gives lessons in the art; makes designs, and is most obliging in helping his pupils to complete their work; but to those in the country who have no such resource in difficulties a little advice may be useful, and enable them to do much of what is required. Picture-frames can generally be made from one piece of wood, and then the opening for the enclosure must be cut out with the saw, and a little gilt moulding projecting half over the picture, and half resting upon the inner edge of the frame, makes a very good finish. A plain bead or half-round is best, and can be cut after it is gilt to fit at the corners in most cases with a strong knife or chisel, as the teeth of the saw would very likely shake off the gilding. If a larger frame is to be made, it must be with four strips of wood, cut at the ends to half a right angle, and fitted neatly before the pattern is commenced. If a little longer than the saw will pass round, it may still be accomplished by ingenuity in commencing the different cuts at the short end, going as far as you can towards the centre, unstretching the saw and recommencing in the same direction as the first cut.

In framing a photograph which has already a glass over it, the wood need not be cut away from the centre, but the photograph can be caught down by two or four screws passed through from the back, or simply fastened down with glue.

Book-stands are sometimes made so that the bottom part slides in and out, and adapts its length to the number of books it is to hold. This requires a carpenter's assistance, but a very useful and simple plan is to have a piece of wood for the stand a little wider than the end, and more than double the length; a moulding may be planed or carved round the edge, or it may be shaped with the saw; the ends are then jointed to it with hinges; two long hinges to each end so placed that one set of screws enter the ends crosswise, and the others are fastened into the solid stand. A strip of cotton velvet or cloth glued under the bottom near either end makes a nice finish, and prevents any danger of scratching the table. Another book-stand of very good kind is made with a broader base; a piece at each end, and a strip of pattern to match carried along from one end to the other, and running down into its place in a groove cut in the ends, which are hinged as in the first stand. Both these are adapted for travelling, as they fold up quite flat.

Table-easels and watch-stands are both very suitable for fretwork. In the easel a strip of wood is hinged on about an inch above the feet to form a desk, and a prop is also fastened on with a hinge to the back to keep it standing at a proper slope. This depends on cutting the head of the prop at a suitable slope; the hinge must then be screwed on inside or below the sloped bit, and also screwd to he back of the easel or stand—not an easy thing to accomplish as I know by experience, and involving the destruction of an old knife, the edge of which has the best chance of reaching the screw-heads, which the approximation of the two parts prevents any ordinary screw-driver from doing.

The watch may be retained in its place on the sloping stand either by a little hook of wire passed through a hole in the wood and fastened on the wrong side, or by a circular rim of wood cut with the saw, fastened down with screws, and with an aperture for the handle of the watch to pass through. Indeed. I think it would be advisable to make use of both these plans for greater security. Another way is to take the lid of a little circular pasteboard box, cut an opening in the rim for the watch-handle, and cover it with velvet inside, and sew neatly a narrow strip of the same round the edge. This is to be glued on to the centre of the stand, and its greater firmness may be insured by allowing the screws of the hinge to catch hold of it. Finishing off some articles in a hurry, I found this a very serviceable device. If able to use carving-tools, a slight depression for the back of the watch makes the stand look less heavy, as it does not entail the necessity for such a deep rim as must otherwise be made use of.

Of card-racks there are two kinds—one to hang against a wall, the other to stand upon the writing table. The first requires as a back a piece of wood about ten inches long, and four or five wide; this can be ornamented at the top, bottom, and sides; about five small pieces are affixed to it with screws at a small angle, and should be about three and a half inches wide by three deep, with a pattern cut on each. The description of the second will be found with the accompanying pattern. To make a stool-rack, a piece of wood about six inches deep, and twelve or fourteen long, as a pattern, cut above and below, so that a plain piece about half an inch wide runs along the middle; to this is fixed by hinges or screws a piece about an inch or rather more in width, with holes cut at intervals of about an inch; and this arrangement is found most useful for hanging up tools against a wall, and forms a very safe place in which to keep the saw itself. The idea was taken from one made in Germany for a pipe-rack, to which use a gentleman would probably convert it.

A box to contain letters ready for the post is very convenient, as, through the open sides, it can be seen whether any are there or not; there should be an opening in the centre of the lid for them to be dropped in through. I think the most simple way to make the box is to have the sides ten inches by six (this will take in most newspapers), the ends six by six and three-quarters, and dove-tailed together before the fretwork is done, to be glued up afterwards, the bottom fitted in, and the top overhanging about three-eighths or half an inch all round, and bevilled off. If sufficiently neatly done, the dove-tailed edges can scarcely be considered objectionable; but if it should be desirable to conceal, they can be arranged in that manner by a workman, or a narrow moulding can be carried up at the corners to cover them.

Brackets can be made in many varieties. If the shelf is put on with hinges, to fold up against the piece above, it is more useful for travelling, and then there is generally a projecting piece in the centre, underneath, that also folds on one side, and when open, if seen sideways, shows off the work upon it. The shelf looks much lighter if an open pattern is cut round the edge, or even all over the surface. If no back is wished for above the shelf, the lower part is generally longer in proportion, and the projecting piece, the pattern on which is often half that against the wall, can be made with coincident openings, so that the patterns run from one to the other. A small frame, with the upper corners rounded, is often carried on above such a bracket, and can either have a piece of velvet in the centre (if a light object is to stand upon it), or a piece of looking-glass, should it be used for lights, or for any vase, &c., of which both sides are equally worthy of admiration.

Thermometers look well framed with fretwork. If a metal one is to be mounted, a moulding may be arranged to hold it, and the wood left solid behind; if a boxwood one is to be mounted—and the yellow shade of the boxwood suits very well with walnut—an opening is better cut the exact size, and a plain slip round the aperture will prevent its coming too far forward; a nail or two, or some buttons of wood, will suffice to keep the thermometer in its place.

There are many varieties of baskets and trays that can be formed by the saw. Square baskets are made with projecting tongues round their outline, that are passed through the corresponding pieces at right angles, the whole being kept together by little wedges of wood, pushed through openings made in proper places in the projecting processes.

Six-sided baskets are also very pretty in form. They require a hexagonal centre, and six pieces round, the dimension of the bottom at one edge, and rather wider at the other; to allow them to slope out gracefully, about three inches is the ordinary depth of the sides. They are best secured in their places by two corresponding holes drilled in adjacent pieces, and tied together with ribbon, either in an ornamental coloured bow, or as invisibly as possible. This seems, on the whole, the best plan for trays for pens or toilette articles; but if they are preferred more substantial than they can be made with ribbon, the dove-tailing plan must be resorted to, or the ends left with the projecting pieces described above, or, thirdly, the sides may be arranged to overlap the ends, if made in wood, nearly three-eighths thick, and a couple of screws in each join will make the whole as firm as can be desired.

H. L. B. in *The Queen*.

MENDING NETS AND NETTING.

Of the thousands of ladies who know how to make a net, how many know how to mend one when torn? So little is this art known, that one the learned author adduces as a proof of the truth of the sacred writings the statement that

Digitized by Google

the apostles Simon and Peter were described as mending their nets—the writer maintaining that a forger would have been ignorant of it, and would have described them as making, and not as mending nets.

The majority of netters, though, perhaps, perfectly competent to make nets, are utterly unable to mend them. The first step towards acquiring this power consists in learning to make a bend knot. To accomplish this, bend a piece of twine into a loop *a*, *a*, Fig 1; pass a second piece of cord, *b*, through the loop from the further side; carry *b* round behind the two legs of the loop, then bring it forward and pass it under itself as at *c*; pull the ends tight and the knot is completed. There is a quicker way of making this knot, when two loose ends of string are used, but the above illustrates the mode of making it on a loop.

Fig. 1.

A slight degree of attention will show that it is precisely the same knot as that which unites together the loops in a net.

In mending a torn or damaged net the first operation is to spread the net out as flatly as possible, *with the loops in the same position with regard to the mender, as they were to the netter when the net was made.* The damaged or torn part must then be cut away in regular rows, as shown in Figure 2, where the whole of that part represented by dotted lines is supposed to have been removed. The knots at 2, 3, 4, 5, and 6 must be unpicked, when those loops will remain uninjured; and the knots at 14, 15, 16, 17, and 18 must also be unpicked, so as to liberate the loose ends of those loops that have been cut away. The mender should then take a short needle (one of those alike at both ends is most convenient for mending), fill it, but not overfull, with twine of the same size as that used for the original netting; or twine slightly finer may be employed, as being

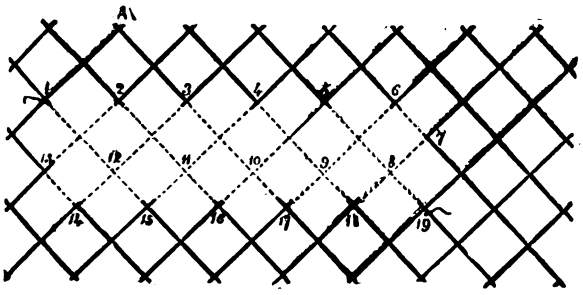


Fig. 2.

new, it will be stronger than the old. The end of the twine should then be fastened by a bend knot to the loop 1, the needle passed through loop 2, then the twine should be taken between the thumb and forefinger of the right hand, and a length measured equal to the distance from the knot at 1 to just beyond the knot at A—this gives the exact length of twine required to form the new loop from 1 to 2; this new loop is caught on the little finger of the left hand, and pulled back; the point of the old loop 2 and the cord passing through it are held by the thumb and forefinger of the left hand, the loose twine thrown over to the left, the needle brought to the right, and the knot completed by passing the needle under the loop 2 from right to left. In short the loop 2 is made on the little finger instead of on a spool, the length of the twine required to form the new loop being ascertained by measuring from 1 to A.

When there are a large number of meshes to be filed in, a spool may be used, but when there are only a few, it is neither necessary nor desirable to employ one.

The new loops from 2 to 3, 3 to 4, 4 to 5, and 5 to 6 are made in the same way, and then the side 6, 7 must be made by netting into 7 as into a loop. This completes the first row of new loops.

The second row has now to be netted into the first. If performed as recommended, without a spool, it may be worked backwards from right to left with great facility; or the netting may be turned over on to the other side, when the second row can be completed in the usual direction, from left to right.

In this manner the whole space cut away must be filled up, until the last row is reached; this requires different treatment. In Fig. 2 three rows of loops only are shown as having been removed. When the second has been entirely replaced the twine will be attached to the knot at 13; to complete the repair pass the needle through the loop 14, and secure it by a bend knot, taking care that the side 13, 14 is of the proper length; then net into loop 12 from 14, return to 15, and so on, connecting the whole in the following order:—11, 16, 10, 17, 9, 18, 8, and 19, which completes the repair. Of course the reparation of larger rents and more extensive damages is only an extension of the same proceeding as is here described with reference to three rows of loops.

The description of this process doubtless appears tedious, but the performance is, with a little practice, sufficiently easy.

To Remove Grease from Silk.—Powdered French chalk is very useful to remove grease from silk. If the powder is applied quickly after the grease has fallen upon the silk, the latter will be speedily absorbed; the powder may shortly afterwards be dusted off, when the spots will be found to be entirely obliterated.

Dress and Fashion.

MOVEMENTS OF FASHION, 1865-66.

AFTER a careful survey of the cut and make of ladies' toilettes during the past year, no one could fail to observe the marked retrogression towards the style of the First Empire. This is notably the fact with those important items, bonnets and dresses. We began the new year with *Fanchon* bonnets on our heads—we are now sporting Empires. Last January saw us with skirts pleated round our waists; the coming January will witness the fronts and sides of skirts without any fulness whatever. These together with the broad belts and massive fastenings, the huge buttons, the low square-cut bodices, the looped-up drapery, the flowing veils, the floral necklaces, the cluster of high curls on the forehead, all serve to recall the portraits of our great grandmothers.

Ladies' dress has become so costly and extravagant, that during the year it was once the subject of grave comment among French senators. These protests have availed nothing; they have achieved about as great results as all the sermons against crinoline. Frenchwomen spend large incomes annually in arraying themselves, and Englishwomen are not slow to follow their example. Out-of-door costumes have been positively gorgeous, and all that is showy and shimmers and glitters has found favour with the fair sex. Toilettes *en suite*, which answer to a man's "suit of dittoes," have been, are, and are likely to continue the most fashionable style for outdoor toilettes. Every item which goes to the make-up of these toilettes must match and harmonise; the bonnet must be made to agree with the paletôt, and the paletôt with the dress. Petticoats, boots, parasols, stockings, and gloves must all be selected with an eye to their appearance at the same "get-up." This is good taste, but the purses suffer for indulging in it, as it is, undeniably, a very costly style of dressing.

Whether it is a good sign of the times we live in, we know not; but it is admitted on all sides that on fashionable racecourses, both in England and France, and even in Germany, are to be seen the greatest display of toilettes during the year. At Goodwood we saw entire toilettes of Honiton lace over pink silk; at Baden, entire suits of Valenciennes lace over both mauve and white silks; and in Paris, white silk suits embroidered in gold, in straw, and in silks of various hues were very general. Gold and cameo ornaments in the bonnets, diamonds and other precious stones in the hats, have also been no uncommon sights at these gay gatherings; and even at the Sunday promenades in the Zoological-gardens in Regent's-park—which, by the way, were *the* thing last season—such apparel as pink silk dress, white lace tunic edged with gold fringe, white lace paletôt, white lace bonnet thickly studded over with gold spangles, has not been an unfrequent style. At Ems, and Baden, and Biarritz, and Trouville, and other fashionable summer and autumn resorts, the dressing has been unparalleled—the visitors have walked about more as if they had got themselves up for a fancy ball than for a promenade in open daylight. The *tricornes*, or three-cornered felt hats, with their upright, jaunty little feathers; the close-fitting short paletôts, with a waist-band—the former more frequently made of scarlet flannel than anything else; dresses with stripes of all width slooped up over the smartest of frilled petticoats; gold spangles, steel spangles, beads of all sizes and hues worked thickly on veils, on laces, on sashes, on jackets, and even on shoes, have been and are still very fashionable. Gimps and fringes are made up of beads; and foil-papers are one of the principal elements in artificial flowers. The leaning towards tinsel has been most apparent during the past year.

The introduction and changes during the year 1865 have been Empire bonnets with round crowns and narrow bands for curtains, long veils, and humming birds for trimming; the hair, which is arranged higher at the back and fuller at the sides, has changed colour. Brown locks have been dyed and otherwise tampered with to appear with golden hues, or, in some instances, even as bright red. False hair, whether curls for the forehead or *chignons* for the nape of the neck, are universally worn, and the strange fact is no one is ashamed to confess the adoption; on the contrary, that all own to it—nobody makes a secret of it. Crystal ornaments, necklets, brooches, and earrings are popular; the graceful drapery of a shawl is rarely seen; paletôts cut to shape with the figure are universally patronised in their stead; belts, although of medium width, are very fancifully made. Cluny guipure predominates as a trimming over any other sort of lace; stripes have been, and still continue to be, the popular pattern on materials of every description, from linsey to gauze. Crinolines have decreased in front, and slightly narrowed in circumference; but are by no means "out." Skirts are worn inordinately long, and are looped up for outdoor promenades. Petticoats are trimmed more elaborately than ever; stockings are striped with colour, and great attention is paid to their clocks. Shoes and boots are extremely dainty; the former are made of patent leather, and fastened in front with ornamental buckles; the latter, besides matching in some measure the rest of the toilette, are much ornamented with elaborate stitching.

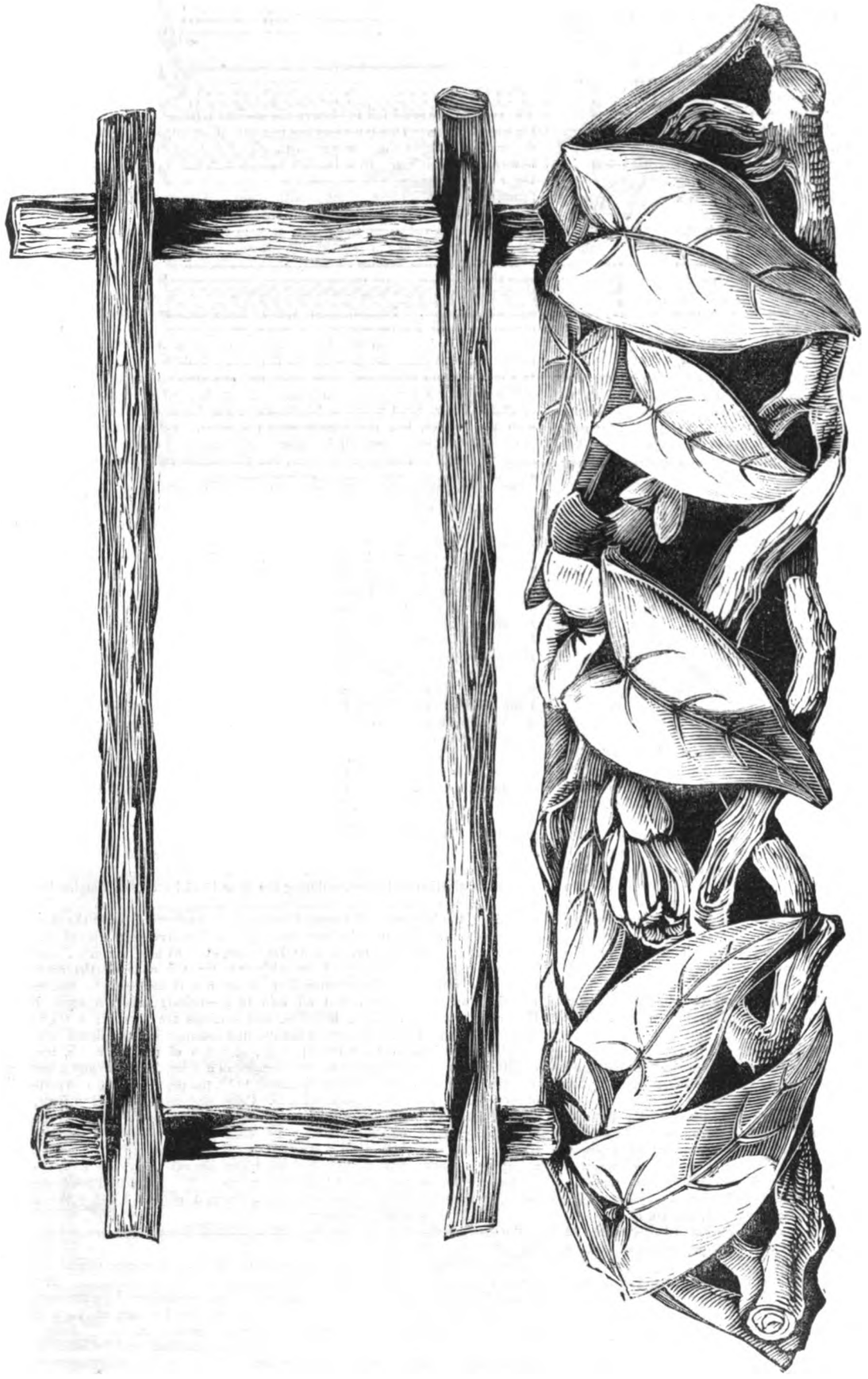
We give a few illustrations of different articles of dress which are in vogue at the present moment.

No. 1 represents the fashionable style of basque for winter dresses. The material may either be linsey, reps, serge, patent velvet, or *faille*, which last-named fabric is unwatered moire. The trimmings must depend on the material, but either braid and fringe, or narrow bands of fur, would be suitable for morning dress, and fringe formed with crystal drops for afternoon wear.

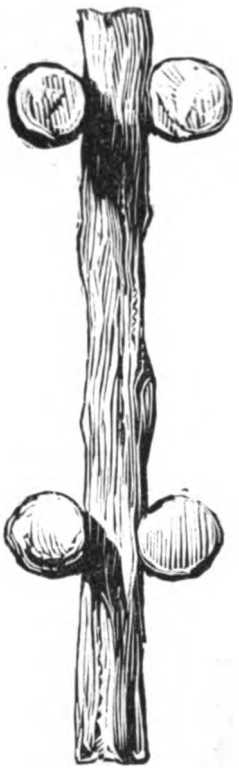
No. 2—A Tricorne hat of Belgian straw, ornamented with a white curled ostrich feather, and bound with black velvet.

No. 3—A gray straw toque, the turned-up brim of which is lined with black velvet; a blue feather at the side, fastened down with a steel star; loops and ends of blue velvet at the back.

Digitized by Google



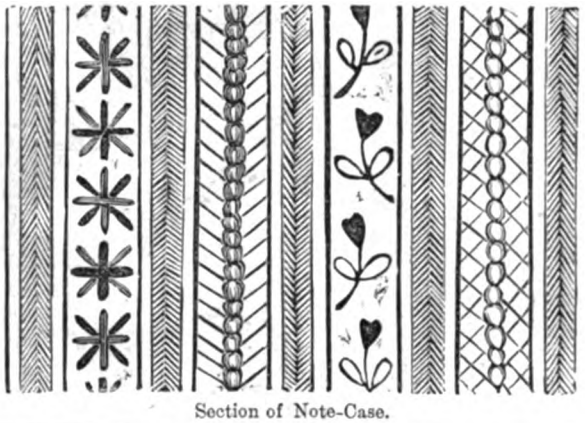
11. Letter Collector.



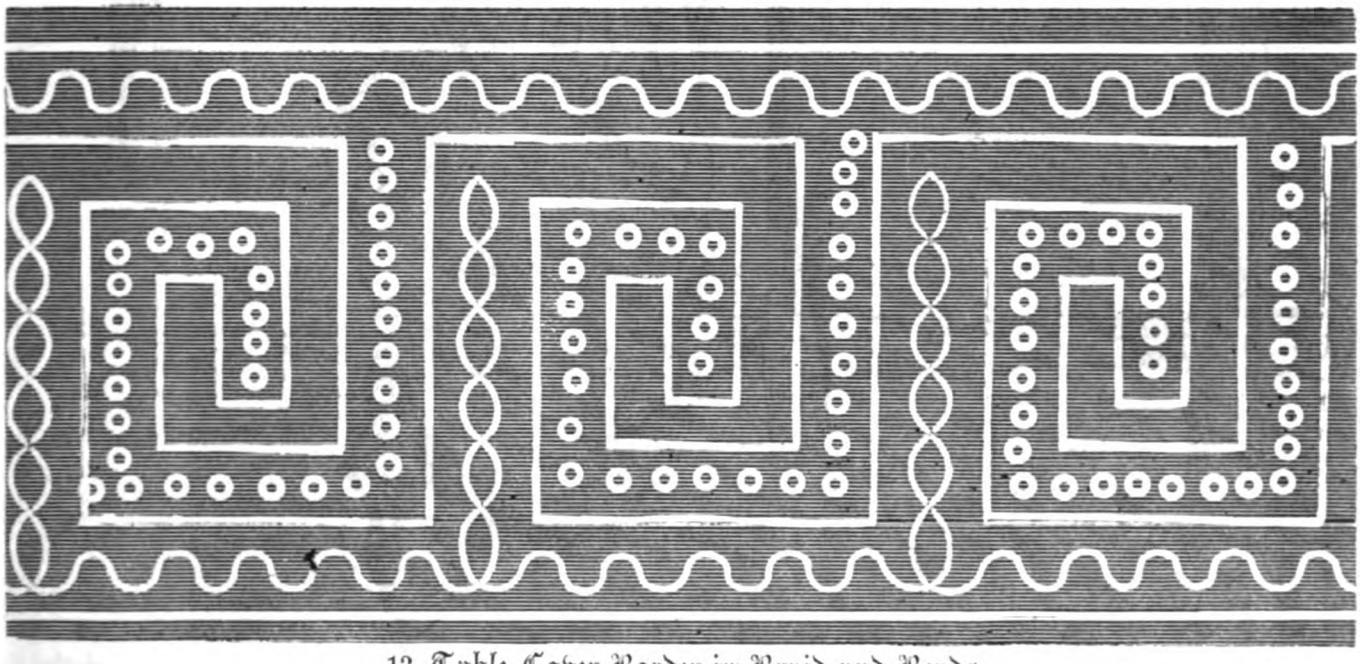
ARRANGEMENT OF RAILS.

Digitized by Google

12. Embroidered Note-Case.



Section of Note-Case.



13. Table-Cover Border in Braid and Beads.

Digitized by Google

Movements of Fashion—*continued from page* 23.

No. 4—A Polish toque, made of black straw, and trimmed round with peacocks' feathers; an *aigrette* at the side.

No. 5—A demi-toilette afternoon cap, made of white Cluny lace, and ornamented with white daisies and straw drops. A green velvet bow is arranged at the top of the head; Cluny lace lappets at the back.

No. 6—A headdress for an evening demi-toilette. The crown is netted with black or brown purse silk and large crystal beads; the edge is trimmed with a deep fall of black lace; the front is ornamented with loops of bright blue velvet and a rosette of blonde; one loop and two ends of black velvet are added underneath the back-hair at the right side.

No. 7—An evening headdress, suitable for a young lady. It is composed of black velvet and imitation coral beads; sprays of grass, tipped with coral beads and dewdrops, rise from the black velvet bow in the centre of the forehead.

No. 8—A Neapolitan headdress, made of a square of Cluny lace-insertion, edged with Cluny lace. A row of mauve velvet is placed over the joining of the different rows of insertion; a cluster of loops of mauve ribbon-velvet, edged with crystal peardrops, in the centre of the forehead.

No. 16—A little girl's frock, made of either white book muslin or cambric. The skirt is turned up at the edge with broad blue ribbon. *Chevrons*, formed either of Valenciennes lace and embroidered muslin insertion, or entirely of Cluny lace, are placed upon the ribbon to simulate a hem. The waistband and sleeves are of blue ribbon, and are trimmed to correspond.

These illustrations will serve to convey to our readers a few of the prevailing styles of some of the accessories of the toilette. In conclusion, we may add that the favourite colours during the year 1865 have been, in the early part of it, greys, stones, and neutral tints; during the London season, black and white stripes; for autumn, mauve and sailor-blue; and at present, and for the forthcoming three months, the old-fashioned *raisin de Corinthe* (a sort of beetroot colour), and the ever-favourite *cuir*, or Russian-leather colour—such are the favourites. The popular colour throughout the year for trimming bridesmaids' white dresses has been unmistakably *blue*.

ORNAMENTS FOR THE HAIR.

ALTHOUGH it may appear somewhat presumptuous and out of character for one of the opposite sex to offer advice on such a delicate subject as the arrangements

1. A BODICE WITH A BASQUE. (See p. 23).

No. 9—A Spanish headdress, made of Maltese lace. A bandeau of scarlet velvet is worn round the head underneath the lace; this is tied at the side and finished off with two very long ends. A gold star is placed in the centre of the forehead, and a spray of roses and lilies of the valley at the left side.

No. 10—A full-dress cap, made of white blonde, and ornamented at the back with a bow and very long ends of black velvet and gold ribbon.

No. 11—A collar and cravate ends, composed of lace insertion and edging; both collar and ends are lined with ribbon.

No. 12—Sleeve to correspond with collar and habit-shirt No. 11.

No. 13—Sleeve formed with Cluny lace; black ribbon velvet is passed in and out of the insertion. A black velvet bow with ends terminates the insertion towards the elbow.

No. 14—A berthe with basque. It is formed with puffings of tulle separated by rows of white blonde worked with white satin beads. It is further trimmed with ruches and satin ribbon.

No. 15—A Garibaldi bodice, made of white muslin, tucked both in front and at the back. Stripes of black velvet are arranged upon the bodice in the form of a corslet, and Cluny guipure insertion is sewn upon the velvet; the shoulder-seams are ornamented to correspond. Round the throat there is a dog-collar necklet made of guipure lined with black velvet. The sleeves, which are tucked on the cross, are fastened at the wrists with black velvet and Cluny guipure.

of ladies' hair, I make bold to offer a few suggestions. I have been struck by the marked resemblance of some of the *coiffures* adopted by my lady friends to the designs portrayed in several books of Greek and Roman antiquities. The arrangement of the hair in large curls and bows on the top of the head is decidedly classical, as may be seen in the illustrations of Visconti, Zoëga, Tischbein, &c., and especially in collections of ancient gems and coins.

In one of these collections, which I remember to have perused at the public library at Caen, there are illustrations of more than two thousand different methods of arranging the hair, as adopted by the ladies of antiquity; so it appears that whatever progress our modern ladies may have made in "putting on of apparel," they have scarcely outstripped the ancients in the matter of "the plaiting of the hair," equally discommended by the Apostle. It is true that in many of these illustrations we see the hair built up into a towering edifice with, probably, the addition of artificial hair, in the mode described by Sir E. L. Bulwer in the "Last Days of Pompeii," and as reproduced in Paris, we understand, some short time since; but the prevailing type is what we have come, by common consent, to call the "classical" in which the harmony of natural proportion, and the true lines of beauty, are most nearly followed.

The adoption of the butterfly as an ornament for the hair is both classical and appropriate; the butterfly being classically the emblem of the soul (ψυχη), and

Digitized by Google

2. (See p. 23.)

figured thus in the illustrations of the tale of Cupid and Psyche. In modern *parlance* I fear the butterfly is rather an emblem of coquetry and frivolity, perhaps even of *légèreté*, in which sense no lady would willingly wear a *papillon* as her emblem.

5. (See p. 26.)

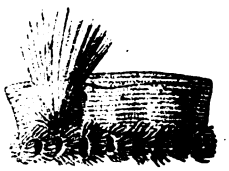
There is also good classical authority for this disposition of the hair in Thucydides, lib. i. cap. 6, who tells us that the most wealthy and aristocratic of

6. (See p. 26.)

3. (See p. 23.)

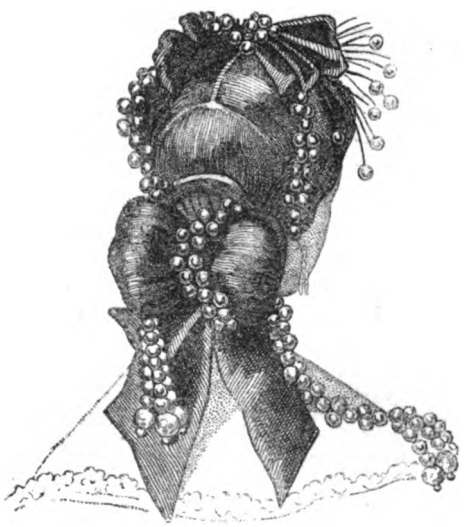
the Athenians and Ionians, a little before his time, wore their hair tied up in a bow on the top of the head and fastened with a golden grasshopper: *χρυσῶν τεττίγων ἐνίεσαι κρωβύλου ἀναδούμενοι τῶν ἐν τῇ πρόσθ τριχῶν.*

The grasshopper was worn as an emblem of *αὐτοχθονια*, i.e., to show that the wearers were the original lords of the soil—indeed, sprung from it, like the grasshopper. The Arcadians, in like manner, are said to have worn *lunula* or crescents on their heads, to show that they were *προσελήνοι*, more ancient than the moon.



4. (See p. 26.)

If this fashion is adopted by ladies of the present day, although few will have a right to bear the grasshopper or the crescent from the antiquity of their descent (not a few, indeed, should wear the *champignon*), still many other classical and poetical emblems might be borne significant of race or country. The harp of Erin, the thistle of Scotland, and even Cambria's leek would not disfavour their respective wearers more than the rose of England; while every grace and virtue might have its appropriate emblem, and a lady's headdress, instead of being a meaningless decoration, should image forth her character and sentiments.—J. H.



7. (See p. 26.)

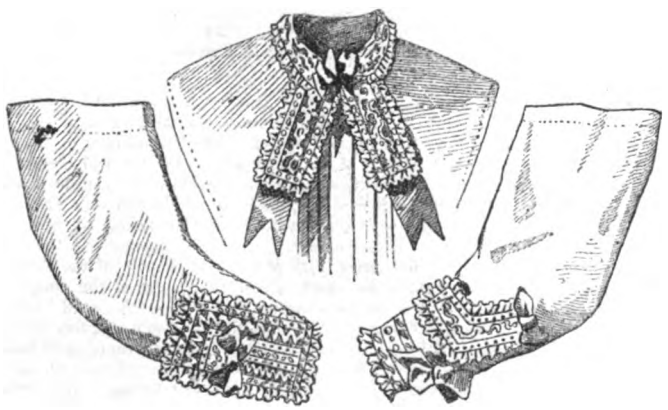
Digitized by Google

8. (See p. 26.) 9.

Skeleton Leaves.—The leaves, calyces, and seed-vessels of plants, when anatomised, form exceedingly interesting objects, and with patience and care the dissecting process may be carried out by any one. The leaves should be gathered when at their prime (that is, when the earliest leaves begin to fall from the trees), and all that are broken or damaged by insects should be rejected. For the seed-vessels you must of course wait until they are fully developed. Having obtained

10. (See p. 26.)

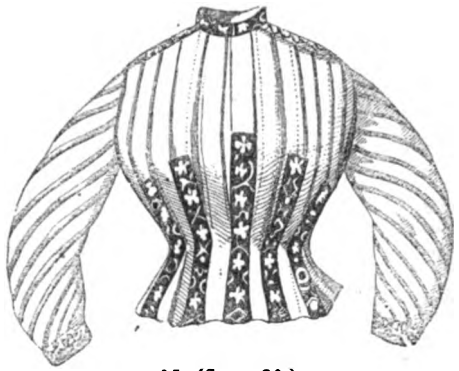
your stock of leaves, &c., take an open earthen pan which will hold a gallon or more, put in the leaves, and pour over them sufficient rain-water (which some operators prefer to use boiling) to cover them. Let the pan remain exposed to sun and weather, without changing the water (but gently and carefully stirring now and then) until decomposition is carried to the requisite extent—that is, until



12. 11. 13.
(See p. 26.)

14. (See p. 26.)

the cuticle and cellular tissue are easily removable from the fibre. That will depend upon the water, the weather, and the leaf; some leaves require several months, and others a very few weeks only; so that if a good assortment be put into soak at the same time, there will soon be a constant supply to operate on. When the soft parts of a leaf are decomposed, take it out, and laying it on a white plate or card, remove carefully, with a camel-hair pencil or a pair of pliers, and a gentle current of water, all the green matter that clings to the fibres. When perfectly cleared from cuticle, &c., bleach the leaves in a solution of chloride of lime—one teacupful of the solution sold at the shops added to a gallon of



15. (See p. 26.)

water will be about the strength required. It ought to be no stronger than will suffice to whiten the leaves; if it is too strong, they will have a hard, thick appearance, and look shrivelled up. It is well to take the leaves out of the bleaching liquid and put them into clean water for a short time before they become quite white. They may remain in the solution for six or seven hours, and then the same length of time in clean water, putting them back again into the chloride of lime solution if necessary. Chloride of lime powder answers as well as the solution for the coarser sorts of leaves; about 4oz. of the powder being added to a gallon of water. It may, indeed, be made to suit leaves of all kinds, if, after

16. (See p. 26.)

Digitized by Google

the powder has sunk to the bottom, the liquid is carefully decanted; and the cost is much less than that of the solution sold at the chemist's. When the leaves, &c., are sufficiently whitened, they must be again soaked in clear water, and then carefully dried, either between blotting-paper, before the fire, or in the sun, after which they may be pressed flat for preservation in books, or tastefully arranged as bouquets for exhibition under glass-shades. The following is a list of names of some of the leaves, &c., that will anatomise: Butcher's broom, stercular, Indian-rubber, pyrus, lemon, vine, orange, apricot, apple, pear, lime, poplar, tulip, robinia, ivy, holly, box, St. John's wort, scarlet passion-flower, pepul tree, rose, westeria, eryngium maritimum, carduus benedictus, magnolia (ten sorts), lathyrus, alstræmeria, thistles, barberry, banisteria fulgida, and several of the nettles. Seed-vessels: Woolley germander, alkekengi nicondra physaloides, stramonium, campanula, carthanus tinctoria, sea-tree mallow, honesty, hyoscyamus, lavatera, malope, Canterbury-bell, and poppy-heads. The calyx of the hydrangea will also anatomise. But in making a selection, carefully avoid all leaves, &c. of a resinous nature, as those of the fir tribe, camphor-tree, laurel, bay, and most of the evergreen shrubs; and it is useless to try leaves of the oak, chesnut, elm, willow, sycamore, walnut, hazel, and some others, which contain much tannin, as not only do they not decompose themselves, but the tannin impregnates the water, and prevents the decomposition of any other leaves which may be under maceration at the same time.

Moths.—Clothes that are in constant use, or that are often beaten or shaken, are not attacked by moths; and the best plan with those articles which are not likely to be wanted for any length of time is to sew them up in calico, or pack them in paper, so as to exclude the parent moth, and thereby prevent her laying her eggs, the larvæ from which do the damage. Spirit of turpentine and benzine collas will also keep away moths, but the remedy may in many cases be thought as bad as the disease. Pepper, tobacco, and other things, are also used; but nothing, we think, equals properly packing for clothes, rugs, carpets, &c., not in use.

To Renovate Black Silk.—Rub the silk all over on the right side with a solution of ammonia and water (two teaspoonfuls of powdered ammonia to quarter of a pint of warm water), and smooth it on the wrong side with a moderately hot iron, and the silk will regain a bright black appearance.

Tussore Silk.—The best way to wash Indian silk is to make a good lather of soft water; it should be mangled while quite wet, and then immediately ironed. This quick process prevents the spotting, caused by ironing when partially dry. The dress should be washed before it is made up, for two reasons: first, because it shrinks considerably; second, because as long as the dress remains in the material it shows every spot of rain; besides which, the oftener it is washed, the more silky it becomes in appearance.

Waterproofing for Cloth.—The following is a useful receipt for waterproofing coats and similar articles: Dissolve 2oz. of sugar of lead in 2½ gallons of boiling water, and 4oz. of alum in another 2½oz. of water; when cold dip the article in the first solution and hang it up until it has dripped nearly dry, and then dip in the second solution. Let it dry without fire heat. This will resist the heaviest rain so long as there is nothing (as a belt, &c.) rubbing on the surface exposed to the wet; and it will not keep in the perspiration.

Restoration of Ostrich Feathers.—To restore the curl to ostrich feathers requires a little time and patience, but it is as good an occupation for winter evenings, while talking is going on, as knitting, crochet, or any other tiresomely idle work. Take an old penknife, no longer very sharp, and holding the feather in your left hand, draw its fibres (not more than two or three at a time) under the blade of the penknife, pressed against the ball of the right thumb. This causes them to curl at once; but until the knack is acquired, it is best to draw the fibres one by one, if the performer has sufficient patience.

How to Dress for a Photograph.—It is a natural consideration with all persons who desire to have their photographs taken, how to be dressed so as to appear to the best advantage. Attention to the suitability or otherwise of various colours is of the greatest importance in this respect. Orange colour, for certain optical reasons, is black in a photograph; blue is white; other shades or tones of colour are proportionally darker or lighter as they contain more or less of these colours. The progressive scale of photographic colour stands thus, commencing with the lightest: White, light blue, violet, pink, mauve, dark blue, lemon, blue-green, leather-brown, drab, cerise, magenta, yellow-green, dark brown, purple, red, amber, morone, orange, dead black. Complexion has to be considered in connection with the dress. Blondes can wear much lighter colours than brunettes; the latter always present better pictures in dark dresses, but neither look well in positive white. Violent contrasts of colour should be especially guarded against. In photography, brunettes possess a great advantage over their fairer sisters; the lovely golden tresses lose all their transparent brilliancy, and are represented black; the "bonnie blue e'e" almost entirely disappears. By powdering yellow hair nearly white, it is brought to about the same tint in photography as in nature; and the same rule applies to complexions. A freckle quite invisible at a short distance is, on account of its yellow colour, rendered perfectly distinct when photographed. The puff-box must be called in to the assistance of the camera. This allusion to freckles suggests one word of general advice. The cause of freckles is nothing more than the darkening of the salts of iron contained in the blood by the action of light. Blue, as we have seen, is the colour most readily affected by light, and yellow the least. If, therefore, you would keep the complexion clear and free from tan and freckles whilst rambling by the seaside, reject the blue veil, and substitute a dark green or yellow one in its stead. Blue tulle offers no more obstruction to the actinic rays of the sun than white. Half a yard of yellow net, though not very becoming, would be found very efficacious for this purpose.

How to make Ladies' Dresses Fireproof.—Muslins and similar fabrics, steeped in a seven per cent. solution of sulphate of ammonia, or a twenty per cent. solution of tungstate of soda, and then dried, may be held in the flame of a candle or gas-lamp without taking fire. That portion of the stuff in contact with the light becomes charred and destroyed, but it does not inflame, and consequently the burning state does not spread to the rest of the material. Both solutions are employed by dipping the clothes into the solution after they have been washed and rinsed. Tungstate of soda is used in the Queen's laundry. It is rather more expensive than the other; but it is preferable, as it does not in any way interfere with the "getting-up" of the articles.

Glossing Linen.—Inquiry is frequently made respecting the mode of putting on collars and shirt-fronts a gloss like that on new linen. This gloss, or enamel as it is sometimes called, is produced mainly by friction with a warm iron after it has been ironed in the ordinary way. The linen to be glazed receives as much strong starch as it is possible to charge it with, and then is dried. To each pound of starch a piece of sperm, paraffine, or white wax, about the size of a walnut, is added. When ready to be ironed the linen is laid upon the table, then moistened very slightly on the surface with a clean wet cloth, and ironed in the usual way with a flat-iron. It is then ready for the glossing operation, for which purpose a peculiarly heavy iron, slightly convex on the surface, and polished as bright as a mirror, is used. It is pressed firmly upon the linen and rubbed with much force, and this frictional action puts on the gloss. "Elbow-grease" is the principal secret connected with the art of glossing linen.

How to Make Green Leaves.—Procure, if possible, a natural leaf of a camellia, rose, or geranium; take it with you to a shop where coloured paper is to be had, and purchase a large sheet of green paper as near as you can get it to the colour of your natural leaf. For a camellia, for instance, the paper sold is very thick, and of a beautiful bright green. *Two* shades are necessary, one darker than the other, as the *under* side of the leaf is always *lighter* than the *upper*. When you proceed to make your leaf, lay your two sheets of paper together, and put the real leaf (or *shape* of leaf) on the top, and, with a pair of scissors, cut the exact outline of the leaf; then separate the two pieces of paper. Spread the *under* side of the darkest sheet over with gum, then lay on a piece of small wire *straight* up the middle of the leaf for the centre vein (leaving a bit of wire for the stalk); and next put on the lighter bit of paper, observing that it fits exactly at the edges (that is the reason why the lining of all leaves should be cut along with the piece intended for the leaf). *Next*, press the wire gently with your finger, and see that it is quite straight; then catch hold of the end of the wire next the stalk between a pair of scissors, and draw the scissors *up* the wire, which, if neatly done, gives exactly the appearance of the vein of the leaf. The side veins are made simply by drawing sloping lines at each side of the centre vein. After the leaf is finished, give it a turn with the scissors into the natural shape.

Blackbeetles or Cockroaches.—To destroy these pests, mix together equal weights of red lead, sugar, and flour, with either water or milk, so as to form a stiff paste, pieces of which, of the size of a nut or walnut, may be laid about in the localities they frequent. Oatmeal or Indian meal may be substituted for the flour, and treacle for the sugar; and if the paste be rolled out thin, it will form the "beetle wafer" as sold at shops for killing these insects. Other methods for destroying or driving away beetles are the following: Strew about their haunts, or thrust into their holes, a plentiful supply of unslaked lime or of chloride of lime. There is, however, one disadvantage—namely, that the odour of the lime is offensive to many bipeds as well as to the beetles. A deep dish or earthen pan, containing a little sugared beer, by way of attraction, will entrap these insects in vast numbers, if a few pieces of wood are inclined against the sides to serve as ladders. They will tumble in when they reach the edge, quite regardless of any thought of getting out, which the glazed sides will prevent their doing; and a kettle of boiling water will settle their business. A mixture of plaster of Paris and oatmeal, and the phosphorous paste sold at shops will kill beetles, as also will hedgehogs, if kept in the kitchen or other place which they frequent; but do not try poison and hedgehogs at the same time, or you may kill Master Urchin by mistake, notwithstanding popular belief to the contrary; and, on the other hand, do not leave within reach of the hedgehog any birds, living or dead, or any meat or other viands, or he will most probably devote his attention thereto, to the exclusion of the beetles. The hedgehog's method of proceeding is very business-like, and amusing too, if you care about watching him. When all is very quiet, and the insects are roving over the floor, he will suddenly, and as nimbly as a cat, pounce out upon them, and kill all that he can "lay hands" on, never ceasing until all that are not killed have escaped. He will then return to his victims and devour them at his leisure.

Facts worth Knowing.—The word "and" occurs in the Old Testament 35,543 times. The word "Jehovah" 6855 times. The 21st verse of the 7th chapter of Ezra has all the letters of the alphabet. The 19th chapter of the 2nd book of Kings and the 37th chapter of Isaiah are alike. Of the Old Testament the middle book is Proverbs; the middle chapter is the 29th of Job; the middle verse is the 23rd of the 20th chapter of the 2nd Book of Chronicles. The least verse is the 1st of the 1st chapter of the 1st Book of Chronicles. In the New Testament the middle book is Thessalonians; the middle chapters are the 13th and 14th of Romans; the middle verse, 17th of the 17th chapter of the Acts of the Apostles. The least verse is the 35th of the 11th chapter of the Gospel of St. John. The Book of Esther has ten chapters, but neither the word "Lord" nor "God" in it. The Old Testament contains 39 books, 929 chapters, 23,214 verses, 592,439 words, 2,728,100 letters. The New Testament contains 27 books, 260 chapters, 7959 verses, 181,253 words, 838,380 letters. Total: 66 books, 1189 chapters, 31,173 verses, 773,692 words, 3,566,480 letters. Apocrypha: 383 chapters, 6081 verses, 152,185 words.

Digitized by Google

1866.] **JANUARY.** [1ST MONTH.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	M	1	*Circumcision.* England and Ireland united, 1801	8 8	4 0	4 56	7 38	☽
2	Tu	2	Calcutta captured, 1757. General Wolfe born, 1727	8 8	4 1	6 5	8 22	15
3	W	3	Archbishop of Paris assassinated, 1857	8 8	4 2	7 14	8 58	16
4	Th	4	Amazon steamer burnt at sea, and 100 persons perished, 1852 ...	8 8	4 3	8 22	9 29	17
5	F	5	Edward the Confessor died, 1041. Archbishop Usher died, 1580 ...	8 8	4 4	9 30	9 56	18
6	S	6	*Epiphany.* Twelfth Day. Old Christmas Day	8 7	4 6	10 35	10 22	19
7	S	7	1ST SUNDAY AFTER EPIPHANY	8 7	4 7	11 38	10 44	20
8	M	8	*Lucian.* Prince Albert Victor of Wales born, 1864	8 6	4 8	Morn.	11 8	☽
9	Tu	9	Fire Insurance due. Royal Exchange burnt, 1838	8 6	4 9	0 42	11 32	22
10	W	10	Penny Postage commenced, 1840. Linnæus died, 1778	8 5	4 10	1 44	11 57	23
11	Th	11	Hilary Term begins. Dr. Dwight died, 1817	8 5	4 12	2 46	Aftern.	24
12	F	12	Saturn rises 2h. 15m. A.M.	8 4	4 14	3 42	1 1	25
13	S	13	Cambridge Lent Term begins. Charles James Fox born, 1749 ...	8 3	4 15	4 43	1 42	26
14	S	14	2ND SUNDAY AFTER EPIPHANY	8 2	4 17	5 38	2 30	27
15	M	15	Oxford Lent Term begins	8 1	4 19	6 28	3 26	28
16	Tu	16	Battle of Corunna, 1809. Edmund Spenser died, 1599	8 0	4 20	7 13	4 28	●
17	W	17	King Charles I. tried, 1649. John Ray died, 1705	7 59	4 21	7 51	5 35	1
18	Th	18	*Prisca.* Union of Houses of York and Lancaster, 1486	7 58	4 23	8 25	6 48	2
19	F	19	First English Parliament, 1265. Storming of Ciudad Rodrigo, 1812	7 57	4 24	8 55	8 1	3
20	S	20	*Fabian.* John Howard died, 1790	7 56	4 26	9 22	9 16	4
21	S	21	3RD SUNDAY AFTER EPIPHANY. *Agnes*	7 55	4 28	9 50	10 34	5
22	M	22	*Vincent.* Mercury rises 6h. 40m. A.M.	7 54	4 30	10 19	11 49	6
23	Tu	23	Royal Exchange opened, 1571	7 53	4 32	10 48	Morn.	☾
24	W	24	Frederick the Great born, 1712	7 52	4 33	11 21	1 5	8
25	Th	25	*Conversion of St. Paul.* Burns born, 1759	7 51	4 34	Aftern.	2 18	9
26	F	26	Dr. Edward Jenner died, 1823	7 50	4 36	0 46	3 28	10
27	S	27	Greece declared independent, 1822. Mozart born, 1756	7 49	4 38	1 39	4 32	11
28	S	28	SEPTUAGESIMA...	7 48	4 40	2 39	5 27	12
29	M	29	George III. died, 1820. Venus rises 7h. 36m. A.M.	7 46	4 42	3 45	6 15	13
30	Tu	30	Charles I. beheaded, 1649. Emperor Louis Napoleon married, 1853...	7 45	4 44	4 53	6 55	☽
31	W	31	Hilary Term ends. Guy Fawkes executed, 1606.	7 43	4 46	6 3	7 28	15

PHASES OF THE MOON.

Full Moon on the 1st, at 6.48 a.m.
Last Quarter on the 8th, at 9.37 p.m.
New Moon on the 16th, at 9.37 p.m.
First Quarter on the 23rd, at 8.54 p.m.
Full Moon on the 30th, at 8.29 p.m.

NOTES ON THE MONTH.

This month received the name of January from the ancient Romans. It was adopted and retained by the early Christians, and has ever since been computed as the first month of the year in all the calendars and almanacs of Christendom. It was not originally in the calendar of Romulus, but introduced into it by Numa Pompilius, in the place which had been previously assigned to March. It was so called from a double-faced deity, named Janus, who was presumed to look both into the old and new year, and in this month a great festival was held in his honour. At this period the Romans laid aside all old grudges. Clients and freedmen sent presents to their patrons, slaves to their masters, and friends and acquaintances to each other; whence the custom of New Year's Gifts was originally derived.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during January is 29·907 inches; the mean average temperature 38°; the amount of rain 1·9 inches. The prevalent winds are south-west, west, and north-west. The temperature during this month is very variable, and frost is to be expected whenever the wind veers towards the east.

HINTS ON HOUSEHOLD MATTERS.

Broiling.

THERE are few circumstances which make a stronger impression on the minds of intelligent foreigners visiting England than the extreme goodness of our meat and the equally extreme badness of our cooking.

The first is easily accounted for. We are lovers of animals, and have devoted more pains than any other nation to producing the best varieties of oxen, sheep, pigs, and poultry; hence our live stock stands pre-eminent in quality, being unequalled in any part of the world. It is not so easy to account for the badness of English cooking. We have heard it suggested that the very goodness of the meat, which can be rendered eatable by the crudest methods of procedure, is perhaps the cause; and, on the other hand, that the abundance and consequent cheapness of our mineral fuel has given us so great a command of firing that we have adopted a system of cooking which proceeds on the supposition that everything can be accomplished by heat—whereas time is a much more important ingredient in all *good* cooking.

On the Continent, the most luxurious dinners are served, having been cooked with a mere handful of fuel, consumed in a cooking stove; in England, bushels of fuel are burnt in an extravagant open range, the whole effect being probably the roasting of one joint and the boiling of a second. The nations that we regard as but semi-civilised look upon our cooking as coarse and repulsive. The Chinese say, with great truth, that we cut up our joints on the table—an operation which *they* leave to their butchers and slaughtermen; and we must confess that the serving up of animals so as to resemble as closely as possible the living form, as is done in the case of hares, rabbits, roasted pigs, &c. &c., and then dismembering them by physical force, is really only one degree removed from the barbarism of the carnivorous savage who roasts his prey on a wooden spit over a fire of twigs, and then tears it limb from limb with his hands and teeth.

Let us take one of the most simple operations—that of cooking a chop. No man who has ever dined at a really good chop-house, such as are to be found in the haunts of the business men in the city of London, or at one of the best commercial hotels in any of the great towns of the North of England, need be told of the difference between a well-cooked chop and another indifferently served; the one, thick, plump, succulent, juicy, sapid, and tender; the other, thin, scraggy, fat, dry, hard, and tasteless. Yet both may have been cut off the same animal, the difference being entirely dependent on the cooking.

To have a chop in perfection, it should be cut from a loin of prime quality, which has been hanging a sufficient length of time to have become tender, and it should be of a uniform thickness of one inch and a half—which can be better secured if the chop is cut with the saw instead of with the cleaver. The fat should be trimmed away till no more remains than will be eaten; the fire should be bright and clear, and the gridiron clean and hot. Toasters with hooks to run into the meat must be avoided, but a hanging gridiron is in no way objectionable. The chop, when put down, should scarcely have been a minute at the fire before it should be turned, and it should be quickly turned again and again, until the heat has slowly penetrated to the middle, and the cooking is consummated. The advantage of these repeated turnings is easily explained. Meat consists largely of a substance termed fibrin, which contracts when heated. This contraction has a tendency to force out the nutritious gravy, and leave the chop dry and tasteless; but, fortunately, there is also in meat an element similar to the white of an egg, and hence termed albumen. This solidifies at a gentle heat, closing up the pores, and so forms an impervious layer on the outside of the heated chop, through which the gravy cannot pass; but if the meat be only heated on one side, the gravy is forced out on the other, and the cooking is consequently inferior.

Another evil results from the overheating if the chop be not constantly turned; the fibrin hardens at a high temperature, and thus the tenderness of the viand is destroyed.

If, during the process of cooking, a fork be thrust into the lean of the chop, or a knife be employed to ascertain if it be done, the chop is hopelessly spoiled. These instruments penetrate below the layer of hardened albumen, and the contraction of the fibrin consequently forces out the gravy.

Those who wish to take a lesson in broiling should go to one of the great chop-houses in the city, where hundreds of chops are broiled daily. There they will see, perhaps, a score or more of chops on a huge gridiron; these are turned rapidly in succession, by the aid of a pair of tongs, and served up to the hungry and impatient customers reeking from the gridiron.

To those ladies who wish to prove to their husbands that as good a chop can be had at home as in the coffee-room of "that *abominable* hotel," let us commend the three great essentials of chop-cooking: 1st, a good thick prime chop; 2nd, a bright, clear, but not fierce, fire; and, 3rd, constant turning. If to these we add a hot plate and quick serving, a little Worcestershire sauce, and a well-baked large potato—which should be opened, not by cutting, but by squeezing out the floury interior—and, lastly, a pat of fresh butter, the whole will form a meal fit for the delectation of Apicius in his highest prosperity. Had he known of such an economical and sapid dish, we do not think he would have poisoned himself, for fear of starvation, when he found his originally gigantic fortune reduced to 250,000 crowns.

White Wine Whey.—Make a pint of milk boil, put into it a glass of white wine, just boil it up again, then place it on one side until the curd has settled; pour off the clear whey and sweeten.

Sweet Lait de Poule.—The following is a French remedy for colds: Put two eggs into a very large teacup, with two teaspoonfuls of powdered sugar, a few drops of orange-flower water, or the eighth part of the rind of a lemon grated; beat the whole well together for ten minutes, and then pour boiling water gradually over, stirring briskly until the cup is full; this is to be drunk very hot, when in bed.

Digitized by Google

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	Th	32	New River commenced, 1608. Partridge and Pheasant shooting ends	7 41	4 48	7 11	7 58	16
2	F	33	*Purification.* Candlemas Day...	7 40	4 49	8 17	8 24	17
3	S	34	*Blaise.* Wilkes expelled the House of Commons, 1769	7 38	4 50	9 24	8 48	18
4	S	35	SEXAGESIMA SUNDAY	7 36	4 52	10 26	9 12	19
5	M	36	*Agatha.* Jupiter rises at 6h. 19m. A.M.	7 34	4 54	11 29	9 35	20
6	Tu	37	Mars rises at 6h. 35m. A.M.	7 32	4 56	Morn.	10 0	21
7	W	38	Charles Dickens born, 1812. Mrs. Radcliffe died, 1823	7 30	4 57	0 32	10 28	☽
8	Th	39	Execution of Mary Queen of Scots, 1587	7 29	4 59	1 31	11 0	23
9	F	40	Bishop Hooper burnt, 1555. Saturn rises at 2h. 31m. A.M.	7 27	5 0	2 30	11 37	24
10	S	41	Queen Victoria married, 1840. Montesquieu died, 1755	7 25	5 2	3 25	Aftern.	25
11	S	42	QUINQUAGESIMA. SHROVE SUNDAY	7 24	5 4	4 17	1 12	26
12	M	43	Lady Jane Grey beheaded, 1555. Mercury sets at 3h. 44m. P.M. ...	7 22	5 6	5 4	2 11	27
13	Tu	44	SHROVE TUESDAY. B. Cellini died, 1570	7 20	5 8	5 46	3 17	28
14	W	45	*St. Valentine.* Ash Wednesday	7 18	5 10	6 23	4 28	29
15	Th	46	Massacre of Glencoe, 1692. Captain Cook killed, 1779...	7 16	5 12	6 54	5 42	●
16	F	47	Cambridge Lent Term divides. P. Melancthon born, 1497	7 14	5 14	7 24	6 59	1
17	S	48	Michael Angelo died, 1564. Moliere died, 1763	7 12	5 16	7 55	8 17	2
18	S	49	1ST SUNDAY IN LENT	7 11	5 18	8 22	9 35	3
19	M	50	Galileo born, 1564. Saturn sets 9h. 42m. A.M.	7 9	5 19	8 52	10 53	4
20	Tu	51	Joseph Hume died, 1855. Sidney Smith died, 1845	7 7	5 21	9 24	Morn.	5
21	W	52	Trinidad taken by Abercrombie, 1797. Ember week	7 5	5 23	10 2	0 7	6
22	Th	53	Barry died, 1806. Length of day 10h. 22m.	7 3	5 25	10 45	1 19	☾
23	F	54	Sir Joshua Reynolds died, 1792	7 1	5 27	11 36	2 24	8
24	S	55	Abdication of Louis Phillipe, 1848. Handel born, 1684	6 59	5 29	Aftern.	3 22	9
25	S	56	2ND SUNDAY IN LENT. *St. Matthias*	6 56	5 30	1 35	4 11	10
26	M	57	Thomas Moore died, 1852. Jupiter sets 1h. 20m. P.M.	6 54	5 32	2 40	4 54	11
27	Tu	58	Wellington obtained a victory over Soult, 1814	6 53	5 34	3 48	5 28	12
28	W	59	Treaty of Amiens signed 1802. Montaigne born, 1533...	6 50	5 36	4 55	5 59	13

PHASES OF THE MOON.

Last Quarter on the 7th, at 7.39 p.m.
New Moon on the 15th, at 10.13 a.m.
First Quarter on the 23rd, at 4.48 a.m.

NOTES ON THE MONTH.

Numa Pompilius altered the Roman calendar, by adding January and February to the year, assigning twenty-nine days to the latter. Julius Cæsar did not make any alteration in the calendar of Numa, but Augustus Cæsar subtracted one day from February and added it to his *own* month of August. Every fourth year an additional or twenty-ninth day was *intercalated* between the twenty-third and twenty-fourth of this month, and was unnoticed; but now the intercalated day occurs every fourth or *leap* year, and is placed after the twenty-eighth; it is therefore the twenty-ninth or last day of February. Every leap year is readily discovered by dividing the year by four; and if there is no remainder, as in 1852, then February contains twenty-nine days.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during February is 29·945 inches. The mean average temperature is 38½°; the amount of rain 1·5 inches. February is a very uncertain month; frosts and storms are frequent. The prevalent winds are south-west, west, and north-west. The range of temperature during February is very great.

HINTS ON HOUSEHOLD MATTERS.

Facts about Eggs.

WHEN exposed to the air an egg soon loses its original freshness, in consequence of the escape of part of its moisture, and the consequent entrance of air. This evil may be prevented in several modes. One of the least troublesome is to grease the surface of fresh eggs, and so close the pores. It is not very material what grease is employed, so that it is fresh and sweet. Butter, however, is the least desirable, as it contains curdy matter, which becomes tainted after long exposure to the air. Lard or melted suet is better; and, in France, a proposal was lately made to use melted beeswax and olive oil, which is said to answer remarkably well. Another mode of preventing the access of air is to plunge the eggs into a thin creamy mixture of freshly slaked lime and water, in which they will keep good, for pastry purposes, for many months.

The uses of the white of the egg in household economy are manifold; it is employed in pastry, in clarifying liquids, and as a kind of varnish for leather, &c. The whites of eggs beaten up so as to destroy their structure, forms the *glaire* of the bookbinder, with which he gives the shining appearance to the newly bound books. If any persons are desirous of renovating the appearance of some of their old library favourites, they may clean off the dirt and fly-marks with a slightly damp cloth, and then rub the covers over with a small piece of rag dipped in glaire, and they will be surprised and pleased at the improvement in their appearance.

There is another employment of glaire which is even more useful in the household. When the fruit-preserving season comes on the difficulty of procuring skin or bladder for tying down the pots of jam is often experienced. If, however, a sheet of tough fibrous paper be taken, glaired on both sides and tied over the pot, it shrinks and tightens as it dries, and forms a layer quite as impervious as, and fully equal to, bladder, provided the preserves are kept, as they always should be, in a dry situation. Another use of glaire is perhaps worth remembering. It is the best antidote to the poisonous preparations of copper, lead, silver, or mercury, as it forms insoluble compounds with these metals.

The use of white of egg in clarifying is well known. A small quantity of glaire mixed with any turbid or thick solution coagulates when it is heated, and, entangling all the small particles that cause the turbidity, leave the liquid bright and clear as it boils up to the surface in the form of scum. Whisked white of egg is often added to wines to clarify them. In this case the coagulation is caused by the spirit of the wine, and heat is not required. In all cases where eggs are employed for clarifying, the white only should be used, as the oil of the yolk interferes materially with the clearness of the liquid to be purified.

The employment of eggs in pastry depends greatly upon the glairy property of the albumen. This renders the dough much tougher and more impervious to the gases liberated by the heat of the oven, consequently the pastry is much lighter than when eggs are not employed. In order to produce the full effect of the eggs they are often beaten or whisked to such an extent that they form a froth consisting of air-bubbles entangled by the glairy albumen, and constitute the basis of *meringues*, *soufflets*, &c.

It should be remembered that eggs not only render pastry light, but that they also add greatly to its nutritive value. In this respect they are infinitely superior to the so-called egg or baking powders, which consist of chemical ingredients that give out gases when heated in the oven, that render the dough light without adding any nutritious material. As our readers may like to try these egg-powders, we append the following directions, which will be found to make a baking powder equal to any in use: Bicarbonate of soda, two ounces; tartaric acid, one ounce; starch, or corn-flour, two ounces; turmeric (added to colour) two or three grains. These materials should be gently dried before mixing—which is best done by passing them twice through a coarse sieve—and then kept in a tightly closed bottle in a dry place.

The common method of boiling an egg by placing it in boiling water, and then boiling for three or four minutes, is not to be recommended on scientific grounds. The temperature of boiling water coagulates the white into a firm solid mass, which is digested with extreme slowness, and is therefore not a desirable article of food for persons of weak digestion. A much better plan is to put the eggs in cold water, and place the boiler where it will be about six or seven minutes before it is raised to the boiling point; in fact, the eggs should be coddled, not boiled, so that the albumen may not be hard set. The table egg-boilers, in which the eggs are cooked in the steam rising from a small quantity of water placed in the bottom of the vessel, are objectionable, as the steam heats the eggs to the boiling point

Poached eggs are better cooked if the temperature is not allowed to rise to the boiling point. The best mode of doing them, one which has the advantage of pleasing equally the eye and the palate, is by buttering the inside of as many shallow teacups as eggs are required. One egg is broken into each, and they are then placed in a shallow stewpan, partially filled with boiling water. This is kept boiling for ten minutes, care being taken that no water boils into the cups. The eggs are then turned out on buttered or wetted toast; from the heat in the interior of the cup never having reached the boiling point, the eggs will be found to be far superior to those in which harder coagulation has been produced by the ordinary mode of poaching.

In making omelets, a small quantity of milk or cream should always be added, and the whole beaten up well; this insures the admixture of the yolk and white, and the milk renders the coagulation less solid, and consequently the whole becomes infinitely more sapid and more digestible.

Buttered eggs are a very ready and savoury dish. A piece of butter is put into a saucepan and warmed; the eggs are then broken in with pepper, salt, or other seasoning. They are then stirred very quickly with a fork over the fire, and taken off *instantly* they begin to set, the stirring being continued for a minute, when the whole is served on buttered toast.

Digitized by Google

Spring.

(A BROOK IN BUCKINGHAMSHIRE.)

Digitized by Google

The Queen, THE LADY'S NEWSPAPER, AND COURT CHRONICLE

LATEST PARIS FASHIONS

Presented to the subscribers to the Queen, The Ladys Newspaper, and court chronicle

Paris, Boulevart des Italiens, 1.

Digitized by Google

Digitized by Google

Summer.

(A BYE-WAY AMONG THE HILLS, NORTH WALES.)

Digitized by Google

1866.] **MARCH.** [3RD MONTH.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	Th	60	*St. David.* Assessors and auditors of boroughs to be elected	6 48	5 37	6 3	6 25	🌝
2	F	61	*St. Chad.* John Wesley died, 1791	6 46	5 39	7 8	6 51	15
3	S	62	Louis Philippe arrived in England, 1848	6 44	5 41	8 12	7 14	16
4	S	63	3RD SUNDAY IN LENT	6 42	5 43	9 16	7 39	17
5	M	64	Death of Laplace, 1827. Mars rises 5h. 46m. A.M.	6 40	5 45	10 18	8 2	18
6	Tu	65	Marquis of Londonderry died, 1854	6 38	5 46	11 19	8 29	19
7	W	66	*Perpetua.* Princess of Wales entered London, 1863	6 36	5 48	Morn.	8 59	20
8	Th	67	Death of Duke of Bridgewater, originator of canals in England, 1803	6 34	5 50	0 16	9 34	21
9	F	68	Rizzio assassinated, 1566. Mrs. Barbauld died, 1825	6 31	5 51	1 13	10 15	🌜
10	S	69	Prince of Wales married, 1863. Benjamin West died, 1820	6 28	5 53	2 6	11 2	23
11	S	70	4TH SUNDAY IN LENT	6 26	5 55	2 54	11 56	24
12	M	71	*St. Gregory.* Saturn sets 8h.19m. A.M.	6 23	5 57	3 38	Aftern.	25
13	Tu	72	Length of day 11h. 37m. Priestley born, 1733	6 21	5 58	4 17	2 4	26
14	W	73	Victor Emmanuel born, 1820. Admiral Byng shot, 1757	6 18	6 0	4 50	3 17	27
15	Th	74	Earl St. Vincent died, 1823	6 16	6 2	5 22	4 33	28
16	F	75	Duchess of Kent died, 1861	6 13	6 4	5 52	5 50	●
17	S	76	*St. Patrick.* Phillip Massinger died, 1640	6 11	6 6	6 19	7 11	1
18	S	77	5TH SUNDAY IN LENT. Princess Louisa born, 1848	6 9	6 8	6 50	8 30	2
19	M	78	Mercury rises 6h. 27m. A.M.	6 7	6 10	7 24	9 51	3
20	Tu	79	Spring quarter commences. Newton died, 1727	6 5	6 11	8 0	11 6	4
21	W	80	Battle of Alexandria, and Sir Ralph Abercromby killed, 1801	6 3	6 12	8 42	Morn.	5
22	Th	81	Length of night 11h. 47m. Goethe died, 1832	6 1	6 14	9 33	0 15	6
23	F	82	Cambridge Lent Term ends. Carl von Weber died, 1823	5 59	6 15	10 27	1 16	☾
24	S	83	Oxford Lent Term ends. Queen Elizabeth died, 1603	5 57	6 17	11 28	2 9	8
25	S	84	PALM SUNDAY *Lady Day*	5 54	6 18	Aftern.	2 53	9
26	M	85	Duke of Cambridge born, 1819. Length of day, 12h. 34m.	5 52	6 20	1 40	3 30	10
27	Tu	86	Slave Trade abolished by Parliament, 1807	5 50	6 22	2 47	4 1	11
28	W	87	Raphael born, 1493; died, 1520	5 48	6 24	3 52	4 30	12
29	Th	88	*Maunday Thursday.* Swedenborg died, 1772...	5 45	6 26	4 56	4 55	13
30	F	89	GOOD FRIDAY	5 43	6 28	6 1	5 19	14
31	S	90	Haydn born, 1732. Beethoven died, 1827	5 41	6 30	7 5	5 42	🌚

PHASES OF THE MOON.

Full Moon on the 1st, at 11.52 a.m.
Last Quarter on the 9th, at 3.53 p.m.
New Moon on the 17th, at 9.37 p.m.
First Quarter on the 23rd, at 1.3 p.m.
Full Moon on the 31st, at 4.31 a.m.

NOTES ON THE MONTH.

This month was named by Romulus, in honour of his supposed father, Mars, the heathen god of war. Until January and February were added to the calendar, the Romans made it the first month of the year, and it was not even reckoned as the third month by the English until 1752. "The Saxons," says Verstegan, "called the month *Rhede Rethe-Monath*, to denote its general boisterousness of character, *Rhede* signifying, in their interpretation, *rough* or *rugged*. Many antiquaries contend that the month having been dedicated to the idol *Rheda* before the conversion of the Saxons to Christianity, the etymology of it thus given is more correct. The name was afterwards changed to *Lenet-Monath*, or length month, because in this month the length of the day begins to exceed that of the night."

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during March is 29·984 inches. The mean average temperature is 41½°; the amount of rain 1·4 inches. The prevalent winds are north-west and north-east, the latter being the most frequent. South winds are of rare occurrence. The variation of temperature is very great.

HINTS ON HOUSEHOLD MATTERS.

Cheese-Making.

THE following is an outline of the process recommended by the Agricultural Association of Ayrshire, who sent a deputation to inquire into the plans adopted in those counties of England which produce the best cheese. The method most strongly recommended by the deputation was that followed in the Cheddar district, where the very best cheese is produced with the least amount of labour. Immediately after the morning milking, the evening and the morning milks are mixed together, and the temperature of the whole is raised to 80 degrees by heating a small quantity of the evening's milk; the temperature should be ascertained by the use of a thermometer, as it is found that the most experienced persons cannot detect a difference of several degrees without its employment. The requisite amount of rennet is added, and in an hour the whole of the milk is found to be coagulated; the curd is then slightly broken, so as to allow a portion of the whey to be removed; this whey is immediately heated by placing the vessel in which it is contained in a boiler of very hot water; the whole of the curd is then minutely and most carefully broken by passing instruments, termed shovel-breakers, repeatedly through it: after it is thus broken, as much of the heated whey is added as will raise the temperature to 80 degrees. It is then left undisturbed for an hour, at the end of which time the whey is drawn off and heated to a rather higher temperature than before, when the curd is again minutely broken, and pailfuls of heated whey are poured in, so as to raise the temperature to 100 degrees; the whole is constantly stirred during the time, so that the curd becomes somewhat consistent; it is then left half an hour, in order that it may settle, when the whey is dipped out, and the last portions drained off, without any pressure, by a spigot. The curd is next heaped up in the centre of the tub, so as to drain for an hour by its own weight; it is then cut into large slices, turned, and allowed to drain, without pressure, for half an hour; when it has drained, and its temperature has fallen to 60 degrees, it is put into vats and subjected to moderate pressure for half an hour; at the expiration of this time the curd is broken fine in a curd mill, and the best refined rock salt is added to it in the proportion of two pounds to one hundredweight of curd. It is then made into cheeses, and placed in the cheese-press. The next morning the cheeses are turned and pressed again; and the third morning they are laid upon the shelf in a well-aired cheese-room, having been previously laced up in a piece of canvass to preserve their shape whilst drying. At first they are turned daily, the room being kept at a temperature of 55 to 60 degrees—in winter a stove is used for this purpose.

It is considered that the inferior character of the worst cheese depends on a rapid coagulation, caused by the use of too much rennet and a high temperature of the milk. By the Cheddar plan, a low temperature in the early stages give richness of taste, and the higher temperature afterwards renders easy the separation of the whey.

The most absolute cleanliness is indispensable in cheese-making; the spilling of a small quantity of whey on an absorbent floor will cause the production of many sour cheeses during the season. The plans here recommended are remarkably simple; and as it is regarded as an established fact, that difference of management is the great cause of difference in the quality of cheese, they are strongly recommended. When successful they yield cheese worth 65*s.* to 75*s.* per hundredweight, or nearly double the price of inferior kinds.

Treatment of Cases of Vegetable Poisoning.—In all cases of poisoning by vegetable substances, the best treatment is the immediate removal of the poison from the stomach by means of the stomach-pump, or by emetics, and, in the absence of medical aid, not a minute should be lost in the administration of the latter. One of the best emetics to be used in such cases, because one of the most rapid in its action, is half a teaspoonful of sulphate of zinc dissolved in water. A large dessert spoonful of good flour of mustard, in water, is also a very rapid emetic, and has the advantage of being usually at hand; or a large tablespoonful of common salt may be taken in the same manner, the dose in either case to be repeated, if the desired effect of emptying the stomach freely is not soon produced. The emetic action may be aided and increased by irritating the back of the mouth with the thin end of a quill feather, or even with the fingers, and the action should always be assisted by copious draughts of warm water. It should be remembered that there is no antidote to vegetable poisons, and that the safety of the patient depends on their being instantly removed from the stomach. Ipecacuanha is not a desirable emetic to employ, as fifteen or twenty minutes are required to produce its action, during which time the poison may produce fatal effects, nor is tartar emetic desirable for the same reason; both are objectionable also as producing nausea and sinking, which tend to increase the activity of the poison.

To beat Eggs.—To beat eggs to perfection it is necessary that the greatest cleanliness should be observed, as a very small portion of grease will render useless every endeavour to produce lightness, which may be obtained by the most inexperienced person, if cleanliness be particularly observed. In those recipes where butter, cream, or other greasy things are used, it will be found desirable always to beat the eggs by themselves, or with those ingredients such as flour and sugar that are not greasy, otherwise the desired lightness is not easily produced. The whisk employed should always be washed immediately after using, otherwise the mixture that is left upon it becomes dry and cannot so easily be cleaned. The circular whisks, now so much in use, can easily be cleaned by working them rapidly in two or three waters, and wiping them dry before putting them aside. In all operations requiring the use of whisked eggs, the ingredients should always be got ready before commencing the operation; the oven should be hot, the baking-plates and cake-tins buttered or papered as required, otherwise delay occurs. When the mixture is ready and it cannot be put into the oven immediately, this is fatal to success.

Digitized by Google

4TH MONTH.] **APRIL.** [1866.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	S	91	EASTER SUNDAY	5 38	6 31	8 7	6 6	16
2	M	92	Easter Monday	5 36	6 33	9 9	6 30	17
3	Tu	93	Easter Tuesday. Bishop Heber died, 1826	5 34	6 35	10 8	7 1	18
4	W	94	*St. Ambrose.* Oxford Easter Term commences	5 32	6 37	11 5	7 33	19
5	Th	95	General Pollock forces the Khyber Pass, 1842	5 29	6 38	11 59	8 11	20
6	F	96	Cambridge Easter Term commences	5 27	6 40	Morn.	8 55	21
7	S	97	Prince Leopold born, 1853	5 24	6 41	0 47	9 46	22
8	S	98	LOW SUNDAY	5 22	6 43	1 32	10 43	☽
9	M	99	Death of Lord Bacon, 1626. Fire Insurance due	5 20	6 44	2 12	11 45	24
10	Tu	100	Battle of Toulouse, 1814. Jupiter rises 2h. 43m. A.M.	5 18	6 45	2 46	Aftern.	25
11	W	101	Napoleon Bonaparte abdicated, 1814	5 15	6 46	3 17	2 5	26
12	Th	102	The Utrecht Treaty of Peace signed, 1713	5 13	6 48	3 47	3 22	27
13	F	103	Handel died 1759	5 11	6 50	4 17	4 41	28
14	S	104	Princess Beatrice born, 1857. President Lincoln assassinated, 1865	5 9	6 52	4 47	6 1	29
15	S	105	2ND SUNDAY AFTER EASTER	5 7	6 53	5 18	7 23	●
16	M	106	Victory of Culloden, 1746. Easter Term begins	5 5	6 55	5 53	8 42	1
17	Tu	107	Napoleon III. visited England, 1855	5 2	6 57	6 35	9 58	2
18	W	108	American Revolution, 1775. J. Leland died, 1552	5 0	6 59	7 23	11 4	3
19	Th	109	*Alphege.* Lord Byron died, 1824	4 58	7 0	8 18	Morn.	4
20	F	110	Emperor Louis Napoleon born, 1808	4 56	7 2	9 19	0 2	5
21	S	111	First Drinking-Fountain set up, 1859. Saturn sets 5h. 38m. A.M.	4 55	7 4	10 24	0 50	☾
22	S	112	3RD SUNDAY AFTER EASTER	4 53	7 6	11 32	1 31	7
23	M	113	*St. George*	4 51	7 8	Aftern.	2 4	8
24	Tu	114	Brazil discovered, 1500. Daniel Defoe died, 1731	4 49	7 10	1 44	2 34	9
25	W	115	*St. Mark.* Princess Alice born, 1843	4 47	7 11	2 49	3 0	10
26	Th	116	Captain Cook lands at Botany Bay, 1770. Mercury rises 4h. 16m. A.M.	4 45	7 13	3 54	3 23	11
27	F	117	French Army in Italy, 1859. Ed. Gibbon born, 1737	4 43	7 14	4 57	3 47	12
28	S	118	Mutiny of the Bounty, 1789	4 41	7 16	5 59	4 11	13
29	S	119	4TH SUNDAY AFTER EASTER	4 39	7 17	7 1	4 36	☉
30	M	120	University Coll. Lond. founded, 1827. Length of day 14h. 42m.	4 37	7 19	8 1	5 3	14

PHASES OF THE MOON.

Last Quarter on the 8th, at 6.42 a.m.
New Moon on the 15th, at 7.3 a.m.
First Quarter on the 21st, at 10.31 p.m.
Full Moon on the 29th, at 9.23 p.m.

NOTES ON THE MONTH.

Since the time of Numa Pompilius, this month has retained the same place in the calendar that it does now. Romulus assigned thirty days to the month, but Numa reduced it to twenty-nine. Julius Cæsar, however, restored it to its original length, which has not been altered since. The name of the month is derived from the Latin word *Aperio* (to open), and was no doubt bestowed in allusion to the season, for the earth opens her bosom, and sends forth her riches, and the young buds open under the influence of April showers. The first day of this month is called All Fools'-day, from the practice of sending persons on some foolish errand, or playing a variety of practical jokes upon them in order to apply the epithet "April fool," in England; a gowk, in Scotland; and *un poisson d'Avril*, in France.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during April is 29·921 inches; the mean average temperature is 46½°. The amount of rain is 1·6 inches. The prevalent winds are north-west and north-east. Sleet and freezing rains are rather common, with sharp night frosts and sudden outbursts of hot weather.

HINTS ON HOUSEHOLD MATTERS.

How to Manage the Children's Bedrooms.

THE greatest requisite in a bedroom is an abundant supply of pure air. If we will only recollect that fifteen or sixteen times every minute we require to take in nearly three-quarters of a pint of fresh air in order to purify the blood, without which we should soon cease to live, we shall see how important an abundant supply of air really is. The air that has once been breathed is no longer fitted to support life, and if we shut ourselves, or our children, up in close rooms, where the air has to be breathed over and over again, unrefreshing sleep and ill health are the certain consequences.

No ordinary bedroom, however large, can be wholesome if there is no means by which the air can be changed during the night. In rooms that are not overcrowded the requisite change of air is easily managed. If there is a fireplace in the room there is always a current of air up the chimney, and if the door is left a little way open the air in the room never gets very impure.

There is another very excellent and inoffensive plan that may be used in children's bedrooms, so as to give them a supply of pure fresh air without a draught. A piece of thin board, about three inches wide, is cut as long as the full width of the window, and this is made to fit in under the bottom sash, so that when it is placed there on edge it prevents the bottom sash coming down to the window sill, so that an opening is left between the two sashes at the middle of the window, through which a supply of fresh air constantly passes in. As this is directed towards the ceiling, there is no down draught on the beds. It is astonishing what is the effect of this simple contrivance, which ought not to cost sixpence, on the purity and healthiness of small bedrooms. If it were generally adopted there would be much less disease arising from overcrowded and ill-ventilated bedrooms than there is at present. If there is no chimney, or other such means of ventilating a bedroom, the door ought to be left wide open the whole night, during winter as well as summer.

There is another point of great importance in childrens' sleeping-rooms, and that is, the injury that many children suffer from having their beds surrounded with close curtains; these retain the foul air, charged with animal impurities, around the sleepers, and are especially injurious. Even close curtains to the windows are unnecessary, and tend to prevent the admission of light and air.

With respect to washing the rooms, many persons are in the habit of having the bedrooms washed on a particular day in the week, without any regard to the state of the weather. On a fine sunny day they dry quickly, and are free from all moisture by the evening; but in wet weather they do not dry for many hours, and are cold, damp, and unhealthy in the evening. Many cases of illness, especially in children, may be traced to the foolish plan of washing and scrubbing bedrooms on wet days.

Another very objectionable custom which some over-neat people practise is that of having the beds made early in the morning. At that time the moisture which has escaped from the skin during the night is contained in the bedclothes, which ought to be turned down over the foot of the bed, to air, for some time before the bed is made. If this is done the bed is drier, warmer, and more comfortable at night, and is consequently a great deal more wholesome than if made early in the morning.

Children should never be allowed to sleep in feather beds, as they enjoy much more refreshing and less enervating repose upon mattresses; nor should they, however young, wear nightcaps. If the children are running about all day without caps in the house, what can they possibly want with them when they are asleep at night? They are objectionable on account of the great importance of keeping children's heads cool.

Such baneful poisons as syrup of poppies, Godfrey's cordial, or any other preparation of opium should never be given to children. These dreadful drugs are slow poisons, and cause the death of hundreds and the ill health of thousands of children annually.

The amount of bedclothes used for children is a point of some importance. During the warmth of summer the quantity may be as small as is consistent with the comfort of the children, but in winter they should be well covered, especially those that are very young. A great increase in their comfort may be secured by using a small fine blanket, or flannel, instead of the cold linen sheet which renders going to bed so distasteful to children during the cold weather.

Bread-Making.—The following receipt furnishes bread greatly superior to that ordinarily made in private families: To make a half-peck loaf, take three-quarters of a pound of well-boiled mealy potatoes, and mash them through a fine cullender or coarse sieve; add to them one-eighth of a pint of yeast (about two tablespoonfuls), or three-quarters of an ounce of German dried yeast, and one pint and three-quarters of lukewarm water (88° F.), together with about a quarter of a pound of flour, to render the mixture the consistence of a thin batter; this mixture should be set aside in a warm place for six or eight hours, in order to ferment; at the end of this time it will be found (if it has been warmly and closely covered over) to have risen considerably, and, except as to colour, to resemble yeast in appearance. The sponge so made is then to be mixed with one pint of water nearly blood-warm (viz. 92° F.), and poured into half a peck of flour, which has previously had one ounce and a quarter of salt mixed with it. The whole should then be kneaded into dough, and allowed to rise in a warm place for three or four hours before baking. After the dough has risen, it should be handled as little and lightly as possible whilst making into loaves. In making large quantities, it will be found convenient to set the sponge over night, and make the dough very early in the morning; or the sponge may be set very early, and by keeping it and the dough rather warm, the loaves will be ready for baking in the afternoon.

Digitized by Google

Princess Louis of Hesse.

(PRINCESS ALICE OF ENGLAND.)

Digitized by Google

Alfred Tennyson.

(POET LAUREATE.)

Digitized by Google

1866.] **MAY.** [5TH MONTH.

Day of Month	Day of Week	Days of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	Tu	121	*St. Philip and St. James.* Prince Arthur born, 1850	4 35	7 21	8 59	5 34	15
2	W	122	Jamaica discovered by Columbus, 1495	4 33	7 23	9 54	6 10	16
3	Th	123	George Balmanazar died, 1763...	4 31	7 24	10 44	6 53	17
4	F	124	Seringapatam taken by storm, 1799	4 29	7 26	11 30	7 40	18
5	S	125	Hamburg burnt, 1842. Napoleon Bonaparte died, 1821...	4 28	7 27	Morn.	8 34	19
6	S	126	ROGATION SUNDAY	4 26	7 29	0 11	9 34	20
7	M	127	Napoleon made Consul, 1802. Mars rises 5h. 11m. A.M.	4 24	7 30	0 46	10 38	☽
8	Tu	128	Easter Term ends. Lavoisier guillotined, 1794	4 22	7 32	1 18	11 47	22
9	W	129	Frederick Schiller died, 1805	4 21	7 33	1 48	Aftern.	23
10	Th	130	*Ascension Day.* Holy Thursday	4 19	7 35	2 16	2 13	24
11	F	131	Spenser Perceval assassinated, 1812. Saturn sets 4h. 15m. A.M. ...	4 17	7 36	2 42	3 31	25
12	S	132	Lord Stratford beheaded, 1641	4 15	7 38	3 15	4 52	26
13	S	133	SUNDAY AFTER ASCENSION	4 14	7 39	3 46	6 12	27
14	M	134	Cambridge Term divides	4 12	7 41	4 24	7 31	●
15	Tu	135	John Bonnycastle died, 1821	4 11	7 42	5 8	8 44	1
16	W	136	Bat. of Albuera, 1811. Female dancers first appear on French stage, 1681	4 10	7 44	6 1	9 49	2
17	Th	137	Jenner born, 1749. Length of day 15h. 37m.	4 8	7 45	7 1	10 43	3
18	F	138	Oxford Easter Term ends. N. Bonaparte declared Emperor, 1804...	4 6	7 47	8 8	11 29	4
19	S	139	Anne Boleyn beheaded, 1536. Boswell died, 1795...	4 5	7 48	9 27	Morn.	5
20	S	140	PENTECOST. WHIT SUNDAY	4 4	7 49	10 26	0 5	6
21	M	141	Death of Harley, Earl of Oxford, 1724, collector of Harleian MSS....	4 3	7 50	11 35	0 37	☾
22	Tu	142	Trinity Term commences. Alex. Pope born, 1688	4 2	7 52	Aftern.	1 5	8
23	W	143	Sir J. Franklin's departure, 1845. Ember Week	4 0	7 53	1 44	1 30	9
24	Th	144	Queen Victoria born, 1819. Copernicus died, 1543	3 59	7 55	2 48	1 51	10
25	F	145	Princess Helena born, 1846	3 58	7 56	3 51	2 17	11
26	S	146	*St. Augustine.* Haydn died, 1809	3 57	7 58	4 53	2 40	12
27	S	147	TRINITY SUNDAY	3 56	7 59	5 54	3 6	13
28	M	148	William Pitt born, 1759. Jupiter sets 8h. 11m. A.M.	3 55	8 0	6 53	3 36	14
29	Tu	149	Restoration of King Charles II. Sir Humphrey Davy died, 1829 ...	3 54	8 1	7 49	4 10	☺
30	W	150	Joan of Arc burnt, 1431	3 53	8 2	8 42	4 49	16
31	Th	151	*Corpus Christi.* Dr. Chalmers died, 1847	3 52	8 3	9 30	5 35	17

PHASES OF THE MOON.

Last Quarter on the 7th, at 9.42 p.m.
New Moon on the 14th, at 2.56 p.m.
First Quarter on the 21st, at 9.18 a.m.
Full Moon on the 29th, at 1.18 p.m.

NOTES ON THE MONTH.

This is the third month of Romulus's year; but the fifth month as reformed by Numa and Julius Cæsar. Romulus assigned thirty-one days to this month; Numa reduced the number to thirty; and Julius Cæsar restored it to the original length, which it now retains. There is some doubt about the origin of the name of this month: because, although the Romans offered sacrifices to Maia, the mother of Mercury, upon the first day of this month, yet it appears pretty evident that the name was fixed long before the time of Romulus. Among our British and Saxon ancestors this month was hailed as the genial harbinger of approaching summer, and celebrated sometimes with religious observances, and at others amid general festivity. On May-eve the Druids made large fires in honour of Beal.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during May is 29·934 inches. The mean average temperature is 53°; the amount of rain-fall is 1·9 inches. The prevalent winds are north, north-west, and north-east. Sharp night frosts are still to be expected whenever the wind veers towards the east. There is a great increase of sun heat this month.

HINTS ON HOUSEHOLD MATTERS.

Salting Vegetables.

On the Continent salt is largely employed in preserving fresh vegetables for the winter, and it might be very advantageously used in this country for the same purpose. Scarlet-runners, for example, are readily kept by cutting them in the same manner as if for immediate use, packing them in a jar with alternate layers of salt, and pressing them down so that no portion is above the salt brine, which is rapidly formed by the extraction of their juice. If tied over and placed in a cool situation they will keep without change for many months, and are ready for use on being washed to remove their saltness.

Cabbages are extensively preserved in a similar manner, furnishing the well-known substance termed sauer-kraut. It is usually prepared according to the following directions, and furnishes so valuable an article of diet, that its employment is regarded as equally efficacious with that of fresh vegetables, in preventing scurvy in ships' crews on long voyages.

Cut some large white-heart cabbages into thin slices of equal thickness. Have ready a cask sufficiently large to contain the quantity of cabbage you intend to prepare; open it at one end, put a layer of salt at the bottom, on which lay some slices of cabbage; on this put another layer of salt, and a little pepper; then another layer of cabbage, and so on alternately till the cask is nearly full: put it in a cellar or some other cool place. Place a lid, just large enough to enter the cask, on the cabbages, and a very heavy weight on the top of it. In a short time the water, extracted by this pressure, will rise above the lid; and then it is that the kraut is fit to use. Be careful, when any of the sauer-kraut is taken out of the cask, to use a wooden spoon, and to put the lid and the weight on again, leaving also sufficient brine to cover the sauer-kraut which remains. Sauer-kraut should be steeped some hours before it is used, to take out the salt. It may be either plain boiled or fried afterwards, and served with bacon, ham, or sausages.

Clotted Cream.—In some parts of this country, particularly in Devonshire, the milk, after standing ten or twelve hours in a flat metal milkpan, is placed, with as little disturbance as possible, over a stove or clear fire until a scum rises to the surface; a small portion of this scum is gently removed with the finger from time to time, and when a few small air bubbles are seen underneath, the whole is immediately removed from the fire, and allowed to stand twenty-four hours. The cream thus obtained is much more solid than usual, and butter is readily produced from it by a few minutes' stirring with the hand. This cream, which is called scalded or clotted cleam, possesses also the advantage of keeping some days without turning sour. The operation, however, requires to be carefully conducted; for if the milk is allowed to remain on the fire after the bubbles appear beneath the scum, there is great risk of failure.

Meringues.—The whites of half a dozen eggs and one pound of sifted pounded white sugar. Procure a board about an inch in thickness, and of a convenient size for the oven. Cover this with foolscap or thin cartridge paper; proceed to beat the whites of eggs to a substantial froth, remove the whisk, and stir the sugar in lightly with a spoon, do not stir it too much, as it would lose its firmness. With a dessert spoon drop the mixture out on the papered board in masses about the size of an egg, about an inch and a half apart; in dropping them turn the spoon over as they fall, so as to produce as round an appearance as possible; then dust them over with sifted sugar, and blow off the loose sugar from the paper. Put them in a moderately heated oven, and bake a very light brown colour. When done, each piece must be carefully removed from the paper, the inside scraped out with a dessert spoon, leaving the shell about a quarter of an inch thick; place them in order on a papered baking sheet, the hollow side upwards, and put again in the oven, taking care they do not acquire any more colour; they should be dried, so as to be quite crisp. They may be put in the oven at night when the fire is out and the heat subsided, and remain until the morning, when they may be packed in a tin box and used when required.

Easy Mode of Disinfecting.—After the recovery of the patient from any infectious disease, the room should be purified by lime-washing the ceiling (with freshly slaked lime, not whiting), and scouring or re-papering the walls, if practicable; the floor should be scoured with with chloride of lime and water, that portion of the bedding and the clothes unable to be scalded should be loosely arranged in the room, and disinfected by placing on the floor a saucer containing an ounce of manganese, and pouring on it a large wine-glassful of spirits of salts (muriatic acid). This mixture will continue to give out a powerful disinfecting gas, termed chlorine, for several days, which, if the doors and windows are closed, will infallibly destroy any infection. The same gas is given out slowly when saucers containing chloride of lime are exposed to the air, or it may be set free rapidly and in large quantities, by pouring any acid, as vinegar, &c., on chloride of lime; but it must be remembered that this gas, when liberated suddenly and in abundance, is extremely irritating to the lungs.

Almond Milk.—Sweet almonds blanched, half an ounce; powdered gum arabic, one drachm; white sugar, two drachms; and water, six ounces and a half; beat the almonds with the sugar and gum, and add the water gradually. Almond milk agrees with animal milk in many of its properties, is agreeable and nutritious.

Syrup of Lemons.—To a pint of fresh lemon-juice, add one pound and three-quarters of sugar; dissolve by a gentle heat, and skim the surface, add an ounce of the peel cut or grated very thin, simmer for a few minutes, strain, and bottle. If the flavour of the peel is not required, it may be omitted.

Digitized by Google

6TH MONTH.] **JUNE.** [1866.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	F	152	*Nicomede.* Lord Howe's victory, 1794	3 51	8 4	10 12	6 28	18
2	S	153	Gordon Riots, 1780. Members of district boards to be elected ...	3 51	8 5	10 49	7 26	19
3	S	154	1ST SUNDAY AFTER TRINITY	3 50	8 6	11 23	8 29	20
4	M	155	Countess of Blessington died, 1849. Length of day 16h. 17m. ...	3 50	8 7	11 52	9 35	21
5	Tu	156	*Boniface*	3 49	8 8	Morn.	10 45	22
6	W	157	Cavour died, 1861. Carl Von Weber died, 1826	3 48	8 9	0 19	11 57	☽
7	Th	158	Reform Bill passed, 1832. Venus sets 10h. 15m. P.M.	3 47	8 10	0 45	Aftern.	24
8	F	159	Seven Bishops sent to the Tower, 1688	3 47	8 11	1 13	2 28	25
9	S	160	Crystal Palace opened, 1854. Pauline Bonaparte died, 1825	3 46	8 11	1 43	3 47	26
10	S	161	2ND SUNDAY AFTER TRINITY	3 46	8 12	2 16	5 3	27
11	M	162	*St. Barnabas*	3 45	8 13	2 57	6 20	28
12	Tu	163	Trinity Term ends. W. Collins died, 1759	3 45	8 14	3 44	7 29	●
13	W	164	Corsica taken, 1767. Richard L. Edgworth died, 1817	3 45	8 15	4 40	8 29	1
14	Th	165	Battle of Naseby, 1645. C. Maclaurin died, 1756...	3 45	8 16	5 46	9 21	2
15	F	166	T. Campbell (Poet) died, 1844. Janissaries abolished, 1826... ...	3 44	8 16	6 55	10 2	3
16	S	167	Earl Canning died, 1862. Duke of Marlborough died, 1722	3 44	8 16	8 7	10 37	4
17	S	168	3RD SUNDAY AFTER TRINITY...	3 44	8 16	9 17	11 7	5
18	M	169	Civic Banquet to the allied Sovereigns, 1814	3 44	8 17	10 36	11 34	6
19	Tu	170	Magna Charta signed, 1215. [qualified to vote for counties.	3 44	8 17	11 32	11 58	☾
20	W	171	Access. of Q. Victoria, 1837. Overseers to publish notices to those	3 44	8 18	Aftern.	Morn.	8
21	Th	172	Proclamation. Inigo Jones died, 1652	3 44	8 18	1 41	0 22	9
22	F	173	Cambridge Easter Term ends. Machiavelli died, 1527	3 44	8 18	2 43	0 45	10
23	S	174	Jupiter rises 9h. 51m. P.M.	3 45	8 19	3 46	1 11	11
24	S	175	4TH SUNDAY AFTER TRINITY. *St. John Baptist.* Midsummer Day...	3 45	8 19	4 46	1 39	12
25	M	176		3 46	8 19	5 42	2 11	13
26	Tu	177	Memorable Storm over London, 1788	3 46	8 18	6 37	2 49	14
27	W	178	Dr. Dodd executed, 1777	3 46	8 18	7 28	3 32	15
28	Th	179	Queen Victoria crowned, 1838...	3 46	8 18	8 12	4 23	☉
29	F	180	*St. Peter.* Prince Caracci Caraccioli executed, 1799	3 47	8 18	8 52	5 19	17
30	S	181	The Duke of Argyll beheaded, 1685...	3 47	8 18	9 26	6 21	18

PHASES OF THE MOON.

Last Quarter on the 6th, at 7.13 a.m.
New Moon on the 12th, at 10.7 p.m.
First Quarter on the 19th, at 11.45 p.m.
Full Moon on the 29th, at 33,5 a.m.

NOTES ON THE MONTH.

This was the fourth month of the old Roman year, but the sixth month as reformed by Numa and Julius Cæsar. Romulus assigned to it thirty days as the proper limit, thereby increasing it four days. Numa Pompilius reduced the number of days to twenty-nine; but Julius Cæsar confirmed its position, and restored the day which Numa had taken away from it. Divers opinions exist as to the origin of the name of this month. Some derive it from Junius Brutus, who expelled the Tarquins from Rome on the first of this month, and settled the Government upon the people; others assert that it is derived from the Latin word *junius*, because it is considered as the month for young persons. The general opinion is, that it derives its name from Juno, in honour of whom a festival was celebrated in this month.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during June is 29·973 inches; the mean average temperature is 58½°. The prevailing winds are westerly, but they are liable to frequent changes. The nights are often cold, and the first half of the month is as variable as May.

HINTS ON HOUSEHOLD MATTERS.

Coffee.

THE coffee-plant is a native of Arabia and Ethiopia, but is now extensively cultivated in Asia and America. The native Arabian, or Mocha coffee, is small, roundish, and dark yellow in colour; the Java and East India kinds are larger in size and paler; the Ceylon, and West India, and Brasilian kinds, are of a blueish or greenish grey tint, and the largest in size. When coffee-berries are roasted, they suffer some remarkable changes, losing considerably in weight, but increasing to nearly double their original size; during the roasting the aromatic flavour is developed, but in a chemical point of view, the exact nature of the changes undergone are not clearly understood. It is remarkable that coffee contains a peculiar substance called Caffein, which appears quite similar to the Thein contained in tea, and on which much of the use of coffee as a beverage depends.

Roasted coffee when ground is much adulterated with chicory: this fraud is easily detected by dropping some of the suspected coffee in a wineglass with cold water; if the coffee is pure it swims on the surface, and scarcely colours the water; if it contains chicory, the latter sinks to the bottom and stains the water of a deep red tint. The presence of roasted corn is not so readily detected by unprofessional persons, but it may be immediately discovered by adding to some cold clear boiled coffee, a few drops of the tincture of iodine, which immediately strike a deep blue with the starchy matter of the corn; this change does not occur when the coffee is unadulterated, as it does not contain any starch.

Infusion or decoction of coffee is a wholesome and nutritive beverage; it diminishes the disposition to sleep, and hence it is used by those who require to keep awake for study or other purposes. Medically it is found, like tea, useful in some forms of headache, where there is not any determination of blood to the head; and it is also especially useful in some cases of spasmodic asthma, when taken strong. Liebig and the present race of physiological chemists attribute very considerable nutritive powers to the caffein contained in coffee; their theories are partly borne out by the following facts, which so fully set forth the value of coffee as a beverage, that we are induced to copy them. At the Academy of Sciences at Paris, M. Gasparin read a paper, in which he showed that the miners of Charleroi preserve their health and bodily vigour on a diet containing scarcely half the amount of nourishment of that of any other class of labourers in Europe. This diet consists daily of about three pints of coffee, two pounds of bread, two ounces of butter, about a pound and a half of potatoes and leguminous vegetables, such as peas, beans, haricots, or lentils; and once a week—on the sabbath or holidays—about three-quarters of a pound of meat, and from two to three pints of beer. The possibility of maintaining health, and working under these circumstances, on so low a diet, is attributed by M. Gasparin to the energy of the coffee in promoting the activity of the digestive functions, or perhaps in its retarding the nutrition of those organs which do not demand a large consumption of material for their repair.

This explanation, M. Gasparin observes, is borne out by the habits of the Arabs, of caravans, and of the French army in Africa, by all of whom great fatigue has been endured under the use of coffee alone as a beverage. The mining population referred to enjoy easy circumstances compared with many other classes of labourers, and poverty is unknown among them, except from accidents and other unforeseen causes which incapacitate them for labour.

The making of good coffee is a very rare thing in this country; most persons boil it, so making a decoction instead of an infusion: this effectually gets rid of the delicate and agreeable aromatic flavour, and leaves a comparatively tasteless beverage. The following particulars will be found worth attention: Never buy your coffee ground, but grind it yourself immediately before using it; keep your coffee-pot, whatever kind you may use, wiped clean and dry inside—a damp tea or coffee pot acquires a musty flavour that spoils the best tea or coffee. The cheapest, and perhaps the best, coffee-pots are those made on the French plan, called *cafetières;* if you have not one of these, adopt the following plan: Put your freshly ground coffee into the coffee-pot, previously made warm, and pour upon it water *actually boiling;* set the pot by the side of the fire for a few seconds, and do not let it boil up, then pour a cupfull out and return it back again to the pot, in order to clear it; having done this, let it stand on the hob or fender to settle, and in less than five minutes a transparent, strong, aromatic cup of coffee may be poured out. The proportions of coffee (which should not be too finely ground) recommended are, an ounce to a pint or pint and a half of water.

The milk used with coffee should always be boiled and used as hot as possible; the boiling of milk imparts a peculiar and exceedingly pleasant flavour to the coffee. White sugar is recommended, as the treacle-like flavour of moist sugar quite overpowers the delicate aroma.

Cocoa.—Cocoa, when genuine, is prepared by simply grinding the cocoa nibs: in general the husks are ground up with the kernels, and those separated in the manufacture of chocolate are added. In the cheaper kinds the adulteration is carried much further, a very large quantity of potato starch and red ochre being added. Some idea may be formed of the extent to which this practice is carried from the fact that the common kinds of cheap cocoa are sold retail at less than half the price that genuine cocoa nibs command wholesale. From the difficulty of obtaining genuine cocoa, many persons use the bruised cocoa nibs, boiling them for about three hours, so as to extract all the nutritious portions. This plan yields a pleasant beverage, which is light, well-flavoured, and free from the clogging, thick, mucilaginous substances contained in the cheaper kinds. If the oil should disagree, it may be made some hours before it is wanted, allowed to cool, and, after the solid oil is removed, may be rewarmed for use.

Digitized by Google

Thomas Hughes, Esq., M.P.

Digitized by Google

Mr. Fechter.

Digitized by Google

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	S	182	5TH SUNDAY AFTER TRINITY	3 48	8 18	9 57	7 26	19
2	M	183	*Visitation.* Sir Robert Peel killed by a fall from his horse, 1850 ...	3 49	8 17	10 24	8 35	20
3	Tu	184	Dog Days begin. Willughby died, 1672...	3 50	8 17	10 52	9 45	21
4	W	185	Length of day 16h. 25m. United States declare independence, 1776	3 51	8 16	11 18	10 58	22
5	Th	186	Battle of Sedgemoor, 1685. Sir T. More beheaded, 1535	3 52	8 16	11 48	Aftern.	☽
6	F	187	Battle of Wagram, 1809. Flaxman born, 1754	3 53	8 15	Morn.	1 27	24
7	S	188	Oxford Trinity Term ends. R. B. Sheridan died, 1816...	3 54	8 15	0 16	2 43	25
8	S	189	6TH SUNDAY AFTER TRINITY...	3 55	8 14	0 52	3 59	26
9	M	190	Edmund Burke died, 1797. Mercury sets 9h. 27m. P.M.	3 56	8 14	1 35	5 10	27
10	Tu	191	London Bridge burnt, 1212. Sir W. Blackstone born, 1723	3 57	8 13	2 26	6 13	28
11	W	192	Marriage of the Duke and Duchess of Kent, 1818	3 58	8 13	3 25	7 9	29
12	Th	193	West India Docks opened, 1806. Erasmus died, 1536	3 59	8 12	4 31	7 56	●
13	F	194	Buckingham Palace completed, 1837	4 0	8 11	5 42	8 34	1
14	S	195	Bastile destroyed, 1789. Length of day 16h. 9m....	4 1	8 10	6 54	9 7	2
15	S	196	7TH SUNDAY AFTER TRINITY	4 2	8 9	8 6	9 35	3
16	M	197	Sir Joshua Reynolds born, 1723	4 3	8 8	9 16	10 1	4
17	Tu	198	Charlotte Corday executed, 1793. Adam Smith died, 1790	4 4	8 7	10 22	10 25	5
18	W	199	Battle of Vienna, 1683. Gilbert White born, 1720...	4 5	8 6	11 27	10 49	6
19	Th	200	Princess Augusta of Cambridge born, 1822	4 6	8 5	Aftern.	11 15	☾
20	F	201	*Margaret.* Petrarch born, 1304	4 7	8 4	1 34	11 41	8
21	S	202	R. Burns died, 1796. Battle of Bull's Run, 1861	4 9	8 3	2 35	Morn.	9
22	S	203	8TH SUNDAY AFTER TRINITY...	4 10	8 2	3 33	0 12	10
23	M	204	Battle of Salamanca, 1812. Venus sets 9h. 30m. P.M.	4 11	8 0	4 29	0 48	11
24	Tu	205	Gibraltar taken by Sir G. Rooke, 1704	4 12	7 58	5 21	1 29	12
25	W	206	French Revolution, 1830. *St. James*	4 14	7 56	6 8	2 16	13
26	Th	207	*St. Anne*	4 15	7 54	6 51	3 10	14
27	F	208	Battle of Talavera, 1809	4 17	7 53	7 27	4 10	☉
28	S	209	Robespierre guillotined, 1794. Cowley died, 1667...	4 19	7 51	8 1	5 15	16
29	S	210	9TH SUNDAY AFTER TRINITY	4 21	7 50	8 31	6 24	17
30	M	211	Archdeacon Paley born, 1743. Sir Creswell Creswell died, 1863 ...	4 23	7 49	8 57	7 35	18
31	Tu	212	St. Helena discovered, 1502. Gray died, 1771	4 24	7 47	9 24	8 47	19

PHASES OF THE MOON.

Last Quarter on the 5th, at 2.6 p.m.
New Moon on the 12th, at 5.35 a.m.
First Quarter on the 19th, at 3.44 p.m.
Full Moon on the 27th, at 4.12 p.m.

NOTES ON THE MONTH.

In the ancient calendar of the Romans this month was called *Quintilis*, to denote its numerical position—being, in fact, the fifth month of the old Latin year; whereas now it is our seventh. It was sacred to Jupiter, and consisted of thirty-six days, which Romulus reduced to thirty-one, and Numa Pompilius to thirty; but Julius Cæsar restored the day which Numa had taken away from it. In consequence of the alterations made in the calendar by Numa, July became the seventh month in the year, but retained the name of Quintilis until Mark Antony changed its name to *Julius*, as a compliment to Julius Cæsar, who had done so much to improve the calendar. July is usually very hot, especially during the first fortnight of the dog days; but this excessive temperature often gives way to the festival rains, which begin about St. Swithin's-day.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during July is 29·970 inches; the mean average temperature is 61½°. The amount of rain fall is 2·7 inches. The prevalent winds are north-west and south-west. When the wind veers to west rain may be expected, and if from east to south-west suddenly, thunder also. The range of temperature during July is comparatively limited.

HINTS ON HOUSEHOLD MATTERS.

Washing Materials and Washing.

WATER.—For washing purposes we may regard water as being either hard or soft. Hard water owes its peculiar properties to the presence of earthy substances (usually lime or chalk) which are dissolved in it. On boiling, it happens (except in a few rare cases) that a very considerable part of these chalky matters are thrown down in a solid form, and settling upon the bottom and sides of the kettle, form the well-known rock or *fur*, which is not dissolved up again by boiling for any length of time. It is found that boiling for twenty minutes or half an hour throws down as much lime as can be got rid of in this manner. This fact is one which is of the greatest importance in washing. If we put dirty clothes in cold or merely warm water, and then boil, the fur is precipitated upon them; and as it takes down with it all the dirt of the water, and fixes itself firmly into the cloth, it produces stains and a bad colour which it is extremely difficult to remove by any means which can be employed. And not only is a bad colour produced by the lime settling on the clothes, but the dirt which was in them is also fixed; so that by boiling in hard water the dirt is absolutely *boiled in* instead of being *boiled out*. This evil may be avoided by several means—by boiling clothes in rain-water, which is perfectly soft, being quite free from lime or any other earthy substance; by the use of soda, the action of which we shall speak of under that head; or by boiling the water by itself for half an hour before putting the clothes in—this throws down the lime on the sides of the vessel and thus lessens the evil. Another great disadvantage in using hard water is the large quantity of soap destroyed by it before a lather can be made, and the harder the water the greater the loss. Some idea of the immense waste of soap caused by washing in hard water may be gained from the fact that fifty gallons of Thames water, before boiling, utterly destroys one pound of soap before the slightest lather can be raised; and even after boiling for twenty minutes, that quantity of water would still retain enough hardness to cause a waste of six ounces. This loss of soap may be partly prevented by boiling the water before it is used; or by softening the water by the employment of a little soda, which has the effect of throwing down the chalk that is dissolved.

SODA is another substance of great importance in the list of washing materials. It possesses great cleansing properties, loosening stains and dirt, and rendering much less scrubbing requisite than would be otherwise necessary. Even in cases where the water is absolutely soft it is found of great advantage in the first boiling, as it does not corrode, in the slightest degree, either calicoes or linens. Yet there are certain disadvantages attending the employment of this substance; one is, that it changes many colours; in fact, all except those which are termed fast colours by the drapers. But a still worse evil attends the use of soda unless great precautions are taken to thoroughly rinse the articles after they have been washed with it; for if the slightest quantity of soda remains in the clothes, and is dried in, it gives a yellow tinge when exposed to heat, as in ironing, or even in airing; this yellow colour is quite permanent, not being removed by repeated washings; in fact, every laundress knows how difficult it is to get clothes of a good colour after they have once become of a bad one. Besides all this, another evil of not thoroughly rinsing out the soda is, that the strength of the cloth is very materially injured, even in linen, when it is thus allowed to dry in, and is heated by ironing.

The soda, as sold in the shops, is in the form of crystals, which consists of one-half water; if placed in a dry warm place the water flies off, leaving the soda as a white powder, in using which it should be borne in mind that, if taken in equal weight, it is twice the strength of the crystals. The best soda only should be used.

LYE, which is obtained by pouring water on wood ashes, and then straining through a cloth, is still used in those parts of the county where wood is burned for fuel; its power of softening water and of cleansing are entirely owing to the pearlash that it contains, and it may therefore be employed for the same purposes, and with the same precautions, as those mentioned in treating of the use of soda.

SOAP.—The action of soap depends upon the fact that it possesses the power of rendering greasy stains capable of being dissolved by water, whilst it is totally free from any corrosive action upon either animal or vegetable substances. As in this country it is always bought ready made, it is not necessary to say anything respecting its manufacture. When fresh made, the best soap contains at least a quarter of its weight of water, and the commoner kinds nearly one-half; this water renders it very soft, and makes it dissolve very rapidly. It is by far the most economical plan to buy it in bars, and cut it into squares by a loop of fine twine or wire, keeping them in a dry warm place until wanted: from the commoner kinds containing so much water, the best will, as usual, be found the cheapest.

WASHING PREPARATIONS.—Within the last few years, several washing preparations have been highly recommended as substitutes for soap and labour in washing, and have been set forth as enabling washing to be accomplished without labour.

In these preparations soda is the active ingredient, being however rendered caustic by the quicklime. There is no doubt of the efficacy of these preparations; in fact they are too active, not only dissolving the dirt, but weakening the fibre of the cloth by its corrosive action.

In addition to these substances, others are sometimes used in the laundry. Thus bleaching-powder, or chloride of lime—the most powerful bleacher known—is frequently used in the larger establishments; and its action is sometimes rendered more active by the addition of a little acid to the water which contains the substance to be whitened. The occasional use of bleaching-powder may be requisite, but its continued action is decidedly very injurious to the strength and durability of the fabrics. All colours obtained from vegetable dyes, and many mineral ones also, are destroyed by its application.

Digitized by Google

8TH MONTH.] **AUGUST.** [1866.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN RISES h. m.	SUN SETS h. m.	MOON RISES h. m.	MOON SETS h. m.	MOON'S AGE Days
1	W	213	*Lammas Day.* Jupiter rises 7h. 4m. P.M.	4 25	7 46	9 53	10 2	20
2	Th	214	Battle of Blenheim, 1704. Gainsborough died, 1788	4 26	7 44	10 22	11 16	21
3	F	215	Bank of England founded, 1732. Columbus embarked, 1492	4 28	7 42	10 55	Aftern.	22
4	S	216	George Canning died, 1827	4 30	7 41	11 34	1 45	☽
5	S	217	10TH SUNDAY AFTER TRINITY	4 31	7 40	Morn.	2 57	24
6	M	218	Prince Alfred born, 1844	4 33	7 38	0 18	4 1	25
7	Tu	219	J. Bacon (sculptor) died, 1799	4 35	7 36	1 13	5 0	26
8	W	220	Shelley died, 1822	4 36	7 34	2 15	5 49	27
9	Th	221	Louis Philippe proclaimed, 1830	4 38	7 32	3 22	6 30	28
10	F	222	*St. Laurence*	4 40	7 31	4 34	7 5	●
11	S	223	Dog Days end. Dr. Meade born, 1673	4 41	7 29	5 44	7 35	1
12	S	224	11TH SUNDAY AFTER TRINITY	4 42	7 27	6 56	8 3	2
13	M	225	*Old Lammas Day.* Length of day 14h. 41m.	4 44	7 25	8 8	8 28	3
14	Tu	226	C. Hutton born, 1737	4 45	7 23	9 11	8 53	4
15	W	227	Sir Walter Scott born, 1771. Bonaparte born, 1769	4 46	7 21	10 16	9 17	5
16	Th	228	Gaslights first introduced, 1807. A. Marvel died, 1678	4 47	7 19	11 19	9 43	6
17	F	229	Admiral Blake died, 1657. Frederick the Great died, 1786	4 49	7 17	Aftern.	10 13	7
18	S	230	Emperor of Austria born, 1830. James Beattie, died, 1803	4 51	7 15	1 22	10 46	☾
19	S	231	12TH SUNDAY AFTER TRINITY	4 52	7 13	2 17	11 23	9
20	M	232	Izaak Walton born, 1593	4 53	7 11	3 11	Morn.	10
21	Tu	233	Blackcock shooting begins. Lady M. Wortley Montagu died, 1762	4 55	7 9	4 0	0 8	11
22	W	234	Battle of Bosworth, 1485. Bishop Jewel died, 1571	4 57	7 7	4 45	0 59	12
23	Th	235	Duke of Buckingham assassinated by Felton, 1628	4 59	7 5	5 24	1 56	13
24	F	236	*St. Bartholomew*	5 1	7 3	6 0	2 59	14
25	S	237	David Hume died, 1776. Chatterton died, 1770	5 2	7 1	6 30	4 7	15
26	S	238	13TH SUNDAY AFTER TRINITY	5 3	6 59	6 59	5 18	☉
27	M	239	Thomson born, 1748	5 5	6 57	7 28	6 33	17
28	Tu	240	*St. Augustine*	5 7	6 55	7 56	7 49	18
29	W	241	The Royal George sunk at Spithead, 600 persons drowned, 1782	5 5	6 53	8 26	9 3	19
30	Th	242	Sir John Ross died, 1856	5 10	6 51	8 58	10 21	20
31	F	243	Bunyan died, 1688. Dr. James Currie died, 1805	5 12	6 49	9 35	11 34	21

PHASES OF THE MOON.

Last Quarter on the 2nd at 7 16 p.m.
New Moon on the 10th, 2.36 p.m.
First Quarter on the 18th, 8.1c a.m.
Full Moon on the 26th, 3.31 a.m.

NOTES ON THE MONTH.

August is said to have derived its name from the Roman Emperor, Augustus Cæsar, to whom it was dedicated in honour of his being created consul in this month, and having triumphed three times in Rome, subjected Egypt to the Roman power, and put an end to civil wars. It was called *Sextilis*, or the sixth month, in the Album Calendar, in which it had only twenty-eight days assigned to it. Romulus added two days and Augustus Cæsar a third, which number it has since retained; and from the time that Numa Pompilius revised the calendar, it has continued as the eighth month of the year. The Anglo-Saxons called it *Arn-monath*, *Barn-monath*, alluding to this being the period when their barns were commonly filled, the Saxon word *Arn* signifying harvest.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during August is 29·973 inches; the mean average temperature is 61°. The amount of rain is 2·5 inches. The prevalent winds are south, north-east, and south-west. Night frosts are of very rare occurrence. Rain usually comes with a change of wind to the south-west.

HINTS ON HOUSEHOLD MATTERS.

Washing Materials and Washing.

BRUSHES made of vegetable fibre are much employed in laundries near London. From the coarseness of their substance, their action is injurious to fine linen.

Having now gone over the chief materials used in washing, we may conclude with some directions as to washing the various fabrics used as materials for clothing.

WOOLLEN ARTICLES.—The shrinking and discolouring of woollen articles may be in great part prevented by care in washing them. They should never be washed in hard water, nor in water softened by soda, nor should they be rubbed with soap. The fibres of wool are covered with little points, all directed one way; as the woollen is rubbed, these become tangled together, and form a kind of thick felt, by which means the article is shrunk and thickened. For the same reason, it is not desirable to wring woollen things. Before washing, woollen things should be well brushed and shaken, to get rid of the dust. Rain, or soft river water, should have a strong lather made in it with soap, or if the things are very greasy, ox-gall should be added, in the proportion of half a pint to six quarts of water; then boiling water should be added to the lather, to make it as hot as it is possible to bear the hand in, and the dirty woollen should be put in, and dipped and raised repeatedly, for several minutes. It should then be squeezed (not wrung) as dry as possible from the dirty, slimy liquor, and the process, if necessary repeated, with some clean lather. If the article is not very dirty, and becomes quite clean in the first washing, the second washing may be in hot water only, without soap, and, in either case, a blue-bag should be used in the last water. When gall has been used, a third water is necessary, to take off the bad smell. When the article is finished, it should be squeezed as dry as can be, and dried as quickly as possible in the open air, if the weather is fine.

WHITE SILK is best cleaned by dissolving curd-soap in water as hot as the hand can bear, and then passing the silk through and through, handling it gently, and rubbing any spots till they disappear. The silk should then be rinsed in lukewarm water, and stretched by pins to dry.

FLOWERED WHITE SILK is best cleaned by bread-crumbs, rubbed on with the hand.

BLACK SILK is best cleaned by some ox-gall, put into boiling water. The silk should be laid out on a table, and both sides sponged with the gall-liquor, then rinsed with clear water. A very little gum-arabic or gelatine may be dissolved in water, and passed over the wrong side of the silk, which should then be stretched out on pins to dry.

COLOURED SILKS are cleaned with so much risk that it is better to send them to a scourer.

Wash as often as convenient. Dirty clothes put by for three or four weeks, are more difficult to clean the longer they remain dirty; they acquire a permanent bad colour, and are apt to become mildewed and rotten.

Remove all stains as soon as possible; leave nothing long enough to fix itself thoroughly to the cloth; wash out grease, gravy, and fruit-stains, &c., before putting anything on one side for the wash. Fruit-stains yield readily to bleaching-powder—especially if, after being put on, it is moistened with a drop of some acid, as vinegar or lemon; but never use acids to coloured things. Ink-stains should never be put into soapy or soda water, or lye, as they directly become iron-moulds; but should be instantly wetted with clean water, and may be at once removed by the application of a little lemon-juice or salt of lemon.

After making starch, cover it with a plate, to prevent its forming a useless skin on the top. To prevent starch sticking to the irons, a piece of the best lump sugar will be found more cleanly and efficacious than wax or tallow.

When the water has once been made to boil, the fire in the copper or grate may be very much lessened, as but little heat is required to keep it at the boiling point. There is no advantage whatever in making water boil furiously, for it is not in the slightest degree hotter than when merely simmering. All the extra heat given to boiling water goes off in the steam, without affecting the heat of the liquid, and the only effect of a large fire is to fill the house with steam unnecessarily.

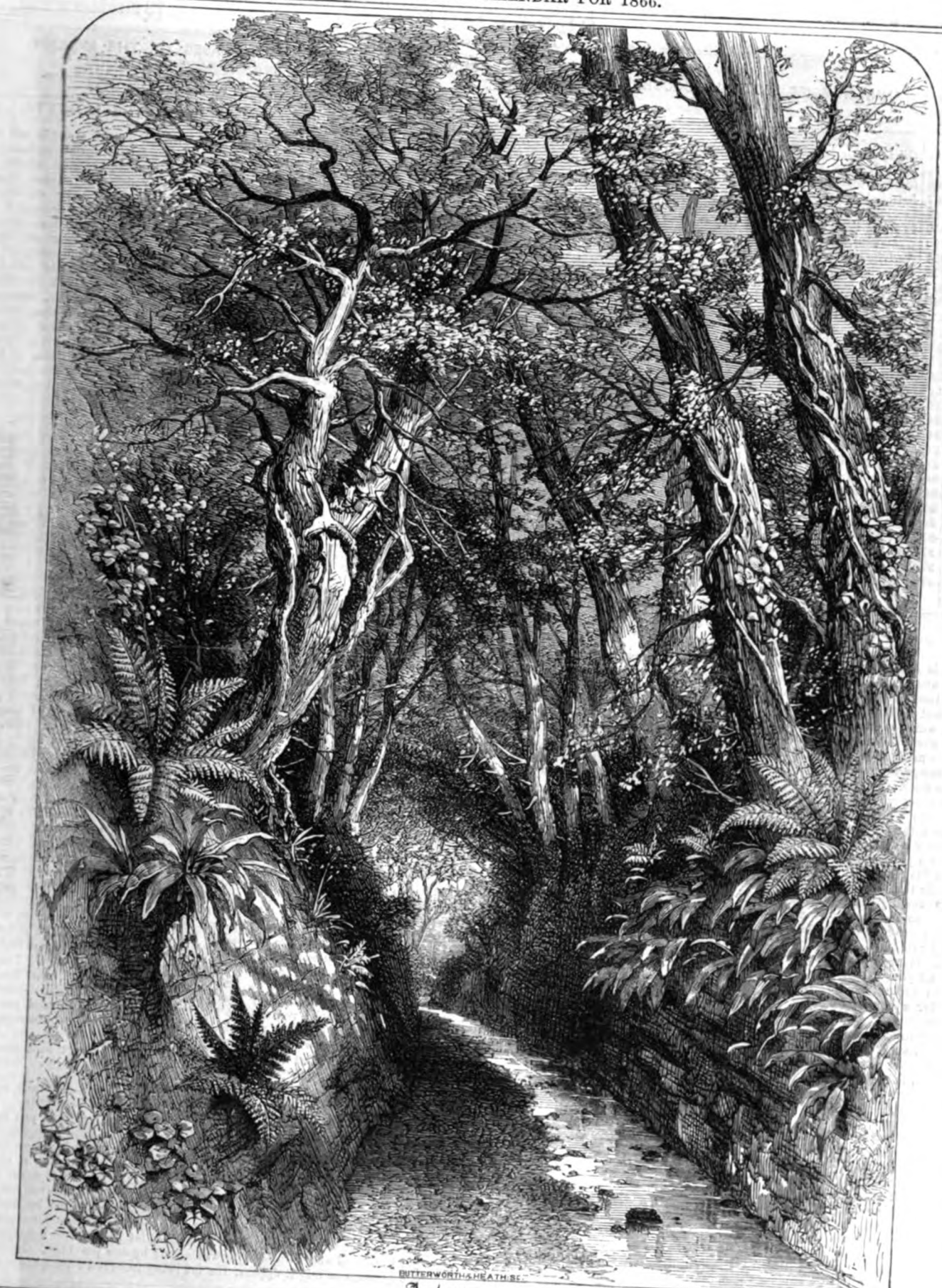
Summer Fruits.—Acids promote the separation of the bile from the blood, and its removal from the system, thus preventing fevers, the prevailing diseases of summer. All fevers are more or less "bilious"—that is, the bile is in the blood. Whatever is antagonistic to fever is "cooling," which is the quality commonly ascribed to all summer fruits, and results from the purification of the blood by this separation of the bile. Hence the natural desire for salads of all kinds in the spring and early summer, and the peculiar gratefulness of the summer fruits. But we nullify the good effects of the fruits in proportion as we eat them with sugar, or even sweet milk or cream. If we take them in their natural state, fresh, ripe, and perfect, it is hardly possible to eat too many, especially if we eat them alone, not taking any liquid whatever with them.

The Use and Misuse of Ice.—No one, in health, should drink iced-water to allay the thirst, for it has been known to produce serious, and sometimes fatal, inflammation of the stomach and bowels. To use it at all with safety, only a sip should be taken at a time; it will be found to become disagreeable after a few mouthfuls. On the other hand, ice itself may be taken freely, not only without injury, but even with positive advantage. If broken into pieces the size of a pea or a bean, and swallowed without crushing between the teeth, it will often be found efficient in checking diarrhœa, and has even cured cases of Asiatic cholera. A kind of cushion of powdered ice kept to the entire scalp has allayed violent inflammation of the brain, and arrested fearful convulsions. All inflammations, internal or external, are subdued by the application of ice, which rapidly conveys away the extra heat, and diminishes the quantity of blood in the vessels of the part. A piece of ice laid on the wrist will often arrest violent bleeding at the nose.

Digitized by Google

Arthur and Guy Mannering—Royal Pensioners.

Digitized by Google



Autumn.

Digitized by Google

1866.] **SEPTEMBER.** [9TH MONTH.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	S	244	*Giles.* Partridge shooting commences	5 18	6 46	10 18	0 48	22
2	S	245	14TH SUNDAY AFTER TRINITY	5 15	6 44	11 9	1 53	☽
3	M	246	Oliver Cromwell died, 1659	5 16	6 42	Morn.	2 53	24
4	Tu	247	Battle of Worcester, 1651. John Home died, 1808	5 18	6 40	0 6	3 43	25
5	W	248	Louis XIV. born, 1638. Malta taken, 1800	5 20	6 37	1 10	4 28	26
6	Th	249	Flight of Francis II., King of Naples, 1860	5 21	6 35	2 18	5 4	27
7	F	250	*Eunurchus.* Battle of Borodino, 1812	5 23	6 32	3 28	5 36	28
8	S	251	*Nativity of Virgin Mary.* Bishop Hall died, 1656	5 25	6 29	4 38	6 4	29
9	S	252	15TH SUNDAY AFTER TRINITY	5 26	6 27	5 47	6 31	●
10	M	253	James IV. slain at Flodden, 1513. Saturn sets 8h. 10m. P.M.	5 27	6 25	6 54	6 56	1
11	Tu	254	Marlborough's Victory at Malplaquet, 1709	5 29	6 22	8 1	7 21	2
12	W	255	O. P. Riots, 1809. Sir W. Dugdale born, 1605	5 31	6 20	9 5	7 46	3
13	Th	256	Charles James Fox died, 1806. General Wolfe killed, 1759	5 32	6 18	10 8	8 13	4
14	F	257	*Holy Cross.* Duke of Wellington died, 1852	5 33	6 16	11 9	8 44	5
15	S	258	Brunel died, 1859, Dr. Aikin born, 1747	5 35	6 14	Aftern.	9 20	6
16	S	259	16TH SUNDAY AFTER TRINITY	5 36	6 12	1 2	10 10	7
17	M	260	*Lambert Bishop.* Venus sets 7h. 17m. P.M.	5 38	6 10	1 52	10 49	☾
18	Tu	261	King George I. landed. Mathew Prior died, 1721	5 40	6 7	2 38	11 43	9
19	W	262	Battle of Poictiers, 1356. Length of day 12h. 23m.	5 42	6 5	3 18	Morn.	10
20	Th	263	Peace Congress of Brussels, 1848. William of Wykeham died, 1404	5 43	6 2	3 55	0 45	11
21	F	264	*St. Matthew.* Sir R. Steele died, 1729	5 45	6 0	4 29	1 48	12
22	S	265	Autumnal Quarter begins. Charles the Fifth died, 1558	5 46	5 53	4 58	2 58	13
23	S	266	17TH SUNDAY AFTER TRINITY	5 48	5 56	5 27	4 11	14
24	M	267	Butler (poet) died, 1680	5 49	5 54	5 55	5 26	○
25	Tu	268	Porson died, 1808	5 51	5 52	6 26	6 42	16
26	W	269	Clarkson died, 1846. Mars rises 10h. 3m. P.M.	5 53	5 50	6 57	8 2	17
27	Th	270	*St. Cyprian.* James Brindley died, 1772	5 55	5 47	7 34	9 21	18
28	F	271	Metropolitan Police commenced duty, 1829	5 56	5 45	8 16	10 36	19
29	S	272	*St. Michael.* Michaelmas Day, Lord Nelson born, 1758	5 58	5 43	9 5	11 46	20
30	S	273	18TH SUNDAY AFTER TRINITY	5 59	5 41	10 1	Aftern.	21

PHASES OF THE MOON.

Last Quarter on the 2nd, at 0.9 a.m.
New Moon on the 9th, at 2.14 a.m.
First Quarter on the 17th, at 3.28 a.m.
Full Moon on the 24th, at 2.6 p.m.

NOTES ON THE MONTH.

This is literally the seventh month of the year according to the ancient Roman calendar, as established by Romulus, but the ninth of Numa's year. It derives its name from *Septem*, seven, and *imber*, a shower of rain, as this is generally the commencement of the rainy season. The Senate of Rome would have named it Tiberius, in honour of that emperor, but he rejected the compliment. It was also named Antonius, in honour of Antoninus Pius; and Commodus called it Herculeus; but the name of September, though improper if we consider its place in the number of months, has outlived every other appellation. The month had only sixteen days assigned to it in the old Alban Calendar; but were increased to thirty by Romulus, to thirty-one by Julius Cæsar, while Augustus reduced the number of days to 30.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during September is 30·019 in.; the mean average temperature is 56½°; the amount of rain 2·1 inches. The prevalent winds are south, south-west, and south-east. The weather is usually settled, often with very great sun heat. Towards the end cold nights are common, and occasionally slight night frosts occur.

HINTS ON HOUSEHOLD MATTERS.

Pipkin Cookery.

THERE is a method of cookery practised in those countries where fuel is scarce and dear which is worthy of a much more extensive employment in England than it has hitherto received. For the want of a better, it may be termed pipkin cookery, because it is usually conducted in an earthenware vessel, which is exposed to a moderate heat.

The great secret of the excellence of pipkin cookery consists in the fact that the meat, without water, is exposed for a considerable to the action of a low temperature, which is sufficient to cook it thoroughly, without hardening the fibre. Jugged hare is the only common English dish so prepared, but in other countries the plan is sufficiently common.

Perhaps a few examples would be much better than many precepts to illustrate and enforce the advantages of this admirable plan. First, then, let us borrow a dish from the sunny land of Spain.

Take a pipkin, or, if you have not got one, take a stewpan, but be sure the lid fits closely; or, what is better still, take an earthenware jar, with a tolerably tight-fitting cover; then take a couple of rabbits, and cut them up into small joints; then four large Spanish, or an equivalent number of English onions (but the Spanish, being milder, are best). Slice these onions thinly, place a layer at the bottom of your vessel, then a layer of rabbit, having rubbed each piece in a little flour, pepper, and salt, as seasoning; then another layer of onion, then rabbit, and so go on piling up alternate strata, until all your rabbit is used up. Throw your remaining onion on the top, put on the lid as tightly as you can, and expose the whole to a moderate heat for a couple of hours, or more, if your rabbits are old and tough. This moderate heat may be given by letting your vessel stand plunged in a saucepan of boiling water, or by the side of the fire, or in a *very slack* oven. Two things, however, you must avoid as you value the goodness of the dish,—one is that you do not let one drop of water into the jar; and, secondly, that your heat never rises so high as to make the contents boil. At the end of the time, turn out your dish, eat, and be thankful for having learned how to cook rabbits without trouble, and to produce a dish fit for a king.

This is just one illustration of the merits of pipkin cookery; but you may employ any tough joints you like, and make them eatable in the same way. Try some clods or sinewy bits of beef; put them into an earthen pot, just dipping each piece in vinegar; add vegetables, as carrots, turnips, or onions, if you like; stew as directed in this close vessel, for four to six hours for these tougher joints, and you will have a delicious dish from an almost worthless joint.

Recently we were treated to a Liverpool dish of the same kind—the directions for which appeared in THE QUEEN newspaper—and they are so admirable, and afford such an excellent illustration of the advantages of pipkin cookery, that we subjoin them. The dish is known by the name of HOT-POT:—"The article of primest necessity in the composition of hot-pot is *the pot*. A brown jar, with a closely fitting lid to it, and glazed outside, is the commonest form. In hot-pot countries such pots are made for the purpose. Some of the more ambitious amateurs have dishes specially made, modelled, according to their fancies, into more or less appropriate devices. For the materials of a hot-pot sufficient for five convives, take a steak of three pounds, cut out of the centre of a leg of mutton all across it; remove every particle of fat, skin, and bone, and cut it up into slices; take three-quarters of a pound of rump-steak, and treat it in a similar manner; clean and cut up three mutton kidneys; clean and trim a punnet of fine mushrooms; take eighteen large oysters, and strain them from their liquor; boil three pounds of potatoes, peel and break them; cut up two large Spanish onions into slices; add to the strained liquor of the oysters about a pint of water, six tablespoonfuls of mushroom ketchup, and one tablespoonful of tarragon vinegar, for gravy. Mix, upon a plate, two tablespoonfuls of salt, one of pepper, a pinch of Cayenne, and half a nutmeg, grated, for seasoning. Now take the pot, and proceed to build up the hot-pot as follows: A layer of onions, a layer of the meat (with small pieces of butter intermingled, to compensate for the fat which has been removed, and with some of the seasoning sprinkled over), a few mushrooms and oysters, and a layer of broken potatoes; then a layer of onions, &c., proceeding in this manner until the pot is filled, or the materials exhausted—taking care always to have a closely packed layer of mashed potatoes on the top. Before putting on this layer, however, pour in the gravy, and let it soak well into the dish. Put on the top, and *lute it well round the margin with a stiff paste made of flour and water.* Set it in a slack oven (a baker's, if possible), and let it stew for at least four hours. Then take three or four raw potatoes, cut them into quarters, and roast them well in a Dutch oven until they are quite brown. When the hot-pot is withdrawn from the oven, remove the top, and pop in these browned potatoes, packing them as close as possible. Bind a clean table-napkin round the pot, and serve it up without delay."

No housewife who tries this receipe once will fail to resort to it many times afterwards.

Use of the Saute-Pan.—On the Continent, frying is generally performed in a much less objectionable manner than in this country. In England, a small quantity of fat is placed in a shallow pan, and put over a fierce fire, when it is decomposed, and fills the house with disagreeable vapours, at the same time rendering the food irritating and indigestible. On the Continent, a vessel termed a *saute-pan* is used, resembling a shallow stewpan in form. A sufficient quantity of fat is employed to cover the meat to be cooked, and it is heated to a moderate temperature over a cooking stove; the proper degree of heat being ascertained by noting whether it renders a crumb of bread of a pale brown. The advantages of this plan are, that the meat is neither sodden in fat at too low a temperature, nor hardened and rendered unwholesome by one too high. Neither is it as expensive as might appear, the fat being reserved for repeated use.

Digitized by Google

10TH MONTH.] **OCTOBER.** [1866.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	M	274	Cambridge Michaelmas Term begins...	6 1	5 40	11 4	1 41	☽
2	Tu	275	Admiral Keppel died, 1786. Mercury sets 5h. 46m. P.M.	6 3	5 38	Morn.	2 27	23
3	W	276	*Old St. Matthew.* Robert Barclay died, 1690...	6 5	5 35	0 9	3 6	24
4	Th	277	Guizot born, 1787. Baron Trenck died, 1749	6 7	5 32	1 18	3 39	25
5	F	278	Destructive Storm at Calcutta, 1864	6 9	5 30	2 27	4 7	26
6	S	279	*Faith.* Jupiter sets 10h. 40m. P.M...	6 10	5 27	3 34	4 33	27
7	S	280	19TH SUNDAY AFTER TRINITY.	6 12	5 25	4 41	4 58	28
8	M	281	Wellington crossed the Bidassoa, 1813	6 14	5 22	5 48	5 23	●
9	Tu	282	*St. Denys.* Eddystone Lighthouse completed, 1759	6 16	5 20	6 52	5 48	1
10	W	283	Oxford Michaelmas Term begins	6 17	5 18	7 56	6 15	2
11	Th	284	Isabella II., Queen of Spain, born, 1830. Lord Duncan's victory, 1797	6 19	5 15	8 58	6 45	3
12	F	285	Columbus sees land, 1492. Pekin surrendered, 1860	6 20	5 13	9 58	7 19	4
13	S	286	*Trans. King Edward Confessor*	6 22	5 11	10 52	7 59	5
14	S	287	20TH SUNDAY AFTER TRINITY	6 24	5 8	11 45	8 43	6
15	M	288	Length of day 10h. 41m.	6 25	5 6	Aftern.	9 32	7
16	Tu	289	Marie Antoinette executed, 1793. Ridley and Latimer burnt, 1555	6 27	5 4	1 15	10 29	☾
17	W	290	Dunkirk sold, 1662. John Wilkes born, 1727	6 28	5 2	1 52	11 29	9
18	Th	291	*St. Luke.* Theodore Koerner shot, 1812...	6 30	5 0	2 26	Morn.	10
19	F	292	Battle of Leipsic, 1813. Dean Swift died, 1745	6 31	4 58	2 56	0 36	11
20	S	293	Lord Palmerston born, 1784. Sir Christopher Wren born, 1632 ...	6 32	4 56	3 24	1 45	12
21	S	294	21ST SUNDAY AFTER TRINITY	6 34	4 54	3 53	2 59	13
22	M	295	Lord Holland died 1840. Mars rises 9h. 17m. P.M.	6 36	4 52	4 23	4 16	14
23	Tu	296	Irish Rebellion, 1641. Battle of Edge Hill, 1642	6 38	4 50	4 53	5 33	15
24	W	297	Sir J. Mackintosh born 1765. Chaucer died, 1400	6 40	4 47	5 28	6 55	☹
25	Th	298	*St. Crispin.* Hogarth died, 1764	6 42	4 45	6 8	8 14	17
26	F	299	Royal Charter lost, 1859	6 44	4 43	6 57	9 29	18
27	S	300	Captain Cook born, 1728. Servetus burnt by Calvin, 1553	6 46	4 41	7 51	10 37	19
28	S	301	22ND SUNDAY AFTER TRINITY. *St. Simon and St. Jude.*	6 48	4 39	8 54	11 36	20
29	M	302	Saturn sets 5h. 9m. P.M.	6 50	4 37	10 1	Aftern.	21
30	Tu	303	Sheridan born, 1751. Caledonian Canal opened, 1822	6 51	4 36	11 9	1 7	☽
31	W	304	Lord Dundonald died, 1860. Blackfriars Bridge commenced, 1766...	6 53	4 34	Morn.	1 41	23

PHASES OF THE MOON.

Last Quarter on the 1st, at 6.9 a.m.
New Moon on the 8th, at 4.58 p.m.
First Quarter on the 16th, at 9.24 p.m.
Full Moon on the 24th, 0.13 a.m.
Last Quarter on the 30th, 7.45 p.m.

NOTES ON THE MONTH.

This was the eighth month of Romulus's year, as the name implies, being derived from *Octo*, eight, and *imber*, a shower of rain; but in the calendar of Numa, and of Julius Cæsar, it was classed as the tenth month of the calendar, as at the present time. The Senate of Rome gave this month the name of Faustinus, in compliment to Faustina, the wife of the Emperor Antonius; and Domitian called it after himself; but, in spite of all attempts to alter the name, it has continued to preserve the one originally given by the old Romans. The number of its days, in the time of Romulus, was the same as at present. Numa Pompilius reduced them to twenty-nine; but Julius and Augustus Cæsar each added one day, so that the original number of days was restored, and has not been altered since.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during October is 29·859 inches; the mean average temperature is 50°. The amount of rain is 3·3. The prevalent winds south, south-east, and south west; sometimes north-east winds prevail, with night frosts. October is the wettest month in the year, and the weather is generally unsettled.

HINTS ON HOUSEHOLD MATTERS.

Rules for Flowering Hyacinths in Water.

1. If you choose your own bulbs, look for weight as well as size; be sure also that the base of the bulb is sound.

2. Use the single kinds only, because they are earlier, hardier, and generally preferable for glasses.

3. Set the bulb in the glass, so that the bulb is almost, but not quite, in contact with the water.

4. Use rain or pond water.

5. Do not change the water, but keep a small lump of charcoal at the bottom of the glass.

6. Fill up the glasses with water, as the level sinks by the feeding of the roots, and by evaporation.

7. When the bulb is placed, put the glass in a cool, dark cupboard, or in any place where light is excluded, there to remain for about six weeks, as the roots feed more freely in the dark.

8. When the roots are freely developed, and the flower spike is pushing into life (which will be in about six weeks), remove by degrees to full light and air.

9. The more light and air given from the time the flowers show colour, the shorter will be the leaves and spike, and the brighter the colours of the flowers. Remember that the better single-flowered kinds succeed better in glasses than the double ones, and that the single are, if anything, the most beautiful.

White-washing and Lime-washing.

THE wholesomeness of dwellings and outhouses is much promoted by their being frequently lime or white-washed; the latter process is adapted only for in-door use. White-wash is made by pouring water on cakes of whiting, and stirring the whole together until the liquid is of a thin, creamy consistence; a small quantity of warmed size, or dissolved glue, is then added, sufficient to prevent the colour from rubbing off when dry. White-wash is applied with a broad, flat brush, working in a uniform direction, up and down the wall. Should the surface have been previously white-washed, it is requisite first to remove the dirt by washing it with a brush and abundance of clean water.

Lime-washing is, from the cleansing action of the quick-lime, much the more effectual mode of purification, but is less frequently had recourse to, from the general ignorance respecting the proper mode of preparing the lime-wash. If glue is employed, it is destroyed by the corrosive action of the lime, and, in consequence, the latter easily rubs off the walls when dry. This is the case also if the lime be employed, as is often absurdly recommended, simply slaked in water and used without any fixing material. Lime-wash is prepared by placing some freshly burned quick-lime in a pail, and pouring on sufficient water to cover it; if the lime is fresh, great heat is given out, and the liquid boils; boiled oil (a preparation of linseed oil, sold by all oilmen) should then be immediately added, in the proportion of a pint to a gallon of wash. For coarser work, any common refuse fat may be used instead of the boiled oil. The whole should then be thinned with water to the required consistency, and applied with a brush. Care should be taken not to leave the brush in the lime-wash for any length of time, as it destroys the bristles.

Should coloured wash be required, the addition of one pound of green vitriol (sulphate of iron) to every two gallons of wash gives a very pleasing drab.

Lime-washing cannot be too strongly recommended as a means of purification, especially in seasons when any infectious disorders are prevalent.

The Pot au feu.—Speaking of the general mode of cooking in France, which consists in the employment of the *pot au feu*, or stewing pipkin, Dr. Brinton, in his admirable treatise on "Food and its Digestion," says: "The *pot au feu*, from its great saving of fuel, food, time, and skill, is the climax of cookery; to roast aright demands a large fire, a good cook, perpetual attendance, and excellent meat; to boil meat affords a broth too good to waste, yet hardly good enough to form a soup. The French *pot au feu*, or stewing pipkin, gives us broth and meat of almost equal excellence, and these can be produced, with little fuel, from indifferent, tough, sinewy joints, by an unskilled cook, almost without attention. The meat, barely covered with cold water, is raised gradually in one or two hours to nearly the boiling point, and then is maintained there for a time, which may be roughly stated as an hour for each pound of meat; the water which is lost being replaced. If this process is properly carried out, the result is, a meat thoroughly tender and well cooked, a broth pure, clear, strong, and fragrant, whilst the time employed is sufficient to cook the various vegetables which are thus prepared withthe meat, whilst their soluble flavoury materials constitute a pleasant addition to the broth."

Value of Vinegar in Cookery.—The value of vinegar in economical cookery may be tested by the following recipe: Take some meat from the coarsest joints of the ox, such as the leg, shin, or sticking-piece, cut it in slices of two or three ounces each, dip each piece into good vinegar, and then pack the whole in a stewpan, with onions, turnips, or other vegetables, cut small, without water; cover it *closely*, and let it stand by the side of the fire for six or eight hours; it will then be found to be thoroughly done, and to have yielded abundance of gravy, being at the same time remarkably tender. The only precaution necessary is that the heat should never be suffered to approach the boiling point. Or the meat, vegetables, and flavouring materials may be placed in an earthenware jar, which can be closely tied down, and then placed in a large saucepan of *water*, or *very* slow oven. This mode of cooking is applicable to any kind of meat, and will be found exceedingly economical, giving little trouble, and furnishing a very nutritious, digestible, and delicious food. The acid of the vinegar, being volatile, is entirely dissipated during the process.

Digitized by Google

1866.] **NOVEMBER.** [11TH MONTH.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE
				h. m.	h. m.	h. m.	h. m.	Days
1	Th	305	*All Saints.* Earthquake at Lisbon, 1755	6 56	4 32	0 19	2 11	24
2	F	306	*All Souls.* Michaelmas Term begins	6 57	4 31	1 27	2 38	25
3	S	307	Fall of Acre, 1840. Bishop Louth died, 1787	6 59	4 29	2 33	3 2	26
4	S	308	23RD SUNDAY AFTER TRINITY	7 0	4 27	3 40	3 28	27
5	M	309	Memorable Political Panic; and no Lord Mayor's Show on the 9th, 1830	7 2	4 25	4 44	3 52	28
6	Tu	310	*St. Leonard.* Length of day 9h. 20m.	7 4	4 24	5 47	4 18	29
7	W	311	Defeat of Sikhs at Mooltan, 1841. Last execution by Inquisition, 1781	7 5	4 23	6 50	4 46	●
8	Th	312	Cambridge Michaelmas Term divides. Milton died, 1674	7 7	4 22	7 50	5 18	1
9	F	313	Prince of Wales born, 1841. Lord Mayor's Day	7 9	4 20	8 48	5 55	2
10	S	314	Schiller born, 1759. Martin Luther born, 1483	7 10	4 19	9 41	6 37	3
11	S	315	24TH SUNDAY AFTER TRINITY	7 12	4 17	10 30	7 25	4
12	M	316	Half Quarter day. Magna Charta signed, 1215	7 14	4 16	11 14	8 19	5
13	Tu	317	*Britius.* J. P. Curran died, 1817	7 16	4 14	11 51	9 17	6
14	W	318	Leibnitz died, 1716	7 18	4 12	Aftern.	10 20	7
15	Th	319	*St. Machutus.* Glück died, 1787	7 19	4 11	0 56	11 27	☾
16	F	320	National Volunteer Association estab., 1859. Venus sets 5h. 24m. P.M.	7 21	4 10	1 24	Morn.	9
17	S	321	Accession of Queen Elizabeth, 1558. Queen Charlotte died, 1818	7 23	4 9	1 52	0 35	10
18	S	322	25TH SUNDAY AFTER TRINITY	7 25	4 8	2 18	1 47	11
19	M	323	Thorwaldsen born, 1770. Mars rises 8h. 4m. P.M.	7 27	4 7	2 49	3 3	12
20	Tu	324	*Edmund, King and Martyr.* Thomas Chatterton born, 1752	7 28	4 6	3 21	4 17	13
21	W	325	Princess Royal born, 1840. Sir T. Gresham died, 1579.	7 30	4 4	3 58	5 43	14
22	Th	326	*St. Cecilia.* Lord Clive died, 1774	7 31	4 3	4 41	7 1	☽
23	F	327	*Clement.* Saturn rises 6h. 6m. A.M.	7 33	4 2	5 34	8 16	16
24	S	328	Transit of Venus over the Sun's disc first observed by J. Horrox, 1629	7 34	4 0	6 35	9 23	17
25	S	329	26TH SUNDAY AFTER TRINITY	7 36	3 58	7 43	11 19	18
26	M	330	Michaelmas Term ends	7 37	3 57	8 53	11 7	19
27	Tu	331	Princess Mary of Cambridge born, 1833. Great Storm, 1703	7 39	3 56	10 7	11 43	20
28	W	332	Washington Irving died, 1859. Baron Bunsen died 1860	7 40	3 55	11 15	Aftern.	21
29	Th	333	Wolsey died, 1530. Sheridan Knowles died, 1862	7 42	3 55	Morn.	0 43	☾
30	F	334	*St. Andrew.* Jonathan Swift born, 1667	7 44	3 54	0 24	1 9	23

PHASES OF THE MOON.

New Moon on the 7th, at 10.25 a.m.
First Quarter on the 15th, at 7.7 p.m.
Full Moon on the 22nd, at 10.15 a.m.
Last Quarter on the 29th, at 3.5 a.m.

NOTES ON THE MONTH.

November was so called from being the ninth month of Romulus's year, which began with March; but according to the altered calendar of Numa and Julius Cæsar, it was the eleventh month of the year, as it now stands. As the ninth month, it was derived from the Latin words *Novem*, nine, and *imber*, a shower. Our Saxon ancestors called this month *Blot-Monath*, or slaughter-month, because, as food for cattle was scarce during the winter season, it was customary for them to kill and salt most of their winter meat during this month. The name is derived from the Saxon word *Blotan*, to kill or slay. They also call it *Wint-Monath*, or wind month, on account of the tempestuous weather which prevails at this period of the year, when the wind strips the trees of their few remaining leaves.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during November is 29·923 inches; the mean average temperature is 43½°. The prevalent winds are chiefly south and west. Showers are frequent. The temperature is more constant than in any other month of the year. Storms are frequent, and there is much atmospheric moisture.

HINTS ON HOUSEHOLD MATTERS.

Tea, and Tea-Making.

THE shrub or shrubs yielding tea are very closely allied to the beautiful *Camellis Japonica*. The precise action of tea on the constitution is not thoroughly understood; we know, however, that it is astringent, and that it contains a volatile oil, which has a peculiar effect upon the nervous system, occasioning watchfulness and sleepiness, whilst, at the same time, it has a soothing sedative action on the heart and circulation, to which latter effect may be ascribed the benefit often following its use in cases of headache. In colds, and sligh, rheumatic cases, warm weak tea is advantageously employed as a diluent and a promoter of perspiration. On some nervous constitutions, strong green tea produces severe effects; tremblings, anxiety, wakefulness, and other distressing symptoms occur, which can only be referred to the decided influence it possesses over the whole nervous system. Weak tea on the contrary, rarely disagrees even with invalids, and it is found to be refreshing and agreeable in a variety of maladies. In addition to the substances described, tea also contains a peculiar substance called Thein, which according to the theory of the celebrated German chemist, Liebig, plays an important part in the nutrition of the system.

The making of tea is a subject every one is so well practised in, that it is scarcely necessary to give directions; the essential requisites are: 1. Good tea. 2. A good teapot, that is, one of a plain shape, free from ornaments, which give a larger surface to throw off the heat, or from flutings and mouldings, which prevent the inside being wiped clean and *dry* after use. 3. Boiling soft water. When soft water cannot be obtained, a small portion of carbonate of soda is often used to correct the hardness of the water, but in general it is employed in great excess, when it renders the tea soapy and mawkish; for a large teapot a quantity the size of a pea is amply sufficient.

As the making of tea is a subject in which almost every one is interested, we add the directions of two men, one celebrated as a poet, the other as a *cuisinier*. Leigh Hunt writes: "Dear reader, male or female (very dear if the latter), do you know how to make good tea? because, if you do not (and we have known many otherwise accomplished persons fail in that desideratum), here is a receipt for you. In the first place, the teapot must be thoroughly clean, and the water thoroughly boiling. There should not be a leaf of stale tea left from the last meal. The tests of boiling are various with different people, but there can be no uncertainty if the steam come out of the lid of the kettle; and it is best therefore to be sure upon that evidence. No good tea can be depended upon from an urn, because an urn cannot be kept boiling, and water should never be put upon tea but in a thoroughly and immediately boiling state. If it has done boiling, it should be made to boil again. Boiling, proportion, and attention, are the three magic words of tea-making. The water should be soft, hard water being sure to spoil the best tea; and it is advisable to prepare the teapot against a chill by letting a small quantity of hot water stand in it before you begin, emptying it out of course, when you do so. These premises being taken care of, excellent tea may be made for one person, by putting into the pot two or three teaspoonfuls, and as much water as will cover the quantity; let this stand five minutes, and then add as much more as will twice fill the cup you are going to use. Leave this additional water another five minutes, and then, *first* putting the sugar and milk into the cup, pour out the tea; making sure to put in another cup of boiling water *directly*. Of tea, made for a party, a spoonful for each, and one large one over must be used, taking care *never to drain the teapot*, and always to add the requisite quantity of boiling water, as just mentioned. Now have a cup of tea thus well made, and you will find it a very different thing from the insipid dilution which some call tea, watery at the edges, and transparent half way down; or the syrup into which some convert their tea, who are no tea drinkers, but should take treacle for their breakfast; or the mere strength of tea, without any one qualification of other materials—a thing no better than stewed tea-leaves. In tea, properly so called, you should slightly taste the sugar, be sensible of a balmy softness in the milk, and enjoy at once a solidity, a delicacy, a relish, and a fragrance in the tea. Thus compounded, it is at once a refreshment and an elegance, and, we believe, the most innocent of cordials; for we think we can say, from experience, that when tea does harm it is either from the unmitigated strength just mentioned, or from its being taken too hot, a common and most pernicious custom. The inside of a man, dear people, is not a kitchen copper."

The late Alexis Soyer recommended the following plan, and from repeated experience we can speak very decidedly in its favour: "Put the tea into a perfectly clean and dry teapot ten minutes or a quarter of an hour before it is required, warm both the pot and the tea by placing them in the oven or before the fire; then fill the teapot with boiling water, allow it to stand for five minutes and it is ready." This method improves the fragrance of the tea very considerably, slightly but pleasantly altering the flavour; it appears to act by removing any trace of moisture or dampness from the tea, and by developing the aromatic principle. It will be found well worth a trial.

Mutton Broth.—Half-pound of Scotch barley; two pounds of breast of mutton; put on the fire with six quarts of cold water. Turnips and carrots, two onions or leeks (all cut up small), and half a pint of dried green peas to be added half an hour after the meat and barley have boiled. The whole to be simmered for two and a half or three hours longer.

Waterproofing Boots and Shoes.—For persons much exposed to wet, using leather boots and shoes, the employment of the following composition is recommended in the *Colonization Circular*, issued by Her Majesty's Government: "Linseed oil, one gill; spirits of turpentine, one ounce; beeswax, one ounce; Burgundy pitch, half an ounce; to be melted together, and rubbed into the leather, when quite dry, before the fire or in the hot sun." This composition will be found very effectual in preserving the shoe leather from the injurious action of sea-water.

Digitized by Google

12TH MONTH.] **DECEMBER.** [1866.

Day of Month	Day of Week	Day of Year	ANNIVERSARIES, FESTIVALS, OCCURRENCES, ETC.	SUN. RISES h. m.	SUN. SETS h. m.	MOON. RISES h. m.	MOON. SETS h. m.	MOON. AGE Days
1	S	335	Princess of Wales born, 1844. Mrs. Centlivre died, 1723	7 46	3 53	1 30	1 33	24
2	S	336	1ST SUNDAY IN ADVENT...	7 47	3 52	2 36	1 57	25
3	M	337	Samuel Crompton, inventor of the spinning-mule, born 1753... ...	7 48	3 52	3 39	2 22	26
4	Tu	338	Length of day 8h. 2m. Cardinal Richelieu died, 1642	7 49	3 51	4 42	2 49	27
5	W	339	Mozart died, 1792	7 51	3 51	5 43	3 20	28
6	Th	340	*St. Nicholas.* Henry Jenkins died, aged 169, 1670	7 52	3 51	6 41	3 54	29
7	F	341	Marshal Ney executed, 1815. Sidney beheaded, 1683	7 53	3 50	7 36	4 35	●
8	S	342	*Conception Blessed Virgin Mary.* Milton born, 1608	7 54	3 50	8 27	5 20	1
9	S	343	2ND SUNDAY IN ADVENT...	7 56	3 50	9 13	6 12	2
10	M	344	Royal Academy established, Sir J. Reynolds first President, 1768 ...	7 57	3 49	9 54	7 9	3
11	Tu	345	Grouse shooting ends. Charles XII. killed, 1718	7 58	3 49	10 29	8 10	4
12	W	346	Cibber died, 1757. Cromwell dissolves Barebones Parliament, 1653	7 59	3 49	11 1	9 14	5
13	Th	347	*St. Lucy.* Dr. Johnson died, 1781	8 0	3 49	11 29	10 22	6
14	F	348	Prince Consort died, 1861. Malte Brun died, 1826	8 0	3 49	11 56	11 31	7
15	S	349	Length of night 16h. 12m. Mrs. Trimmer died, 1810	8 1	3 49	Aftern.	Morn.	☾
16	S	350	3RD SUNDAY IN ADVENT...	8 2	3 49	0 48	0 43	9
17	M	351	Oxford Michaelmas Term ends...	8 3	3 49	1 16	1 55	10
18	Tu	352	Samuel Rogers died, 1855. Mercury rises 6h. 15m. A.M.	8 4	3 50	1 49	3 13	11
19	W	353	Lord George Gordon born, 1750	8 5	3 50	2 28	4 31	12
20	Th	354	Louis Napoleon elected President, 1848.	8 5	3 50	3 17	5 50	13
21	F	355	*St. Thomas.* Shortest day	8 6	3 51	4 13	7 0	☉
22	S	356	Day breaks 6h. 0m. A.M. Dr. Wollaston died, 1828	8 6	3 51	5 19	8 3	15
23	S	357	Prince Consort buried, 1861. Michael Drayton died, 1631	8 6	3 51	6 28	8 56	16
24	M	358	Hugh Miller died, 1856. Saturn rises 4h. 23m. A.M.	8 7	3 52	7 43	9 40	17
25	Tu	359	CHRISTMAS DAY	8 7	3 53	8 57	10 16	18
26	W	360	*St. Stephen.* John Wilkes died, 1797	8 8	3 53	10 9	10 47	19
27	Th	361	*St. John.* Joanna Southcott died, 1814	8 8	3 54	11 17	11 15	20
28	F	362	*Innocents.* Dr. C. Burney died, 1817	8 9	3 55	Morn.	11 38	☽
29	S	363	Thomas à Becket assassinated, 1170	8 9	3 56	0 24	Aftern.	22
30	S	364	1ST SUNDAY AFTER CHRISTMAS	8 9	3 57	1 19	0 27	23
31	M	365	*Silvester*	8 9	3 58	2 32	0 54	24

PHASES OF THE MOON.

New Moon on the 7th, at 5.39 a.m.
First Quarter on the 13th, at 4.43 a.m.
Full Moon on the 21st, at 6.34 p.m.
Last Quarter on the 29th, at 7.33 p.m.

NOTES ON THE MONTH.

According to the calendar of Romulus, this was the tenth month, as the word implies; but by the Julian calendar it was made the twelfth. Among the Romans this month was devoted to various festivals. On the 5th they kept the Faunalia; on the 17th, the Saturnalia; on the 22nd, the Lararia; and on the last, the Juveniles Ludi. The peasants also kept the feast of the goddess Vacuna, after having got in the fruits and sown their corn. During this time all orders of the community were devoted to mirth and festivity. Masters and slaves were all on an equal footing. Friends sent presents to one another, and feasted together at the same table. The schools kept a vacation, and nothing was to be seen in the city but mirth and freedom. Our Saxon ancestors, after their conversion, called it *Helig-Monath*, Holymonth.

AVERAGE WEATHER OF THE MONTH.

The average height of the barometer during December is 29·994 inches; the mean average temperature is 40°; the amount of rain 1·5 inches. The prevalent winds are south, south-east, and south-west. The weather is changeable, the frosts of short duration Damp prevails when the wind is in the south-west.

HINTS ON HOUSEHOLD MATTERS.

Lighting a Fire.

IN LIGHTING A FIRE in an open grate, care should be taken to clear out the ashes, which, if left in, would obstruct the draught. The cinders should remain; a few pieces of fresh coal having been placed on them, some loosely crumpled small pieces of paper should be added; the wood should be placed lightly on the latter; some half-burned cinders and fresh coal should then be placed above, before the light is applied. The general cause of failure in fire-lighting is employing a large quantity of paper spread out flatly, and pressing the wood on it so as to prevent a draught of air passing through the fuel.

It sometimes happens, when a fire has not been lighted for some time, that it will not draw up, owing to the want sometimes of an ascending current of air up the chimney. This may be remedied by lighting a piece of paper, and holding it in the chimney so as to warm the air above the fire. This course is also frequently useful when lighting a fire where the chimney is ordinarily disposed to smoke.

When a fire is only required for warming the room, and not for cooking, a very slow and uniform rate of burning may be insured by the following arrangement: Cover the bottom of the grate with a sheet of iron or tin plate, accurately fitted, so as to exclude the draught (a sheet of stout paper or paste-board may be employed as a temporary substitute). This prevents the air entering except at the front, and a much more economical rate of burning results. Place fresh coals on the iron or paper until the grate is perfectly filled; on the top place the wood, with a few half-burned cinders to take fire in the first instance; if the wood is then set on fire the combustion passes very slowly downwards through the coals in the grate. The advantages of this plan are, a very slow and economical rate of burning; the almost entire prevention of smoke, which is consumed by passing through the heated coals; and lastly, a fire which will continue to burn many hours without attention—in fact, the entire benefit is destroyed if the fire is stirred.

Care of the Health in Cold Weather.

IN this country, the chest complaints of winter and spring are more serious and fatal than the bowel complaints of summer and autumn; and the whole number of deaths in the course of the year is greatest in January, February, and March, unless there arise any wide-spread summer epidemic, and least in June, July, and August. It is well, therefore, to know how the health is best protected in cold weather.

The popular idea of cold being most dangerous when the body is hot, is not quite true. In a healthy person said to be over-heated, so long as *the heat is kept up*, no contact of ordinary cold is dangerous. But, if a person be exhausted and weakened by exercise; if he be sweating and cooling rapidly, and, especially, if the exercise be over, and he remain at rest in cold air or a draught, then there is peril. The same rule holds good with regard to the taking of cold things into the stomach. Internal inflammation, even death, has followed upon a copious drinking of cold water. That has happened when the body was at rest, enfeebled by exertion or some other cause, and already pouring out excess of heat with a profuse perspiration. On the same principle it may be understood that wet feet or a wet skin do not matter while active exercise is being taken; but the clothes must be changed at once after the exercise is over. This has to be borne in mind throughout the year. Thus, one of our best physicians points out that the bather on a hot day had better *not* wait to cool himself before he takes his plunge, but bathe, jump out, dress rapidly, and trot home briskly. The young lady after a ball, or any one after attendance at a crowded meeting, had better *not* stand still to cool in the draughts of the entrance-hall, but walk briskly home, well shod and well wrapped up; or, next best, slip at once, warmly cloaked, into a carriage, and make haste to bed. Whatever lessens the vigour of the circulation, lessens the power of producing heat, and increases the risk of suffering from cold. Danger is greater because heat is more rapidly carried off under a current—or draught—of cold air; it is greatest when the body is exposed, not only to cold, but also to damp, in the shape of fog or rain. The well-known power of habit in enabling the body to endure what should fairly be considered dangerous exposure, has led some to a practice of hardening their children by unwise exposure from the first. This kills the delicate, and subjects to much risk the strong. Healthy children are best hardened against cold, and strengthened bodily, by the use of the cold bath every morning, all the year round, or even of the shower-bath; but in the case of a child in any respect sickly, the cold bath may possibly do harm, and the shower-bath ought never to be used without medical advice.

Sponge Cake.—Five eggs, half a pound of sifted sugar, six ounces of flour. Break the eggs into the pan, then add the sugar; work the whisk at a moderate speed for four or five minutes; remove the whisk, allowing it to drain a little, and stir in the flour with a spoon. Care should be taken not to stir the mixture more than is necessary to mix the flour with the batter—to overdo it would destroy its lightness. If all this mixture is baked in one cake, it would take about three-quarters of an hour to do; but this may be more correctly ascertained by lightly pressing the finger on the top of the cake. If elasticity is produced, or if the cake cracks on the top, and the protruding part has become brown, these are sure signs of its being done. This rule applies to all kinds of cakes. The tin the cake is baked in should be lined with paper, and a piece cut the size of the bottom. If baked in a mould, it should be buttered with a brush, the butter being previously melted; then some sifted sugar thrown into the mould before the butter hardens, and shaken about in it, and the superfluous sugar knocked out. Tie a band of paper round the top of the mould to prevent the cake baking over. If the mould will not stand by itself, it may be placed in some suitable tin to keep it upright.

Digitized by Google

Pastimes for Ladies.

ARCHERY.

Events of the Past Season.

ARCHERY has now become a recognised pastime among the ladies of the three kingdoms. Societies which a few years since were struggling into existence, with small groups of members, meagre attendances at practice meetings, and very minor scores, are now occupying prominent positions in the annals of the pastime, and displaying so much proficiency that the names of their best shooters are among the most distinguished prize-holders of each succeeding season. This cannot be without its encouragement, both to young shooters who may indulge in day-dreams of belonging at some time to the "upper ten" of the Grand Nationalists, and to more experienced archers who may be engaged in organising new societies and opening up fresh fields for a recreation as greatly admired as it is thoroughly adapted to the habits of English ladies, and conducive to the purposes both of pleasure and health. Some societies, whose origin dates from a period about which many of their members have very misty and unreliable recollections, are undergoing a process of revival, and contributing reports of their prize-doings to those columns from which the readers of The Queen and Field may form for themselves a tolerably correct estimate of the position which archery now occupies as a national pastime.

Among the new societies of which the past season furnishes inaugural records may be enumerated those of the Isle of Ely, the Sligo Archers, the Munster Archery Club (in place of the Castle Connell Archers), and the Ulster Club; the latter already numbering 100 members, and enjoying the patronage of the Marquis and Marchioness of Donegal, the Earl and Countess of Antrim, Lord and Lady Dufferin, Sir H. M. Cairns, M.P., &c. &c. This society has sprung out of the Belfast Military Archery Club, which has not met this year, and may probably be considered a thing of the past, inasmuch as its leading members originated the new association, which, in the first year of its existence, has acquired fame throughout Ireland by sending to the lists a lady who vanquished the Championess of Great Britain, upon actual score, at the Grand Leinster Meeting—a meeting that recently made its appearance for the second time among the public matches of the archery season. A few passing remarks upon this defeat suggest themselves, and take shape as follows: Miss Betham was debarred three rings, and could only count, for prizes, her golds and reds. That she would obtain a score prize under such circumstances was an achievement beyond the range of probability; still, on the termination of the first day's shooting, she was 33 ahead of all competitors; but the second day saw her beaten by 79 at the 60 yards distance by Miss Macpherson, of the Ulster Club, who exceeded her also by 50 at 50 yards; the result being that Miss Macpherson's gross score was 563, and Miss Betham's 490. Miss Macpherson had sixth place only when the first Round was shot, and Miss Betham third when the match was finished, Miss Hendley, of the Fermoy Archers, being second, with a score of 492. Some fine shooting was also made by Miss Newton, who represented the Carlow Archers, and Miss Tarleton and Miss Radcliff, who, with equal honour and success, did the same kind offices for the King's County and the Meath Archers.

That old antagonist of archers, the weather, was singularly well-behaved during the past season, the second day's Irish National Meeting being the only one at which the shooting was interrupted by summer showers. On every occasion—the Leamington, the Crystal Palace, the Grand National, the Scottish National, and, lastly, the Grand Leinster—the same propitious state of things existed, intense heat or adverse winds only testing the skill and trying the temper of those engaged in these several contests. Deprived of their ancient source of complaint, the archers who made inferior scores could only attribute want of success to their own shortcomings; notwithstanding which some shooters set about explorations in the realms of fancy, and ascribed their small scores to some such reasons as the following:

No. 1.—"The heat is *too* relaxing."
No. 2.—"The targets are *all* crooked."
No. 3.—"The distances cannot have been properly measured."
No. 4.—"The sun blinds me."
No. 5.—"There is always a wind when *I* shoot."
No. 6.—"I cannot shoot when people are crossing at the back of the targets."
No. 7.—"I am sure there is something wrong with my bow."
No. 8.—"I'll never use those Alexandras any more."
No. 9.—"I had no luncheon, and I feel *so* weak."
No. 10.—"That *one* glass of sherry has made my head ache."
No. 11.—"Oh, dear! what *am* I doing? And so well as I shot at the 'Grand Western!'"
No. 12.—"I never can shoot at the public meetings."
Chorus.—"My bow is too heavy—mine is too light—mine is too long—and mine is too short."

There were, however, some good scores registered during the summer, Miss Betham making the highest of the season—namely, 714, at the Scottish National. There were, too, some close and interesting struggles for victory—between Miss Betham and Miss S. Dawson, at Leamington, between the same ladies at Clifton, and between Mrs. Horniblow and Miss Betham at Stirling No little sensation was created at Leamington by Miss S. Dawson scoring a higher total than Miss Betham on the first day, thus inaugurating the English season with the temporary prospect of the Championess being beaten; but the half of the second day's Round, shot during an intense heat, brought the two ladies to an equality in score, whilst the last two dozen arrows, every one of which Miss Betham counted, terminated the contest in favour of the Championess—their respective scores being 671 and 645, the latter taking the first prize, owing to Miss Dawson escaping the loss of rings, to which Miss Betham's previous successes had rendered her amenable. At Clifton, again, there was close scoring. Miss S. Dawson commenced by taking the lead upon the opening Round, Mrs. Lister ranking second, and Miss Betham third: still, the bracer was not to be Miss Dawson's—it was not to change hands. Miss Betham, as at Leamington, proved herself equal to the emergency, and, half-way during the second Round, came again to the front, and finally bore away the honours of the meeting with a score of 606, approached only by Miss S. Dawson's 581, which narrowly escaped defeat from Mrs. Lister's 580. At Stirling, where a genuine warmth of welcome, generous hospitality, and keen zest of enjoyment, made the Scottish National the most agreeable meeting of the season, there occurred what may not, I hope, be improperly termed the great toxophilite fight of 1865. Targets were not numerous at this meeting, but among the shooters were some young ladies from Edinburgh and Glasgow, who had evidently been well taught, and whose style was much admired. So perceptible was this that one could not help regretting that female archery was not more largely practised in Scotland where anything like a passionate devotion to the pastime is only, I think, in its infancy among ladies. At the Stirling meeting, Mrs. Horniblow at the end of the first four dozen arrows had surpassed Miss Betham by 14 points, and just before adjourning to the cozy tea at the Golden Lion Hotel, Miss Betham had regained her lost laurels by one point only—their scores being 328 and 327. The next day Miss Betham had an advantage of 6 on the gross score at the termination of the 60 yards shooting, but at the shorter distance, which concluded the match, she made three consecutive golds at one end, thus counting 27 out of the 29 with which she ultimately distanced Mrs. Horniblow. The scores made by these ladies—viz., 714 and 685—were the best of the season, and much superior to those made by Miss Betham at either the Grand National, where she retained the Championship, or at the Irish National, the Leamington, or Crystal Palace Meetings.

Among the gentlemen there has been a change of Champion. Mr. G. Edwards has been defeated by a young Norfolk gentleman, Mr. E. Holmes, of the Waveney Valley Archers, who, with the fourth best score of the year (788), thus won his way to distinction at Clifton, having previously carried off the first prize at the Crystal Palace with a score of 711. The best scores made by bowmen during the season of 1865 were: Mr. G. Edwards, at Leamington, 908; Mr. Peter Muir, at Stirling, 820; Mr. G. Edwards, at Dublin, 810; Mr. Boulton, at Clifton, 765; Mr. Coulson, at Leamington, 762; Mr. Betham, at the Irish National, 758; ditto, at Leamington, 753; Mr. Walters, at Leamington, 749; Mr. Peter Muir and Mr. G. Edwards, at the Grand National, an equal score of 719, with a superiority of four hits on the part of the Scottish Champion; and Mr. R. W. Atkinson, at the same meeting, 712.

Without burdening my retrospect with additional figures, I may remark, *en passant*, that some half-dozen ladies have this year, by energy and perseverance, taken their stand in the front ranks of archery, not only rivalling, but excelling, the finest scores made in previous seasons, and unexpectedly carrying off some of the highest of public prizes. In the more private contests for club honours only, to which it is not my intention to make more than a passing allusion, we find another and a very young shooter of some promise in the person of Miss Ada Betham, whose *début* at the County Dublin Society's Annual Meeting was marked by her obtaining the first prize for highest value on gross score, 239, with 6 golds; her cousin, the Championess, making 351, subject to deductions, which resulted in giving Miss Ada Betham the first place on the prize-list.

HONORA SPENCER.

List of Archery Societies.

Aston Park Archers.
Anglesea Archers.
Airedale Archery Society.
Avonvale Archery Society.
Archers of the Teme.
Alderley Edge Archers.
Armagh Archers.
Ashburton Archery Club.

Bath Archers.
Bokingfold Archers.
Belfast Military Club.
Buccleuch Archers.
Brecon Archers.
Brampford Speke Archery Clnb.
Budleigh Salterton Archery Society.
Berks Archers.
Belgrave Archery Society.
Birkenhead Archers.
Beacontree Archery Society.
Bowden Archery Society.
Brighton (Queen's Park) Archers.

Cheetham Hill Archers.
Curragh Archers.
Carlow Archers.
Chagford Archery Society.
Cheltenham Archers.
Cheshire Bowmen.
Crystal Palace Archers.
Copdock Archers.
Culm Vale Archers.
Chepstow Archers.
Catterick Archers.
County Dublin Archers.
Cirencester Archers.
Cam Archers.
Claro Archers.

Doncaster Archers.

Digitized by Google

Devon (South) Archers.
Devon and Exeter Archery Society.
Devon and Cornwall Archers.
Darlington Archers.

Essex (West) Archers.
Enfield Archers.
Eton Archers.
Edgehill and Deddington Archers.
East Sheen Archers.
Edinburgh Salisbury.
Edinburgh Toxophilites.
Exmouth Archery Society.
Edgbaston Archers.

Fermoy Archers.
Forest of Dean Archers.
Frome Valley Archers.

Glasgow (St. Mungo) Archers.
Grand Leinster and Munster Society.
Grand National Society.
Glamorganshire Archery Society.
Grovely Archers.

Hull Archers.
Heath Common Archers.
Harrow Archers.
Herefordshire Bowmen.
Herts (South) Archery Society.
Highweek Archery Society.
Hove (Brighton) Society.
Hampshire (New Forest) Archers.
Holte Archers.

Irish Grand National Society.
Irvine Toxophilites.
Iver Heath Archers.
Inneshannon Archers.
Ivanhoe Archers.
Isle of Ely Archers.

John o'Gaunt's Bowmen.

Kinning Park Archers.
Kilkenny Archers.
Kingsbridge Archery Society.
King's County Archers.
Kimbolton Archers.
Kildare Archers.

Lugg and Arrow Archers.
Leeds Archers.
Lichfield Archers.
Louth Archers.
Lyme Regis Archery Society.
Lincolnshire Archers.
Lynn Archers.
Lytham Archers.
Log Hut Archers.
Leslie and Wootton Archers.
Leicestershire Archers.
Leicester Archery Society.

Mallow Archers.
Meath Archers.
Malvern Archery Club.
Malton Archery Club.
Margate Archers.
Morfe Archery Society.
Mount's Bay Archers.
Munster Archery Society.

Northamptonshire Archery Society.
North Devon Archers.
Norfolk & Norwich Archery Society.
Northern Archery Club.
New Sarum Archers.
Neville's Cross Archers.
Norfolk Archers.
North Cardiganshire Archery Club.

Ormond Archers.

Paisley Archers.
Pymore Archery Society.
Pontefract Archery Society.
Pilkington Archers.
Paignton Archery Society.

Queen's County Archers.
Queen's St. Leonards Archers.

Royal Archers (Edinburgh).
Royal Toxophilite Society.
Raglan Archers.
Ramsgate Archers.
Richmond Archers.
Redland Archers.
Royal British Bowmen.
Robin Hood Archers.

Scottish National Meeting.
Southsea Archers.
Suffolk Archers.
Sandhurst Archers.
Stour Vale Archery Society.
Sherwood Archers.
Sidmouth Archery Club.
Severn Vale Archers.
Stretford Archery Society.
Savernake Archery Club.
Somerset (West) Archers.
St. John's College Archers.
Scorton Arrow Meeting.
Sligo (Co.) Archers

Tipperary Bowmen.
Tytherly Park Archers.
Thirsk Bowmen.
Tamar Archery Society.
Thames Ditton Archers.
Teignmouth Archery Society.
Torbay Archery Society.

Ulster Archery Club.

Vale of Mowbray Archers.
Vale of Mold Archers.

Waterford Archers.
Wexford Archers.
Wiltshire Archers.
Wellesbourne Archers.
Worcestershire Archers.
Worthing Archery Club.
Waveney Valley Archers.
Woodmen of Arden.
Waveney Borderers.
Worcester College Archers.
West Gloucestershire Archery Club.
West Kent Archery Club.

York Archers.
York (East) Archers.
Yare Archers.
Yarrow Archers.
Yeovil Archery Society.

ORIGIN OF CROQUET.

IT IS CURIOUS that the game of Croquet, which has in a short time sprung into almost universal favour amongst us, is little more than the revival of an old and almost forgotten English game, which was held in the highest repute by the gentry and the Court. That well-known metropolitan avenue, *Pall Mall*, owes its name to a game very much resembling croquet, which was frequently played in the neighbouring park, and which, as we are informed by Pepys, was a favourite pastime with King Charles II. and his courtiers. We have no record of the rules of this game, or the precise mode of playing it; but a set of the implements with which it was played is now in the British Museum, and their great resemblance to those now in use for croquet may be judged by an extract from Mr. Timbs' "Curiosities of London." The author tells us that "in 1854 were found in the house of the late Mr. B. L. Vulliamy, No. 68, Pall Mall, a box containing four pairs of the mailes, or mallets, and one ball, such as were formerly used for playing the game of Pall-mall in the Mall of St. James's Park. Each maile is four feet long, and is made of lancewood; the head is slightly curved, and measures outwardly five and-a-half inches, the inner curve being four and-a-half inches. The diameter of the maile end is two and-a-half inches, each shod with a thin iron hoop; the handle, which is very elastic, is bound with white leather to the breadth of two hands, and terminated with a collar of jagged leather. The ball is of boxwood, two and-a-half inches in diameter." In some parts of France, a game called *Jeu de mail*, extremely like the modern croquet, has been played for centuries. An Englishman who saw this game played forty years ago describes it as follows: "Along the smooth and sandy, but firm surface of the avenue, was fixed a line of iron arches, terminating at either extremity with a pin or post of iron, and the game consisted in driving wooden balls with wooden mallets from one end to the other and back again; the fun of cannoning your adversary, and driving him out of his course, adding zest to the triumph of your skill, if you first reached the winning-post." It is sufficiently clear from this, that what was termed on its recent introduction the "new" game of croquet, possessed no claim whatever to the title.

"THE QUEEN" RULES OF CROQUET.

1. The game is played by each player having a ball, or by each player having two, three, or four balls, as the case may be, and they, playing alternately, endeavour to pass through all the hoops in their proper succession (striking also the post at the turning-point), till they return to the starting-post, and the game shall be won by whichever player first strikes the starting-post on his return.

[In case of sides playing, or two players playing each having more balls than one, *all* the balls on one side must strike the winning-post before the game is won.)

2. The players shall play their first ball from a circle round the commencing-post, such circle to be of the diameter of one mallet's length, and the player is permitted to play from any point in that circle.

[The length of a mallet is a convenient measure. If a mallet's length in front of the post is used, it makes the starting-point too near the first hoop, and a foot from the post is inconvenient, as a measure is not always at hand. By drawing the circle the player starts half a mallet's length in front of the post.]

3. When a player strikes another player's ball (both of them having passed the first hoop) he obtains the privilege of the croquet, or of "taking two strokes," which may be explained as follows:

In the croquet, the player places his ball alongside of and touching the ball struck, and, placing his foot on his own ball, strikes it a sharp blow, driving the other ball in any direction he pleases.

In taking two strokes, having placed his ball as before described, he may strike it away in any direction, and may further play a second stroke afterwards.

[Be it here understood that the player may, in taking two strokes, either by a *following* stroke, drive his ball and the other player's together in any direction, or may strike his own ball away only. In either case he gets a second stroke.]

4. A player may strike another ball with his, previous to either, or one only of them, having passed the first hoop, but such striking shall not convey any further privileges, or give the player a second stroke.

5. In the case of the croquet it shall be deemed a stroke if the ball not the player's is moved the length of a mallet's head.

6. In all other strokes the stroke shall be deemed played if the ball played with shall move the length of a mallet's head.

7. If the player pass through a hoop, and his ball strikes another after passing the hoop, such striking shall convey the privilege of the croquet, and the hoop shall also be considered as passed.

8. If the player strike a ball, and his own ball glancing off shall pass through a hoop, such passing of the hoop shall not reckon, but the player shall place his ball by the side of the other, and continue according to Rule 3.

9. If the player strike a ball, and drive his own and the ball struck through a hoop, such hoop shall be counted as passed, and he shall further continue according to Rule 3.

10. If the player strike a ball, and his ball glancing from it strike others, such other balls are not reckoned as struck, but the player has only the privileges accorded by Rule 3 in connection with the ball first struck.

[If by the glancing stroke above mentioned any balls are moved, they are to be left, and not replaced in their original positions.]

11. Striking the turning-post reckons, in all cases, as the passing of a hoop.

12. To decide whether a ball is through a hoop or not, the following measure must be adopted: If the mallet be pressed against the hoop *behind*, and can pass up and down without touching the ball, such ball is to be considered through the hoop. Should the mallet touch the ball, the ball is not through.

13. If a player play out of his turn, it shall be optional to the adversaries to cause the balls to be replaced, or to be left in the places to which they have been struck.

14. If the fact of a player playing out of his turn is not discovered till after another player has played a stroke, no notice can be taken of his error.

Digitized by Google

15. The hoop which each ball has next to go through shall be marked by a clip of the same colour as the ball.

16. A player cannot croquet or take two strokes from the same ball twice in one turn. He may *strike* the same ball twice, but must pass through a hoop before obtaining any privilege for the second striking.

17. A ball striking the winning-post is considered dead then and there, and has no further connection with the game from that time.

18. If any hoop or post has been moved, or has fallen from the perpendicular, it shall be lawful for any player to restore it to its proper position, but on no account may a player move a hoop or post from its correct position in order to facilitate his play.

19. When the striker plays, a click must be heard from the mallet striking the ball sharply, it not being lawful to *push* a ball.

[An exception to this rule is when a ball is so close to a hoop that there is only just room for the mallet to be inserted between the hoop and ball, and no room for the striker to draw the mallet back, and give the click.]

20. When a ball has passed through all the hoops, and has not yet struck the winning-post, he becomes a rover, retaining all the privileges he before had; but once he strike the winning-post, no matter from what cause, in lawful play, he is dead, and must be at once removed.

[In the above twenty rules is contained the base of all true scientific croquet, and a game can be played from these rules alone.

We would intimate our opinion that it is not advisable to cramp the game by rules on the position of the mallet or hands in striking the ball; it signifies little, if the game is properly played, whether the mallet is played from the front or from the side. We ourselves, nevertheless, prefer and recommend the play from the side.]

ELEMENTARY WHIST.

BY CAVENDISH

(Author of "The Laws and Principles of Whist," "The Pocket Guide to Whist," "The Pocket Laws of Whist," "Pocket Rules for Leading at Whist," &c. &c.)

DURING the last five years we have witnessed what may almost be termed a whist "revival." For a long time past it had not been the fashion to play at cards; but now one hardly ever spends an evening with friends without the card-table being put out. It is satisfactory to observe that round games, which require next to no head, have given way in many places to the superior claims of whist.

Simultaneously with this revival have appeared, as might be expected, several new treatises on whist. It would not become the writer to recommend his own publications on the subject; but reference may be made to two other authors whose works may be advantageously perused—viz., "Professor P." and "J. C." The latter is well known as the most finished player of the day.

Enough has been said to show that at this present time whist is, in this country, the most popular of all card games; but, strange to say, though it is almost universally practised, it is but seldom thoroughly understood. Except at the clubs, it is quite the exception to sit down with a set of really good players. Two or three there may be, but the rubber is, more often than not, spoiled by the admission of a couple of muffs who cut in to make up the table. They sit down to play for "amusement," and fine amusement it is for their unfortunate partners! Did the majority of domestic players only know how greatly their interest would be increased by learning the principal rules of the game, they would at once set to work to master them.

In hopes of promoting this devoutly to be wished for consummation, we have brought together a few maxims, which will, we think, be found generally useful. For a further explanation of them than we have space for here—for the reasons which have led most authorities to abide by them—and for the exceptions to which they are subject (beyond those specified), some more complete treatise on the game must be procured.

THE MORE IMPORTANT RULES OF THE MODERN SCIENTIFIC GAME OF WHIST.

THE LEAD.

CHOICE OF SUIT.

Lead first from your best suit; that is, from the suit of which you hold the greatest number of cards.

If you have two suits, each containing more than three cards, lead the one which has the most high cards. But rather lead from a suit of four small cards than from a suit of three bigger ones.

CHOICE OF CARD.

Lead the lowest card of your suit, *except* you hold

Ace, king, &c., when lead	King.
Ace, queen, knave, &c., when lead	Ace, then queen.
Ace, and four small ones, when lead	Ace.
King, queen, &c., when lead	King.
King, knave, ten, &c., when lead	Ten.
Queen, knave, ten, &c., when lead	Queen.
Knave, ten, nine, &c., when lead	Knave.

SECOND ROUND OF A SUIT.

If you have the winning card, lead it. If you have the second and third best, lead the second best. In other cases, the lowest.

RETURNED LEADS.

Return your partner's lead, not your adversaries'. If, however, you have a very good suit of your own, lead that before returning your partner's. When returning your partner's lead, if you have but *two* cards of the suit remaining in your hand, return the highest; if *more than two* the lowest. *Except*—If you have the winning card, play that in the second round of the suit, whatever number of small ones you hold.

LEADS LATE IN A HAND.

Persevere with the strong suits originally led by yourself or your partner. But

If from an untoward fall of the cards you deem it necessary to change your suit, choose a suit in which you have reason to believe your right-hand adversary is weak, or your left-hand strong. And

If the suit that you are now obliged to open contains only two cards, lead the best. Lead also the best if you have only three cards, none being higher than the knave.

If both adversaries have trumps, do not lead a suit of which they have none.

SECOND HAND.

Play your lowest card second hand, *except* you hold

Ace, king, when play	King.
Ace, king, queen, when play	Queen.
Ace, queen, knave, when play	Knave.
Ace, queen, ten, when play	Queen.
King, queen, knave, when play	Knave.
King, queen, when play	Queen.
King, knave, ten, when play	Ten.
Queen, knave, ten, when play	Ten.
Queen, knave, and one small one, when play	Knave.
Knave, ten, and one small one, when play	Ten.

Also, if king, queen, or knave is led, put on ace; and if you have not more than *three* cards in the suit, put king on queen, and king or queen on knave led.

SECOND ROUND OF A SUIT.

Play the winning card, if you have it, unless the previous round has shown your left-hand opponent to be weak in the suit, when it is often right to leave the chance of the trick to your partner.

WHEN NOT ABLE TO FOLLOW SUIT.

Throw away from your worst suit.

With *four* or *more trumps* do not trump second hand unless you are certain, from previous fall of the cards, that your partner cannot win the trick. But

With *less than four trumps* (none being higher than the knave), trump second hand, unless you are certain from the previous fall of the cards that your partner can win the trick.

THIRD HAND.

Play your highest card, *except* you hold

Ace, queen, knave, when play	Knave.
Ace, queen, when play	Queen.

And also, if your highest cards are in sequence (*e.g.* king, queen, knave, &c.), play the lowest of the sequence (in this case the knave).

SECOND ROUND OF A SUIT.

If you hold the second and fourth best (*e.g.* queen, ten, &c., king being out, but ace remaining in), play the fourth best (in this case the ten). And

If the previous round has shown your left-hand opponent to be weak in the suit, do not waste a higher card than will suffice to win the trick.

MANAGEMENT OF TRUMPS.

TRUMP LEADS.

Having *five or more trumps*, lead a trump at the first opportunity.

Having *four trumps*, do not lead them unless your strong suit having been led is partly cleared, and you hold the winning cards of it.

Having *less than four trumps*, do not lead trumps unless you are very strong in all the other suits.

Do not lead trumps merely for the purpose of leading, through an honour turned up, nor refrain from leading them merely because an honour has been turned up to your right. Either course is proper if the other circumstances of the hand require a trump lead; but neither otherwise.

RETURNED TRUMP LEADS.

Return trumps at once if your partner leads them, and return the highest if you have but two remaining in your hand, as explained under the head of *returned leads*.

TRUMPING.

When weak in trumps, make them by trumping whenever you can (as explained under the head of *when not able to follow suit*.)

Do not lead a card for your partner to trump, if you have less than four trumps. On the other hand

If you have reason to suppose that one of the adversaries is strong in trumps, whenever you can, lead cards which force him to trump in order to win the trick (*forcing* cards).

If in doubt whether to lead trumps or to lead a forcing card, remember that when you are not strong enough to lead trumps (as explained under the head of *trump leads*), you are weak enough to force the adversary.

GENERAL RULES.

SEQUENCES.

If not leading, always play the lowest of a sequence.

Digitized by Google

COMMAND OF SUITS.

Do not lead out the winning cards of suits led by your adversary. On the other hand,

Get rid of the commanding cards of your partner's suit.

DISCARDING.

When not able to follow suit, throw away from your weakest suit; *except* you should keep guards to honours or second-best cards in suits led by your adversaries.

When throwing away small cards, do not mislead your partner by carelessly throwing bigger ones before smaller (as a three, holding the two in your hand).

THE SCORE.

Keep your eye on the score. For example, always play a winning card when one trick wins or saves the game.

When you are near winning the game, or when in danger of losing it, keep constantly in mind how many tricks you require to win or save it, and play accordingly (see preceding rule).

The odd trick is twice as valuable as any other, as it makes a difference of two to the score.

THE FALL OF THE CARDS.

You should watch the cards as they are played, and try to infer from them where the others lie.

The following table of some of the principal inferences to be drawn will assist beginners:

[NOTE.—The table is to be read thus: "During the play of the hand, the first or original lead of any suit by any player, should cause us to draw the inference that the suit led is the best in the leader's hand," and so on. By referring to the rules for "choice of suit" (given above), the reason for this inference will be found.]

PLAY.	INFERENCE.
ORIGINAL LEAD.	
Any suit led	Is the best suit in the leader's hand.
If a trump	Has five trumps or more; or a very powerful hand.
Leader of ace, then queen	Has knave.
" ace, then a small one	" three more at least.
" king	" ace or queen.
" queen	" knave and ten, but not ace or king.
" knave	" ten and nine, but not ace, king, or queen.
" ten	" king and knave.
RETURNED LEADS.	
Does not lead the winning card	Has not got it.
Leader of any card afterwards playing a higher one of same suit	" more.
Leader of any card, afterwards playing a lower one of same suit	" no more.
LEADS LATE IN A HAND.	
Leader changes his suit, leading a high card, and afterwards dropping a low one of same suit	Has opened a weak suit.
SECOND HAND (FIRST ROUND OF SUIT).	
Player of ace to small card led	Has no more, or has a special object in getting the lead.
" king "	" ace also, or no more; or wants the lead.
" queen "	" king also, or ace, or both; or ace, queen, ten; or no more.
" knave "	" higher ones, or queen, knave, and one small one; or no more.
" ten "	" higher ones, or knave, ten, and one small one; or no more.
" any smaller card	" none lower.
WHEN NOT ABLE TO FOLLOW SUIT.	
Player of any suit	Is his weakest suit.
" a trump to a suit of which partner may hold the best	" weak in trumps—most likely has only three.
" any suit not a trump, to a suit of which he is not certain that partner holds the best	" strong in trumps.
THIRD HAND.	
Player of any card	Has none higher, unless in sequence.
" ace	" neither king nor queen.
FOURTH HAND.	
Player does not win the trick	Has no higher card than the one against him.
" wins it	" no card between the one he plays and the one against him.
MANAGEMENT OF TRUMPS.	
Leader of a trump	Has five or more, or a very powerful hand; or four trumps and an established suit.
" plays a card his partner must trump	Is strong in trumps.
" might play a card his partner must trump, but leads some other suit	" weak "
Player does not trump a trick certainly against him	Has no trump; or is strong in trumps and wants them led.
SECOND, THIRD, OR FOURTH HAND.	
Player of any card	Has not the one next below it.
" any card not following suit	The suit he throws away is his weakest suit.

Many more inferences might be added, but enough are given to direct a young player as to the main points of play. When it is considered that every card played gives the opportunity of drawing several inferences, we cannot be surprised that towards the end of a hand skilful players know pretty well where all the remaining cards lie.

RIDDLES AND CHARADES.

IF Cupid insists upon coming to a lady's door, how would she like him to come?—With a *ring*, but not without a *rap*.

Why should the letter S enable milliners and tailors to dispense with their tools?—Because it makes needles *needless*.

What is the best way to keep a gentleman's affections?—Not to return them.

Why is a cross old bachelor like an ode on marriage?—Because he is *a verse* (averse) to matrimony.

Why are old maids about to be married like convicts?—Because they generally go off in *transports*.

Why are poultry the most profitable stock to keep?—Because for every grain they give a *peck*.

Why are the birds likely to feel depressed early on summer mornings?—Because their *bills* are over *due* (dew).

Why is a man likely to be better off with two wives than with one?—With one he may be happy, but with two he may be *transported*.

What three words, which read the same either backwards or forwards, did Adam use when he introduced himself to Eve?—*Madam, I'm Adam.*

Well employ my second, and you will never regret my first?—Past-time.

Why is love like a potato?—Because it shoots from the eyes.

Why are ladies like parish churches?—Because there is no *living* without them.

What striking resemblance is there between a shrimp and a Member of Parliament?—Each has M.P. at the end of his name.

My first I hope you are; my second I see you are; and my whole you always will be.—Well-come.

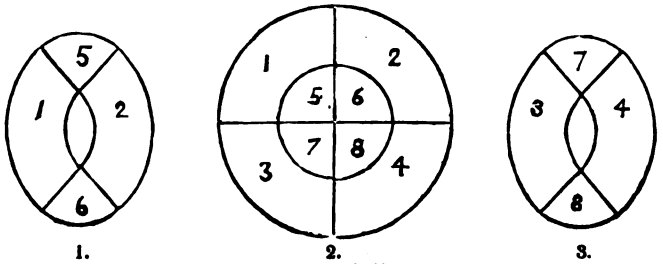
My first two letters point to man;
My first three to a woman;
My first four to a great man;
And my whole to a great woman.—HEROINE.

My first does affliction denote,
Which my second was born to endure;
And my whole is the best antidote,
That affliction to soften and cure.—WO-MAN.

You eat it, you drink it—deny it who can;
It is sometimes a woman, and sometimes a man.—A TOAST.

Pharoah's Serpents.—This is the name given to a very curious and ingenious source of amusement, which has recently been much in vogue in Paris, and is now being introduced into this country. Little cones of tinfoil, about an inch in height, and resembling a pastille, are made to contain a white powder, known to chemists as sulphocyanide of mercury. One of these cones is lighted, like a pastille, at the top, when there immediately begins issuing from it a thick, serpent-like coil, which continues to twist and increase in length to a surprising extent. Although the cone is so small, the coil which thus issues from it is nearly a foot long, and about two inches in circumference. It is, moreover, solid enough to handle, although very light and somewhat fragile. A Paris correspondent writes: "Last night I happened to be present at a *réunion de famille*. A kitchen plate was asked for, on which twelve silvered cones were placed in a circle. The tops were cut off, and the cones set fire to, whereupon each emitted slowly, and with a spurting, hissing sound, serpents, which gradually grew to the size above mentioned. The effect is miraculous." The sulphocyanide of mercury, when heated to a temperature below redness, undergoes decomposition, and swells and grows in this remarkable manner, while the serpent-shape results from its being burnt in the cone of tinfoil. The experiment is perfectly harmless, but a caution has been given that children, in whose presence it may be performed, should be prevented from touching or playing with the "serpents," as the substance of which they are composed is a deadly poison.

A Lady's Problem.—The following is ingenious as a puzzle, and useful besides, as affording the clue to overcome a difficulty which is sometimes met in various departments of ladies' work: Given, a circular piece of any kind of material—how to make from it two ovals, exactly the same in size, and without the loss of any portion of the stuff. It may be done in the following manner: Find the exact centre of the circle, and then draw within it another, half the diameter of the first. Then cut the piece into equal parts, as shown by the lines in figure 2. These pieces must



1. 2. 3.

then be placed together in the manner indicated in diagrams 1 and 3, and there will be formed two ovals, perfect with the exception of a small aperture in the middle of each, which may be filled in with another piece of the same material. Where it is desired to use material in this way, the experiment may readily be tried with paper in the first instance.

Digitized by Google

LIFE ASSURANCE.

THE TWO WIDOWS: A STRIKING CONTRAST.

A LABOURING MAN who had accumulated a little money, invested his "all" in a small concern in the trade at which he had been working. In order to provide for his family in the event of his early death, he resolved to insure his life for 500*l.* He was accepted by the office, and paid the usual comparatively small premium. In the following May he resolved to propose another 500*l.*, which was also accepted by the office and the premium paid as before. *Next month*—the second policy only having been in force some three weeks—he met with a severe accident from his own machinery, from the effects of which he died, having the consciousness that by his own prudence he had left his family a comfortable provision, of which—had he died a few months earlier—they would have been totally destitute. The widow was thus enabled to purchase a well-established business which she could manage herself, and with the income so derived afford a good education to her two sons.

A small tradesman in Devonshire decided on assuring his own and his wife's lives for 200*l.* each, when he suddenly bethought himself that his birthday was only three months off, and that if he deferred signing the proposals for a couple of months that he would still have to pay the same premium to the insurance office. Alas! how true is it—that as the poet says—

"All men think all men mortal but themselves."

Typhus fever visited the district, both he and his wife were in their graves six weeks after. Their two sons were orphans. They were committed to the tender mercies of the parish authorities, and with a parish education entered upon life as a couple of day labourers.

Reader! profit by this narrative of two facts, and see to it that in the event of your sudden death your family is provided for.

WHAT MIGHT HAVE BEEN DONE BY LIFE ASSURANCE?

The tattered beggar who hastens with the few pence you give him to the next alehouse; the labourer who spends half his week's earnings in the same locality; the mechanic, who must take his Sunday trip in a steamboat; the tradesman, who enjoys his month at the waterside; the small gentleman with his evening parties, and the larger one with his champagne dinners, act under the same common feeling—all, with few exceptions, living up to the last farthing of their income and some, unhappily, a good deal beyond it. How frequently do we hear of the decease of persons who had occupied a respectable station in this life, whose families have been left wholly unprovided for! An instance of the kind occurred within our own circle of acquaintance, not many years ago,. The deceased was a gentleman connected with the press, whose income was 300*l.* a-year—by some it was supposed to be a great deal more. He was an intelligent, agreeable person, and his company was accordingly much sought—in fact, he was a great diner-out. His connection with the press gave him facility of access to theatres; and both he and his wife had a dramatic turn. The consequence was, that a considerable sum was spent every year in flys and cabs, and other conveyances to these parties and scenes of amusement—to say nothing of the costs of return dinners, &c. It was only a fortnight before the gentleman's death that we heard the lady exclaim, "Oh! we had such a delightful party last night; why didn't you come?" The delightful party, no doubt, cost several pounds; and within fourteen days typhus fever had seized upon another victim, and the lady was a widow, without a shilling in the world. Indeed, the expenses of the funeral were defrayed by the hand of private friendship, and the lady and her children were, for some time, supported from the same source. Being an accomplished woman, endeavours were made to find employment for her as a teacher of music; but the effort failed, and eventually—wearied and heart-broken at the distressing position of living upon the bounty of friends—she sank beneath the pressure of her sorrows, and was conveyed to the same grave that held her late improvident partner in life. This was a case where life assurance was imperative, as indeed, all cases are where income is wholly dependent upon personal exertions or the tenure of a single life. If this unfortunate gentleman could have been content with two or three parties less in the year, if he could have smoked fewer cigars, if he could have walked occasionally from one part of London to another, instead of taking a cab or omnibus, it will be seen how easily he might have lessened his expenses some 30*l.* a-year, a sum which, according to the ages of himself and his wife, would, if invested in a life insurance office, have provided for the latter a sum of 1000*l.*, or an annuity of 100*l.* a-year. The position of this individual, during his life, will be the present position of thousands whose consideration we would most earnestly invite to the subject of life insurance. We might furnish a more recent instance than the one we have cited, in the case of a distinguished writer—the editor of a well-known newspaper—whose income must have been considerable, but whose family is left without any other inheritance than the gratitude of the public and the affectionate recollection of an extensive circle of literary friends.—*Post Magazine.*

A WORD TO LADIES ABOUT LIFE ASSURANCE.

One hears, in these days, a great deal about woman's mission. We are told that she is unjustly made the servant of man—that is, she is denied her equal rights—that she is compelled to waste her life in household drudgery—that the gates of employment and advancement are shut against her. And, probably, there is some reason in that protest, albeit life is somewhat thorny for man as well as woman, and, if their lots be unequal, so also are their compensations. But whatever their deprivations, it is certain, we think, that women enjoy large capacities of happiness, and wield a great influence in society. It is theirs to make home happy; to train up children; to encourage the workers of the world; to smile away care; and thus to hallow and beautify life. Nor, in the fulfilment of this, their province, can it be said with justice that they are at all remiss. In this belief, and because we feel that the suggestion of a way in which good may be accomplished will be acceptable to thoughtful women, we would point out that life insurance offers a fair field for woman's beneficent influence. If every wife would but persuade her husband to insure his life, and her own, for the benefit of their children, what blessings might thus be secured! The cost of procuring life insurance is comparatively little. How easy it would be for an economical woman to save that little from her husband's expenses, and so invest it as to give security to their lives and to the future of their offspring! Once procured, the policy of life insurance begins immediately to work its good work. It makes the toiling husband easier in his mind. It removes that mental anxiety for the welfare of his wife and his little ones which is more wearing than toil, and which, surest of all evil influences, opens the way to disease and death. He works now with a free heart, and his work is lighter. For her part, the wife, too, feels this change, in seeing the clouds lessen around their home. Life grows brighter to both, when the lives of both are thus insured. They know, as everybody knows, the uncertainty of life. They also know how cold is charity—how hard is the lot of the poor. But, having made this provision for the future, they feel that their children will not be left at the mercy of circumstances, should death snatch away their natural protectors. It is woman's privilege to influence man, more strongly than aught else, whether for good or for evil. In this particular it is possible for her to do great good—to herself as well as to him. We trust that wise women will think of this. Would that our words could reach them all! We would plead with them, to urge upon their husbands, brothers, sons, and friends, the obligation of life insurance. It is a duty which husbands owe to their wives, since the wife who inherits from her deceased husband a policy of life insurance is thus placed at once above want and the vicissitudes of fortune. It is a duty which parents owe to children, because these innocent and helpless beings ought never to be left unprovided for in a selfish world. It is the best evidence of considerate and far-seeing affection. And it is a duty that ought to be fulfilled *at once*. Delay is not merely dangerous, it is often fatal. Sickness comes without warning. Poverty treads hard upon the heels of wealth. Death is around us, in a thousand forms. Let then, the warning voice be prompt and decisive. Let woman's gentle, but sure, influence be exercised in time. Whatever she so proposes she can assuredly accomplish; and the work thus accomplished will be one of lasting beneficence. To her tact, her affection, her management, we are all indebted beyond the possibility of adequate return. May the obligation—individual and social—be increased! Let every woman resolve that no one, within the scope of her influence, shall neglect the obligation and the blessings of life insurance, and she will be the instrument of incalculable blessings.—*Insurance Gazette*, Oct. 1865.

WHAT IS LIFE ASSURANCE?

1. It is the exercise of prudence, of benevolence.
2. It secures independence, domestic happiness, to the widow and orphan.
3. It is more efficacious in its operation, as regards the moral and domestic comfort of the people, and in its tendency to reduce taxation, by its reduction of pauperism, and possibly of crime, than the legislation of our wisest statesmen, and, if universally adopted, would be a national blessing.
4. It affords to persons of every class, and in every station of life, the means to avoid much future misery to their families, and to render them independent of public or private charity.
5. It is a scheme by which any sum of money may be secured at death, whenever that event may take place, or to be received at any given age of the life assured.—*Jenkin Jones.*

WOMAN'S MISSION: A NEW FIELD, AND A GOOD IDEA.

Ladies are bound by every tie of interest to approve *and promote* life assurance. On married ladies, particularly, the claims of life assurance are strong, whether with reference to themselves or their children; and, whether married or single, ladies might make a material addition to their incomes, and at the same time be promoters of a great and good cause, by enforcing the practice of life assurance. Nor is there any reason why a lady should not openly undertake the duties of an agency, which are far less laborious than those which the fair sex frequently perform; such duties are free from the degradation which is often involved in accepting situations. Any sensible life assurance agent, moreover, would willingly share commissions on Insurances resulting from the influence of ladies who desired to remain unseen in the business.—LANGLEY.

[Life assurance agents, even in comparatively small towns, by dint of perseverance, very frequently derive handsome sums in the course of a year by way of commissions. Instances are on record of agents deriving as much as 300*l.* to 500*l.* a-year from the ordinary commission on the life policies effected through their agency; and it is no uncommon thing for them to earn 100*l.* to 200*l.* per annum in addition to their incomes from other sources. Why should not ladies, therefore, lend a helping hand to those already engaged in this benevolent work, and also take an active part in OCCUPYING THE FIELD THEMSELVES? We commend these thoughts to the earnest attention of our readers, and trust many may be led to act upon the suggestions we have made.]

Digitized by Google

Modes of Addressing Persons of Title.

To insure correctness, in addressing the nobility or other personages of rank, it is necessary to ascertain if the person to be addressed has any hereditary or official distinction by which the mode of addressing must be regulated.

THE SOVEREIGN.—In writing to the Sovereign, it is proper to address all letters and documents "To the Queen's Most Excellent Majesty," and to commence them with "Madam." When personally addressed, "Your Majesty."

The Prince of Wales.—"His Royal Highness the Prince of Wales." Letters commence "Sir." When personally addressed, "Your Royal Highness."

The Princess of Wales is addressed in the same manner, the word "Princess" being used instead of "Prince," and "Madam" in place of "Sir."

Princes or Royal Dukes.—"His Royal Highness Prince ——," or, "His Royal Highness the Duke of ——." Letters commence "Sir." When personally addressed, "Your Royal Highness."

Princesses or Royal Duchesses.—"Her Royal Highness the Princess," or, "Her Royal Highness the Duchess of ——." Letters commence "Madam," and the style is "Your Royal Highness."

Lord-Lieutenant of Ireland.—"His Excellency the Lord-Lieutenant;" if a Duke, "His Grace the Lord-Lieutenant." Letters commence according to his hereditary rank.

Archbishops.—Documents are addressed "To the Most Reverend Father in God, by Divine Providence Lord Archbishop of ——." Letters, "To His Grace the Lord Archbishop of ——;" commencing with "My Lord Archbishop." The Archbishop of Canterbury only is styled "By Divine Providence;" the other Archbishops and the suffragan Bishops are styled "By Divine Permission." The Archbishop of Armagh is usually addressed "His Grace the Lord Primate of Ireland." In conversation, an Archbishop is addressed "Your Grace." The wives of Archbishops and Bishops have no title in right of their husband's official appointments.

Dukes.—"His Grace the Duke of ——." Letters commence, "My Lord Duke." When personally addressed, he is styled "Your Grace."

Duchess.—"Her Grace the Duchess of ——;" commencing with "Madam."

Duke's Eldest Son is addressed by courtesy by the second title of his father, and in all respects as if his title were that of a Peer.

Duke's Younger Son.—"The Lord John ——," or on more formal occasions, "The Right Honourable Lord John ——." Letters commence "My Lord." When personally addressed, "Your Lordship." The wife of a Duke's youngest son is addressed "The Lady John ——," and commences "Madam." When personally addressed, "Your Ladyship."

Duke's Daughters.—"The Right Honourable Lady Mary," or less formally, "The Lady Mary," commencing with "Madam." When personally addressed, "Your Ladyship."

Marquis.—"The Most Honourable the Marquis of ——." Letters commence "My Lord Marquis." When personally addressed, "My Lord," or "Your Lordship."

Marchioness.—"The Most Honourable the Marchioness of ——," commencing with "Madam," and styled "Your Ladyship."

Marquis's Eldest Son.—As Duke's.

Marquis's Younger Sons.—As Duke's.

Marquis's Daughter.—As Duke's.

Earl.—Letters are addressed "The Right Honourable the Earl of——," or "The Earl of——," commencing with "My Lord," and styled "Your Lordship."

Countess.—"The Right Honourable the Countess of——," commencing with "Madam," and styled "Your Ladyship."

Earl's Eldest Son.—As if he held by right the title he bears by courtesy.

Earl's Younger Sons.—As Baron's sons.

Earl's Daughter.—As Duke's daughter.

Viscount.—Letters are addressed "To the Right Honourable Lord Viscount——," or, "The Lord Viscount——," commencing with "My Lord," and styled "Your Lordship."

Viscountess.—"The Right Honourable the Viscountess of——," commencing with "Madam," and styled "Your Ladyship."

Viscount's Son.—See Baron's son.

Viscount's Daughter.—See Baron's daughter.

Bishops.—Documents are addressed "The Right Reverend Father in God, William, by Divine Permission Lord Bishop of——." Letters, "To the Right Rev. the Lord Bishop of——;" commencing with "My Lord."

Bishops of Scotland and of America are addressed by their own name, and not by that of their diocese; and letters to them commence "Right Reverend Sir."

Baron.—Addressed, in writing, "To the Right Honourable Lord——," commencing with "My Lord," and styled "Your Lordship."

Baroness.—"The Right Honourable Lady——," or, "The Lady——," commencing with "Madam," and styled "Your Ladyship."

Baron's Son.—"The Honourable Robert——," &c. In writing, commence with "Sir."

Baron's Daughter.—"The Honourable Miss——," or, "The Honourable Mrs.——." In writing, commence with "Madam."

Baronet.—Address, "Sir John——, Bart.," commencing with "Sir," or, "Sir John."

Baronet's Wives.—Addressed as "Lady——." If the daughter of an Earl, Marquis, or a Duke, add the Christian name of the lady.

Maids of Honour.—"The Honourable Miss——," commencing "Madam."

Knight Bachelor.—"Sir John——," or, "Sir Thomas——," without the addition of "Knight." Letters commence "Sir."

Knight Bachelor's Wife is addressed by letter, "Lady——," commencing "Madam." When personally referred to, she is styled "Your Ladyship."

Knights of the Garter, St. Patrick, The Thistle, The Bath, St. Michael and St. George have the letters K.G., K.P., K.T., G.C.B., or, K.C.B., G.C.M.G., or K.C.M.G. respectively added after the surname.

Privy Councillor.—"Right Honourable," whatever be the rank.

The Wives of Privy Councillors enjoy no title in right of their husbands' appointment to the Board of Privy Council

Members of Parliament.—The letters M.P. should be added to the surname.

Military and Naval Officers.—The professional rank should be always prefixed to any other title the individual may hold, as "Major-General Sir John——, K.C.B.," &c. &c.

Lord Mayor.—"The Right Honourable the Lord Mayor," commencing "My Lord." In the United Kingdom there are three *Lord* Mayors, being those of London, York, and Dublin.

A Table of Precedency of Women.

THE QUEEN.
PRINCESS OF WALES.
Daughters of the Sovereign.
Wives of the Sovereign's Sons.
Wives of the Sovereign's Grandsons.
King's Sisters, or Wives of the Sovereign's Brothers.
King's Aunts, or Wives of the Sovereign's Uncles.
King's Nieces, or Wives of the Sovereign's Nephews.
Wives of Dukes of the Blood Royal.
Wife of Prince Leopold (King of the Belgians.)
Duchesses.
Wives of the Eldest Sons of Dukes of the Blood Royal.
Marchionesses.
Wives of the Eldest Sons of Dukes.
Daughters of Dukes.
Countesses.
Wives of the Younger Sons of Dukes of the Blood Royal.
Wives of the Eldest Sons of Marquises.
Daughters of Marquises.
Wives of the Younger Sons of Dukes.
Viscountesses.
Wives of the Eldest Sons of Earls.
Daughters of Earls.
Wives of the Younger Sons of Marquises.
Baronesses.
Wives of the Eldest Sons of Viscounts.
Daughters of Viscounts.
Wives of the Younger Sons of Earls.
Wives of the Eldest Sons of Barons.
Daughters of Barons.
Wives of Knights of the Garter.
Wives of Bannerets Royal.
Maids of Honour.
Wives of the Younger Sons of Viscounts.
Wives of the Younger Sons of Barons.
Wives of Baronets.
Wives of Bannerets (if not Bannerets Royal).
Wives of Knights of the Thistle.
Wives of Knights Grand Crosses of the Bath.
Wives of Knights of St. Patrick.
Wives of Knights Grand Crosses of St. Michael and St. George.
Wives of Knights Commanders of the Bath.
Wives of Knights Commanders of St. Michael and St. George.
Wives of Knights Bachelors.
Wives of Companions of the Bath.
Wives of Companions of St. Michael and St. George.
Wives and Daughters of Esquires; viz.:
- Wives of the Eldest Sons of the Younger Sons of Peers.
- Daughters of the Eldest Sons of the Younger Sons of Peers.
- Wives of Baronets' Eldest Sons.
- Daughters of Baronets.
- Wives of Bannerets' Eldest Sons.
- Daughters of Bannerets.
- Wives of Eldest Sons of Knights of the Garter.
- Daughters of Knights of the Garter.
- Wives of the Eldest Sons of Knights Grand Crosses of the Bath and of St. Michael and St. George, and Wives of the Eldest Sons of other Knights of the said Orders respectively.
- Daughters of said Knights.
- Wives of the Eldest Sons of Knights Bachelors.
- Daughters of Knights Bachelors.
- Wives of the Younger Sons of the Younger Sons of Peers.
- Daughters of the Younger Sons of the Younger Sons of Peers.
- Wives of Baronets' Younger Sons.
- Wives of Bannerets' Younger Sons.
- Wives of the Younger Sons of Knights of the Bath and St. Michael and St. George respectively.
- Wives of the Younger Sons of Knights Bachelors.

Wives of Gentlemen.
Daughters of Gentlemen.

Offices of the Principal Consuls in London.

Argent. Conf....27, Leadenhall-street
Austria .....29, St. Swithin's-lane
Baden .....16, Great St. Helen's
Bavaria .....3, Gt. St. Helen's-place
Belgium .....53, Gracechurch-street
Bolivia .....5, Billiter-square
Brazil.....2, Great St. Helen's
Brunswick .....106, Fenchurch-street
Chili .....43, Moorgate-street
Denmark.....26, Mark-lane
France .....5, Scott's-yard, Bush-lane
Greece.....17, Gracechurch-street
Guatemala .....1, Coleman-st.-buildgs.
Hanover .....6, Lime-street
Hans. Repub. ...12, Austin-friars
Hayti .....1, Chapel-pl., Poultry
Honduras .....150, Leadenhall-street
Italy .....31, Old Jewry
Liberia .....21, Tokenhouse-yard
*Mec. Schwerin*124, Fenchurch-street
Mexico.....7, Broad-st.-buildings
Nassau.....106, Fenchurch-street
Netherlands...20½, Great St. Helen's
New Granada 58, Old Broad street
Nicaragua ...7, Broad-st.-buildings
Oldenburg ...3, Stratford-place, W.
Peru .....12, Old Broad-street
Portugal.....15, St. Mary-axe
Prussia .....106, Fenchurch-street
Russia.....32, Great Winchester-st. Broad-street
Spain .....5, Jeffrey's-square
Sweden and Norway 2, Alderman's-walk, New Broad-street
Switzerland ..21, Old Broad-street
Turkey .....2, Broad-st.-buildings
*U.S. America*67, Gracechurch-street
Uruguay ...11, Parliament-street
Venezuela ...25, Moorgate-street

Digitized by Google

The Queen and the Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married Feb. 10, 1840, to his Royal Highness Prince Albert. Her Majesty is the only child of his late Royal Highness Edward Duke of Kent, son of King George III.

Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL OF ENGLAND AND PRUSSIA, born Nov. 21, 1840, and married to his Royal Highness William of Prussia, Jan. 25, 1858, and has issue three sons and a daughter.

His Royal Highness Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue two sons, Prince Albert Victor, born Jan. 8, 1864, and George Frederick Ernest Albert, born June 3, 1865.

Her Royal Highness Alice Maud Mary, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue a daughter, Princess Victoria, and a son.

His Royal Highness Alfred Ernest Albert, born Aug. 6, 1844.

Her Royal Highness Helena Augusta Victoria, born May 25, 1846.

Her Royal Highness Louisa Carolina Alberta, born March 18, 1848.

His Royal Highness Arthur William Patrick Albert, born May 1, 1850.

His Royal Highness Leopold George Duncan Albert, born April 7, 1853.

Her Royal Highness Beatrice Mary Victoria Feodore, born April 14, 1857.

George Frederick William Charles, K.G., Duke of Cambridge, cousin to Her Majesty, born March 26, 1819.

Augusta Wilhelmina Louisa, Duchess of Cambridge, niece of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married, in 1819, the late Duke of Cambridge.

George Frederick Alexander Charles Ernest Augustus, K.G., King of Hanover, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburgh-Strelitz, and has issue a son and two daughters.

Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, daughter of the late Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married June 28, 1843, to Frederick, Grand Duke of Mecklenburgh-Strelitz, and has a son.

Mary Adelaide Wilhelmina Elizabeth, daughter of the late Duke of Cambridge, and cousin to Her Majesty, born Nov. 27, 1833.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Earl Russell.
Lord High Chancellor	Lord Cranworth.
Chancellor of the Exchequer	Right Hon. W. E. Gladstone.
Lord President of the Council	Earl Granville.
Lord Privy Seal	Duke of Argyll.
Secretaries of State. Home Department	Right Hon. Sir G. Grey.
Foreign Affairs	Earl of Clarendon.
Colonies	Right Hon. E. Cardwell.
War	Earl De Grey and Ripon.
India	Right Hon. Sir C. Wood.
First Lord of the Admiralty	Duke of Somerset.
President of the Board of Trade	Right Hon. T. M. Gibson.
Chancellor of the Duchy of Lancaster	Vacant.
President of the Poor-Law Board	Right Hon. C. P. Villiers.
Postmaster-General	Lord Stanley of Alderley.
(*The above form the Cabinet.*)	
First Commissioner of Works	Right Hon. T. Cowper.
Secretary for Ireland	Right Hon. Sir Robert Peel.

SCOTLAND.

Lord High Constable	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal	J. H. Mackenzie, Esq.
Lord Privy Seal	Earl of Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Lord Belhaven.
Lord Justice General	Right Hon. D. McNeill.
Lord Justice Clerk	Right Hon. John Inglis.
Lord Advocate	Right Hon. J. Moncreiff.
Solicitor-General	G. Young, Esq.
Deputy Clerk Register	W. P. Dundas, Esq.
Commander of the Forces	Major-Gen. E. W. F. Walker.
Assistant Adjutant-General	Colonel Sir J. Douglas.

IRELAND.

Lord Lieutenant	Lord Wodehouse.
Chief Secretary and Keeper of Privy Seal	Sir Robert Peel.
Under Secretary	Major-Gen. Sir T. Larcon.
Chief Clerk	R. N. Matheson, Esq.
State Steward	Viscount St. Lawrence.
Private Secretary to State Steward	E. R. Wodehouse.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. M. Brady.
Secretary to the Lord Chancellor	M. Perrin, Esq.
Master of the Rolls	Right Hon. T. B. C. Smith.
Attorney-General	J. A. Lawson, Esq.
Solicitor-General	R. Sullivan, Esq.
Ulster King-at-Arms	Sir Bernard Burke, LL.D.

Her Majesty's Household.

LORD STEWARD'S DEPARTMENT.

Lord Steward	Earl of St. Germans, G.C.B.
Treasurer	Right Hon. Viscount Bury.
Comptroller	Right Hon. Lord Proby.
Master of the Household	Sir T. M. Biddulph, K.C.B.
Secretary of Board of Green Cloth	E. M. Browell, Esq.
Paymaster of the Household	W. Hampshire, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Lord Chamberlain	Viscount Sydney, G.C.B.
Vice-Chamberlain	Viscount Castlerosse.
Comptroller	Hon. S. C. B. Ponsonby.
Chief Clerk	T. C. March, Esq.
Keeper of the Privy Purse	Col. Hon. Sir C. B. Phipps, K.C.B.
Secretary	H. T. Harrison, Esq.
Librarians	B. B. Woodward, Esq., and J. M. Berry, Esq.

Captain of the Yeomen of the Guard	Earl Ducie.
Captain of the Gentlemen-at-Arms	Lord Foley.
Master of the Ceremonies	Major-Gen. Hon. Sir E. Cust, G.C.H.
Lord High Almoner	Bishop of Oxford.
Dean of Chapel Royal	Bishop of London.
Sub-Dean	Rev. F. Garden.
Clerk of the Closet	Bishop of Chester.
Resident Chaplain	Dean of Windsor.
Mistress of the Robes	Duchess of Wellington.
Groom	Major-Gen. F. H. Seymour.

MASTER OF THE HORSE'S DEPARTMENT.

Master of the Horse	Marquis of Ailesbury.
Clerk Marshal	Lord Alfred Paget.
Crown Equerry and Secretary	Lieut.-Col. G. C. Maude, C.B.

Master of the Buckhounds	Earl of Bessborough.

Prince of Wales's Household.

Groom of the Stole	Earl Spencer.
Keeper of the Privy Seal	H. W. Fisher, Esq.
Comptroller	Major-Gen. Knollys.
Private Secretary	J. W. Bateman, Esq.
Attorney-General	Sir W. J. Alexander, Q.C.

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	Hon. Sir F. W. A. Bruce, K.C.B.	Charles F. Adams, Esq.
Argentine Conf.	Hon. Richard Edwardes	Don Juan B. Alberdi.
Austria	Lord Bloomfield, G.C.B.	Count R. d'Apponyi.
Bavaria	Lord A. W. F. S. Loftus	Baron de Cetto.
Belgium	Lord Howard de Walden, G.C.B.	M. Van de Weyer.
Brazil	Ed. Thornton, Esq.	
Central America	G. B. Mathew, Esq.	Senor Carlos Gutierrez.
Chili	W. T. Thompson, Esq.	Don Manuel Carvallo.
China	Sir Rutherford Alcock	
Denmark	Aug. Berkeley Paget, Esq.	M. Thorben de Bille.
Equador	George Fagan, Esq.	M. Flores.
France	Earl Cowley, G.C.B.	Prince de la Tour d'Auvergne.
German Conf.	Sir Alexander Malet, Bart.	J. G. Behrends, Esq. (Cons.)
Greece	Hon. E. M. Erskine	M. Tricoupi.
Hanover	Sir H. F. Howard	Count Kielmansegge.
Hanse Towns	John Ward, Esq.	M. Rücker.
Italy	Hon. H. G. Elliot	Marquis d'Azeglio.
Japan	Sir H. Parkes	
Mexico	Hon. P. C. Scarlett	M. F. Arranjoiz.
Netherlands	Sir John Milbanke, Bart.	Baron Bentinck.
New Granada	Philip Griffith, Esq.	Don Juan de F. Martin.
Persia	Charles Alison, Esq., K.C.B.	Mahmoud Khan.
Peru	Hon. W. S. Jerningham	Don Juan Y. de Osma.
Portugal	Sir A. C. Magenis, K.C.B.	Count de Lavradio.
Prussia	Lord Napier	Count Bernstoff.
Russia	Sir A. Buchanan, K.C.B.	Baron de Brunnow.
Saxony	Hon. Chas. Aug. Murray, C.B.	Count Vitzthum d'Eckstädt.
Spain	Sir J. F. Crampton, Bart., K.C.B.	M. Gonzalez.
Sweden	Hon. G. S. S. Jerningham	Count Wachtmeister.
Switzerland	Adm. Hon. E. A. J. Harris, R.N.	J. Rapp, Esq. (Cons.-Gen.)
Turkey	Lord Lyons, G.C.B.	M. Musurus.

Officers of the City of London.

LORD MAYOR—Right Hon. B. S. Phillips (Farringdon within, 1857).
SHERIFFS—Aldermen Gibbons and J. Figgins, Esqrs.
CHAMBERLAIN—Benjamin Scott, Esq.
RECORDER—Russell Gurney, Esq., Q.C.
COMMON SERJEANT—R. Chambers, Esq., Q.C.
TOWN CLERK—Frederick Woodthorpe.

Digitized by Google

English Archbishops and Bishops.

		Cons.	Trans.
Right Hon. Dr. Charles T. Longley ...	Canterbury	1836 ..	1862
Right Hon. Dr. William Thomson ...	York	1861 ...	1862
Dr. Archibald Campbell Tait...	London...	1856	
Dr. Charles Baring	Durham	1856 ...	1861
Dr. Charles Richard Sumner...	Winchester	1826 ...	1827
Dr. Henry Phillpotts	Exeter	1830	
Dr. Connop Thirlwall	St. David's	1840	
Dr. Ashhurst Turner Gilbert...	Chichester	1842	
Dr. John Lonsdale...	Lichfield	1843	
Dr. Samuel Wilberforce...	Oxford	1845	
Dr. Thomas Vowler Short	St. Asaph	1841 ...	1846
Dr. James Prince Lee	Manchester	1848	
Dr. Renn Dickson Hampden...	Hereford	1848	
Dr. John William Jacobson	Chester	1865	
Dr. Alfred Ollivant...	Llandaff	1849	
Dr. John Jackson	Lincoln	1853	
Dr. Walter Kerr Hamilton	Salisbury	1854	
Dr. Robert John Eden (Lord Auckland)	Bath and Wells ...	1854	
Dr. Robert Bickersteth	Ripon	1856	
Hon. Dr. John Thomas Pelham	Norwich	1857	
Dr. James Colquhoun Campbell	Bangor	1859	
Dr. Joseph Cotton Wigram	Rochester	1860	
Hon. Dr. Samuel Waldegrave	Carlisle	1860	
Dr. Henry Philpott	Worcester	1860	
Dr. Charles John Ellicott	Gloucester and Bristol	1862	
Dr. Edward Harold Browne	Ely	1864	

Fixed and Movable Festivals, &c.

Epiphany	Jan. 6	Pentecost—Whit Sunday ...	May 20
Septuagesima Sunday	„ 28	Birth of Queen Victoria ...	„ 24
Quinquagesima—Shrove Sund.	Feb. 11	Trinity Sunday	„ 27
Ash Wednesday	„ 14	Corpus Christi	„ 31
Quadragesima—1st S. in Lent.	„ 18	Accession of Queen Victoria	June 20
St. David	March 1	Proclamation	„ 21
St. Patrick	„ 17	St. John Baptist—Midsummer Day	„ 24
Annunciation—Lady Day ...	„ 25	St. Michael—Michaelmas Day	Sept. 29
Palm Sunday...	„ 25	Birth of the Prince of Wales	Nov. 9
Good Friday	„ 30	St. Andrew	„ 30
Easter Sunday	April 1	1st Sunday in Advent	Dec. 2
Low Sunday	„ 8	St. Thomas	„ 21
St. George	„ 23	Christmas Day	„ 25
Rogation Sunday	May 6		
Ascension Day—Holy Thursday	„ 10		

Eclipses in 1866.

In the year 1866 there will be three Eclipses of the Sun—viz., on March 16 and April 15, both of which are invisible from Europe. The third will take place on Oct. 8, but is only partly visible, as the Sun will be eclipsed at the time of sunset.

There will be two Eclipses of the Moon—viz., on March 31 and on Sept. 24. The former will occur early in the morning, and the Moon sets whilst she is eclipsed, and the latter is invisible from Europe.

The first Solar Eclipse will take place on March 16, and will be visible from a part of North America: the greatest Eclipse takes place at 9h. 51m. p.m. Greenwich mean time, in longitude 129 deg. east of Greenwich, and in latitude 72 deg. N.

The second Eclipse of the year is that of the Moon, on the morning of March 31. It begins at 48m. after 2h. a.m.; the Moon is wholly hidden from 44m. after 3h. to 22m. after 5h., and the Moon sets at 42m. after 5h, the eclipse not ending till 29m. after 6h., so that the Moon is partially eclipsed at the time of setting, and up to that time is visible from England.

The third Eclipse is one of the Sun. At its greatest phase seven-tenths of the Sun will be obscured, and this takes place at 51m. after 6h. on the morning of April 15, and will be visible from Australia and the Southern Ocean.

The fourth Eclipse is the second of the Moon, on Sept. 24. It is total, but invisible from Europe.

The fifth and last Eclipse of the year is a Partial Eclipse of the Sun, on Oct. 8. It begins at 26m. after 4h. in the afternoon, Greenwich mean time. Its greatest phase takes place at 26m. after 5h. ; but the Sun sets nearly five minutes before this time, so that the Sun sets when something less than one-half of the Sun's diameter will be eclipsed. At Cambridge the time of these phases will be about one minute earlier, mean time at Cambridge. At Oxford, in the mean time of the place, the eclipse will begin at 4h. 20m. p.m., the greatest phase at 5h. 20m. p.m., directly after which the Sun will set. At Liverpool the eclipse will begin in the time of that place at 8m. after 4h. ; its greatest phase will take place at 5h. 10m., and the Sun will set nine minutes afterwards. At Edinburgh it will begin at 4 o'clock nearly, its greatest phase will be at 4m. after 5h., and the Sun will set at 5h. 16m. local time. At Dublin it will begin, in Dublin mean time, at 3h. 52m., the greatest phase at 4h. 56m., the Sun setting exactly a quarter of an hour afterwards.

Population of Great Britain.—In 1864 there were 739,163 children born in England, and 495,520 persons died—both were above the average rate. The increase for the year, therefore, was 282,385 (in England, 244,243, and Scotland, 38,142). The population of England in June 1864 was estimated at 20,772,000; of Scotland, 3,118,700; of Great Britain, therefore, 23,890,700.

Principal Articles of the Calendar for the Year of our Lord 1866.

	Gregorian, or New Calendar	Julian, or Old Calendar.
Golden Number	5	5
Epact	14	25
Solar Cycle	27	27
Roman Indiction	9	9
Dominical Letter	G	B
Septuagesima	Jan. 28	Jan. 23
Ash Wednesday	Feb. 14	Feb. 9
Easter Sunday	April 1	March 27
Ascension Day	May 10	May 5
Pentecost—Whit Sunday	May 20	May 15
1st Sunday in Advent	Dec. 2	Nov. 27

The year 1866 is the latter part of the 5626th and the beginning of the 5627th year since the creation of the world, according to the Jews. The year 5627 commences on Sept. 10, 1866.

The year 1866 answers to the 6579th year of the Julian Period, to the 2619th from the foundation of Rome, to the 2642nd year of the Olympiads, and to the year 7374-5 of the Byzantine Era.

The year 1283 of the Mohammedan Era commences on May 16, 1866, and Ramadân (month of abstinence observed by the Turks) commences on Jan. 18, 1866.

Transfer and Dividend Days at the Bank of England.

Stock.	Days of Transfer.	Dividends Due.
Bank Stock	Tuesday,	April 5, Oct. 10.
Three per Cent. Reduced		April 5, Oct. 10.
New Three per Cent. Annuities		April 5, Oct. 10.
Five per Cent. New	Wednesday,	Jan. 5, July 5.
Three per Cent. Consols	Thursday,	Jan. 5, July 5.
Annuities, 30 years, ending April 5, 1885...	Friday,	April 5, Oct. 10.
New Two-and-a-Half per Cent. Annuities ...		Jan. 5, July 5.
New Three-and-a-Half per Cent Annuities...		Jan. 5, July, 5.

The private transfer days are Monday and Saturdays.

The dividends are paid to the public three days after the dates named; if a Sunday intervene, four days after.

Table to Calculate Wages.

Year.			Quarter.			Calendar Month.			Week.		Day.	
£	s.	d.	£	s.	d.	£	s.	d.	s.	d.	s.	d.
1	0	0	0	5	0	0	1	8	0	4½	0	½
1	1	0	0	5	3	0	1	9	0	4¾	0	½
2	0	0	0	10	0	0	3	4	0	9	0	1¼
2	2	0	0	10	6	0	3	6	0	9½	0	1¼
3	0	0	0	15	0	0	5	0	1	1¾	0	1¾
3	3	0	0	15	9	0	5	3	1	2¼	0	2
4	0	0	1	0	0	0	6	8	1	6¼	0	2¼
4	4	0	1	1	0	0	7	0	1	7¼	0	2½
5	0	0	1	5	0	0	8	4	1	11	0	3¼
5	5	0	1	6	3	0	8	9	2	0	0	3¼
6	0	0	1	10	0	0	10	0	2	3¾	0	4
6	6	0	1	11	6	0	10	6	2	5	0	4
7	0	0	1	15	0	0	11	8	2	8¼	0	4½
7	7	0	1	16	9	0	12	3	2	9¾	0	4½
8	0	0	2	0	0	0	13	4	3	1	0	5¼
8	8	0	2	2	0	0	14	0	3	2¾	0	5½
9	0	0	2	5	0	0	15	0	3	5¼	0	6
9	9	0	2	7	3	0	15	9	3	7½	0	6¼
10	0	0	2	10	0	0	16	8	3	10	0	6½
10	10	0	2	12	6	0	17	6	4	0½	0	7
11	0	0	2	15	0	0	18	4	4	3	0	7¼
11	11	0	2	17	9	0	19	3	4	5¼	0	7½
12	0	0	3	0	0	1	0	0	4	7½	0	8
12	12	0	3	3	0	1	1	0	4	10	0	8¼
13	0	0	3	5	0	1	1	8	5	0	0	8½
13	13	0	3	8	3	1	2	9	5	3	0	9
14	0	0	3	10	0	1	3	4	5	4½	0	9¼
14	14	0	3	13	6	1	4	6	5	8	0	9¾
15	0	0	3	15	0	1	5	0	5	9	0	10
15	15	0	3	18	9	1	6	3	6	0½	0	10¼
16	0	0	4	0	0	1	6	8	6	2	0	10½
16	16	0	4	4	0	1	8	0	6	5½	0	11
17	0	0	4	5	0	1	8	4	6	6¾	0	11¼
17	17	0	4	9	3	1	9	9	6	10½	0	11¾
18	0	0	4	10	0	1	10	0	6	11	0	11½
18	18	0	4	14	6	1	11	6	7	3	1	0¼
19	0	0	4	15	0	1	11	8	7	3½	1	0¼
20	0	0	5	0	0	1	13	4	7	8	1	1
25	0	0	6	5	0	2	1	8	9	7¼	1	

Digitized by Google

STAMP AND OTHER GOVERNMENT DUTIES.

PROPERTY AND INCOME TAX.

FROM April, 1865, to April, 1866, all incomes of 100*l.* per annum and not exceeding 200*l.* are taxed at the rate of 4*d.* in the pound, after allowing a deduction of 60*l.*: for example, a man earning 100*l.* will be rated only at 40*l.*; those of 200*l.* and upwards, at 4*d.* in the pound.

Exemption of Premiums from Income Tax.—Under a recent Act of Parliament, the premiums paid by a person for an assurance on his own life, or on the life of his wife, or for a deferred annuity to his widow, are declared free from income tax, provided such premiums do not exceed one-sixth of his returnable income.

DUTIES PAYABLE ON INHABITED HOUSE OF THE ANNUAL VALUE OF 20*l.* OR UPWARDS.

The duty is 6*d.* in the pound in respect of dwelling-houses occupied by any person in trade, who shall expose to sale and sell any goods in any shop or warehouse, being part of the same dwelling-house; or as a farm house *bonâ fide* used for the purpose of husbandry only. The duty is 9*d.* in the pound for dwelling-houses not so occupied and used.

DUTIES ON LEGACIES AND SUCCESSION TO REAL PROPERTY.

To children or their descendants, or lineal ancestors ... ... per cent.	£1	0	0
Brother or sister, or their descendants...	3	0	0
Uncle or aunt, or their descendants	5	0	0
Grand uncle or aunt, or their descendants	6	0	0
All other relations or strangers	10	0	0

The husband or wife of the deceased not chargeable with duty.

Probates and Letters of Administration are exempt if the effects are under 100*l.* in value.

DUTIES ON MALE SERVANTS.

For servants aged 18 years and upwards ... ... (per annum)	£1	1	0
Ditto under the age of 18 years...	0	10	6
Ditto employed as under-gardeners	0	10	6
Ditto employed as under-gamekeepers	0	10	6

Exemptions.—Occasional waiters, potboys, helpers, or ostlers of licensed innkeepers.

ARMORIAL BEARINGS.

Persons chargable with the duty of assessed taxes for any carriage at the rate of 3*l.* 10*s.* ... ... (per annum)	£2	12	9
Other persons	0	13	2

DUTIES ON DOGS.

Dogs of any description, each ... ... (per annum)	£0	12	0
Packs of hounds, of 66 or more	39	12	0
Packs of greyhounds, of 15 or more	9	0	0

Exemptions.—Dogs wholly kept and used in the care of sheep or cattle, or in driving or removing the same; provided no such dog shall be a greyhound, hound, pointer, setting-dog, spaniel, lurcher, or terrier. Dogs under 6 months old.

HORSES AND MULES.

Every horse kept or used for racing ... ... (per annum)	£3	17	0
Horses and mules above 13 hands in height, used for riding and drawing carriages chargeable with duty	1	1	0
Other horses and mules	0	10	6
Horses and mules kept by farmers, bailiffs, shepherds or herdsmen, rectors, vicars, curates, Roman Catholic priests, Protestant dissenting ministers, physicians, surgeons, apothecaries, and common carriers	0	10	6
Ditto under 13 hands, kept for riding or drawing carriages charged duty	0	10	6
Ditto, kept for any other purposes	0	5	3

Exemptions.—Horses or mules used for agriculture or trade.

DUTIES ON CARRIAGES.

For every carriage with four wheels, where drawn by two or more horses or mules... ... ... (per annum)	£3	10	0
Where drawn by one horse or mule only	2	0	0
For every carriage with four wheels, each being of less diameter than thirty inches, where drawn by two or more ponies or mules, neither of them exceeding 13 hands in height	1	15	0
Where drawn by one such pony or mule only	1	0	0
For every carriage with less than four wheels, where drawn by two or more horses or mules	2	0	0
Where drawn by one horse or mule only	0	15	0
Where drawn by one pony or mule not exceeding 13 hands in height...	0	10	0
Carriages kept and used solely for the purpose of being let for hire, one-half of the above-mentioned duties respectively.			
For any carriage with four wheels used by any common carrier	2	6	8
And where the same shall have less than four wheels...	1	6	8

Exemptions.—Any waggon, van, cart, or other carriage, to be used solely in the course of trade or husbandry.

RECEIPTS.

For 2*l.* and upwards... ... ... One Penny.

N.B. Persons receiving the money are to pay the duty.

Receipts may be stamped within fourteen days of date on payment of 5*l.*, or within one month on payment of 10*l.* penalty; after that time they cannot be stamped.

Penalty for giving a receipt without a stamp	£10	0	0
Penalty for not effectually cancelling or obliterating adhesive stamps when used	10	0	0
Penalty for frauds in the use of adhesive stamps...	20	0	0

POSTAL REGULATIONS.

LETTERS.

ONE PENNY is the well-known charge on letters passing between two places within the United Kingdom, and weighing under half an ounce; if above that weight, 1*d.* for every additional half-ounce.

Unpaid letters are charged double; on these insufficiently paid, twice the deficiency is charged. As the post-office does not give the turn of the scale, pay the next rate when there is a doubt, rather than incur the double penalty.

Letters, book-packets, &c., may be registered, for safe transmission, by payment of a fee of 4*d.* If the letter be marked "Registered" and posted without a registration receipt being obtained from the postmaster, 1*s.* will be charged.

On letters containing coin, posted without registration, 8*d.* is charged on delivery. Small sums should therefore be sent in postage-stamps, not in money.

NEWSPAPERS.

The newspaper regulations apply solely to publications bearing the impressed newspaper stamp—that is, the stamp with the name of the newspaper printed on the sheet itself. For newspapers paid by postage-labels, see "Book Post."

Publications bearing a newspaper stamp are not limited as to weight, but by the size of the sheet; and as this is attended to by the printer, the sender need only trouble himself to ascertain the fact of the paper bearing a stamp.

The publication must be folded in such a manner that the whole of the stamp may be seen; but if there are more than two papers in the same cover, it will suffice if the stamps be so arranged that they can readily be examined.

A newspaper must be posted within fifteen days from the printed date of issue. Up to that date it may be reposted any number of times without charge; but after that time it can only be transmitted under book-post regulations.

The newspaper must have no cover, or a cover open at the ends, and must not contain any inclosure. It must have on it no writing or mark beyond the name and address of the person to whom it is sent. If the address of one person has been written upon it, this address must be cut off (obliteration not being sufficient) before sending the paper to another person, or it will be charged for as an unpaid letter; but if a penny postage-label be affixed, the old address need not be cut off, and the paper may otherwise be written on.

BOOK POST.

Unstamped newspapers, magazines, and MSS. are carried under the book-post regulations, as well as books, maps, engravings, photographs, plain paper, parchment, &c. The charge on these "book packets" is 1*d* for 4oz.; 2*d.* for 8oz.; and from that point the increase is 2*d.* for every 8oz., there being no 3*d.* or other intermediate charge. Inasmuch as the payment is by weight, a newspaper weighing over 4oz. must bear two penny stamps, notwithstanding that a similar paper bearing an impressed newspaper stamp of 1*d.* will go free; but on the other hand, two or three copies of a smaller newspaper may be transmitted for a single stamp, provided they do not exceed in all 4oz., although each, if sent separately, or under newspaper regulations, would cost 1*d.* The postage on book packets must be prepaid in full, by means of postage-stamps affixed outside. The wrapper round the book or parcel must be open at the ends, but a string may be tied round to prevent the contents slipping out. If it is closed at the ends, double letter rate will be charged for it on delivery.

No book-packet may contain any written letter, closed or open, or any inclosure sealed or otherwise closed against inspection; nor must there be any letter, nor any communication of the nature of a letter, written in any such packet, or in or upon its cover. Entries, however, merely stating who sends the book, &c., or to whom it is given, are not regarded as a letter. Indeed, the name and address of the sender is not only permitted, but recommended, so that if, for any reason, the packet cannot be forwarded, it may be returned.

Book-packets may be detained for twenty-four hours if the postmaster thinks fit. Whenever, therefore, immediate delivery is a matter of great importance, it is better to pay the full letter charge, and thereby avoid risk of delay.

PATTERN POST.

Patterns (of no intrinsic value) may be sent by post at the rate of 2*d.* for 4oz., 4*d.* for 8oz., and 4*d.* additional for every increase of 8oz. or fraction of that weight. If the patterns exceed 24oz. in weight, or anything of value is sent ostensibly as a pattern, the full letter rate will be charged. In other respects the regulations are much the same as for the book-post.

POSTAGE-STAMPS.

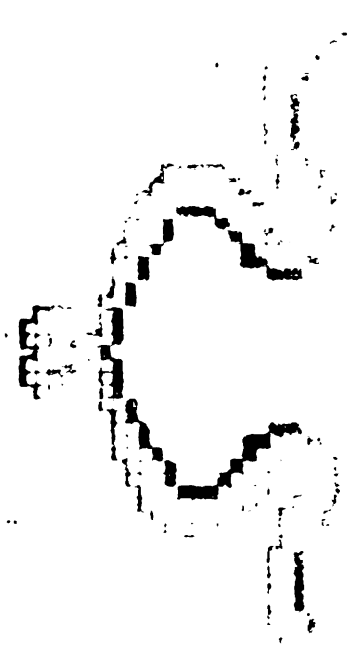
Every postmaster is required to have on hand a sufficient stock of postage-labels and embossed penny envelopes, and to sell them to the public at the following prices:—Labels at 1*d.*, 2*d.*, 3*d.*, 4*d.*, 6*d.*, 9*d.*, and 1*s.*, respectively. Of the embossed penny envelopes, 12 are to be sold for 1*s.* 1½*d.*, 8 for 9*d.*, 6 for 6¾*d.*, 4 for 4½*d.*, 2 for 2¼*d.*, and 1 for 1¼*d.*

Every rural messenger is authorised to sell postage-labels and embossed envelopes at the same prices; and when any person applies to him for postage labels the messenger must either supply them, or (if he have none in his possession) must, without extra charge, receive the postage in money, and, on his arrival at the post-office, obtain labels for it and affix them carefully to the letters.

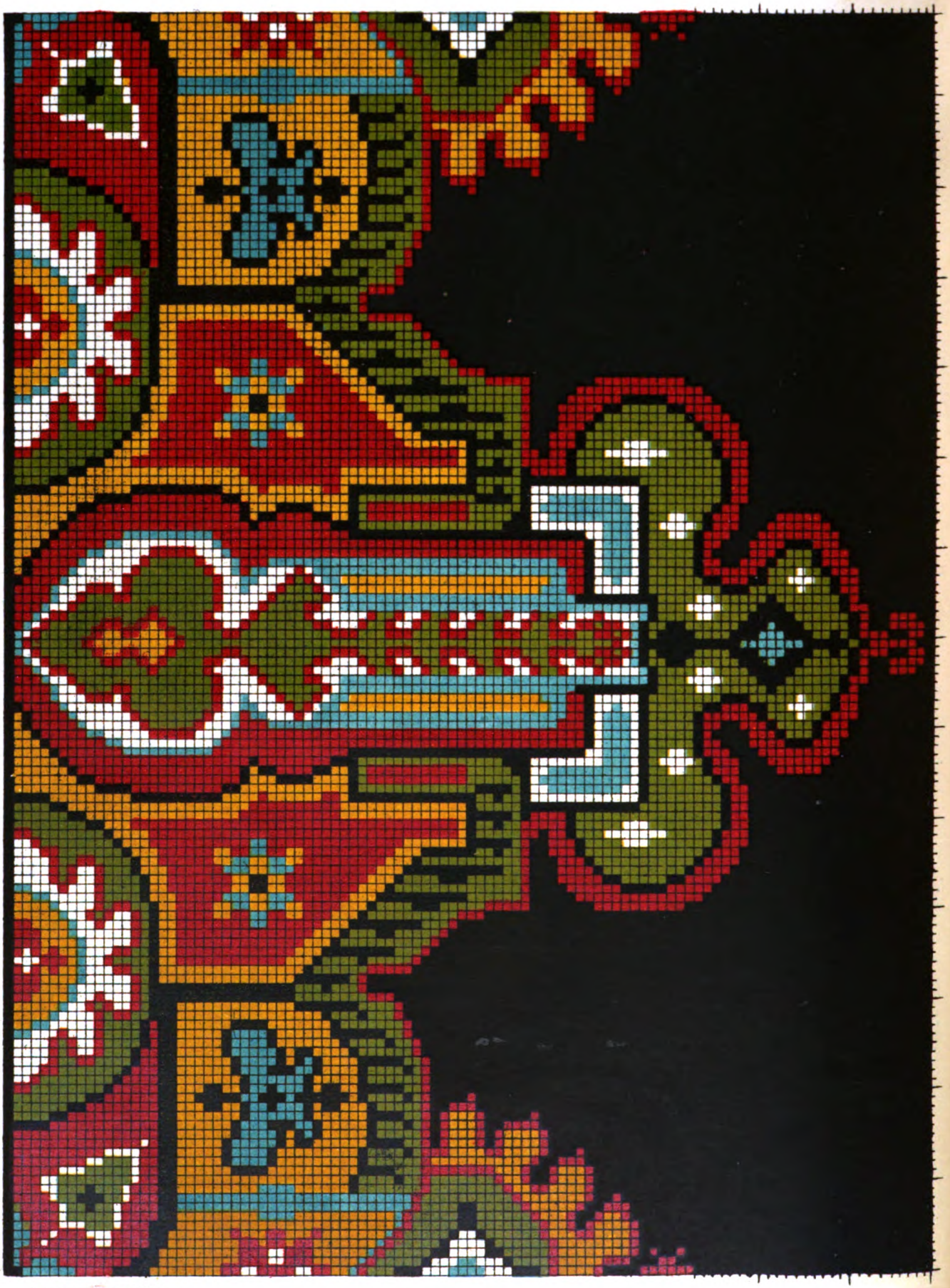
FOREIGN POSTAGES, POST-OFFICE ORDERS, &c.

Those desirous of full information as to letters, newspapers, book and pattern posts for foreign countries and the colonies, and also as to Post-office Orders, the Post-office Savings Bank, and many other matters not touched on here, should refer to the "British Postal Guide," which may be obtained by order of any postmaster or bookseller: it is published quarterly, price 1*s.*

Digitized by Google



Digitized by Google



A. GOATER IMP. NOTTINGHAM

BORDER FOR TABLE COVER, OR VALLANCE FOR MANTEL PIECE.

Digitized by Google

THE ILLUSTRATED
QUEEN ALMANAC
AND
LADY'S CALENDAR FOR 1867.

H. R. H. The Prince of Wales.

PUBLISHED AT THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

Pastimes for Ladies.

TABLE CROQUET.

OF ALL GAMES played in or out of doors, it may fearlessly be asserted that Croquet has an interest for the fair sex beyond any other. We have no sympathy with those libellers who say that croquet is a favourite pastime because it gives opportunities for showing off dainty feet and neat ancles, nor do we believe one bit in the more serious accusation that the game is but a convenient vehicle for flirting. Like other good things it may be abused. We do not deny that there may exist certain misguided fellow-creatures who play at playing croquet, their real object being to exhibit the charms of nature (or it may be of art); and perhaps some even go so far as to amuse themselves by croqueting the too susceptible hearts of ephemeral admirers, instead of attending to the game. These last, we make bold to observe, are nuisances on the croquet-ground. They are never ready when it is their turn to play, and often have to be fetched from some out-of-the-way corner; then they have quite forgotten which is their hoop, and they can never distinguish between friends and foes. As the Yankees say, we "disgust" such people. But your regular *bonâ fide* croquet player is cast in a very different mould. She is for a practice with her sister directly after breakfast; she hopes you will come early; she takes care only to invite those who enjoy the game for its own sake; she sets you to work as soon as you arrive; and she goes on playing as long as daylight lasts. Indeed, we have known some enthusiasts, rather than give up an exciting contest, finish it by lantern light. Like Sarah Battle she is for a clean-swept and well-mown lawn, and for the rigour of the game. As Charles Lamb said of the celebrated Sarah, so may we of the downright croquet-player, only adapting the description from whist to croquet:—"She was none of your lukewarm, half-and-half players, who have no objection to take a mallet if you want one to make up; who affirm that they have no pleasure in winning; that they can while away an hour very pleasantly at croquet, but are indifferent whether they play or not. These insufferable triflers are the curse of the ground. One of these flies will spoil a whole pot. Sarah Battle was none of that breed. She detested them as I do, from her heart and soul, and would not willingly play with them. She loved a thorough-paced partner, a determined enemy; she took and gave no concessions; she hated favours; she fought a good fight, cut and thrust; she held not her good sword [her mallet] like a dancer."

Seriously, we believe, that nearly all croquet players play the game on its merits, and like it because it is a truly scientific amusement. It employs many an afternoon in out-door exercise, which, without the stimulus of "something to do," would perhaps be spent in sedentary occupations, and it affords a healthy excitement such as only a mixed game of skill and chance can offer.

In the winter months out-door croquet must of course be given up. We have certainly been told that some persons who are in popular phrase called "croquet mad," will sweep the snow off the ground in order to play. But these deflers of seasons are necessarily exceptional people, and are we think aptly named by the term above quoted. There is no reason, however, why croquet should not be adapted to the requirements of the floor and table, and played indoors. "Floor-croquet," also called "drawing-room croquet," and "parlour" or "table croquet," of various kinds, have accordingly been manufactured, and are sold by most dealers in fancy goods. It is of these that we propose to say a few words.

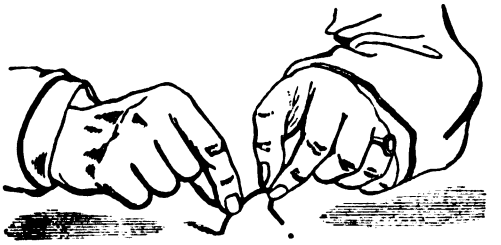
Croquet played on the floor may be said, as a rule, not to answer. We have only tried it in summer on wet days, using, in a very spacious room, the outdoor implements, with chairs for hoops. But the game is manufactured with weighted hoops, and on a smaller scale, so as to suit the size of an average drawing-room. It seldom happens, however, that the floor is quite level, and consequently the balls have a tendency to roll together to one corner. The game also necessitates the removal of all fragile furniture, and even then the skirting board suffers. We, therefore, dismiss "drawing-room croquet" as a game which cannot often be played, especially as it has a very attractive rival in "table-croquet."

Table-croquet, as its name implies, is played on a table, tight croquet being taken with the finger, as shown in the accompanying figure. The

production of this game has taxed the ingenuity of several makers and players. The first attempt should more properly have been called "board-croquet," as it is played on a board something like a bagatelle-board, only with no cups, and with little holes to admit the hoops. With a small board the game is simply childish (the smallest boards are about 3ft. 6in. long); with a large one, as big as an ordinary dining-table, it becomes expensive, about 7*l.* being the price. The board is now generally discarded, and weighted hoops, or as some call them loaded arches, are substituted, the game being played on a common table covered with a cloth. This is a decided improvement on the former plan; but it is liable to objection on two grounds. First, the weights are greatly in the way and interfere with the course of the balls, so that many delicate strokes become impossible; and in addition "wiring," or rather "weighting," instead of being an occasional accident, is the usual state of all the players. Secondly, the hoops and posts, in spite of the weights, are often knocked over, or otherwise displaced. This is a more serious objection than the other, as all croquet-players will see at once, who recollect how often a stroke at the outdoor game is rendered easy or difficult by the hoop being placed, as it should be, perpendicularly. In this case the ease or difficulty would not arise as a question (to coin a word) of perpendicularity, but rather as a question of a displaced hoop being put back in precisely the same place it previously occupied.

A third and very ingenious plan is one for rendering the hoops stable, and at the same time getting quit of the weight. The "wire" consists of two pieces, one being like a stencil plate, with two prongs sticking up from it. This is placed under the cloth and the prongs come through. The other piece, the hoop itself, is a hollow cylinder which fits on to the two prongs. This plan is free from the objections previously urged; its only fault, to our mind, is that it is complicated, and liable to get out of order, and difficult to put up and take down.

The problem, then, that still remains is to simplify the hoop and its appendage; the conditions required being that the hoop shall be stable, and that there shall be no weights at the bottom. These conditions are in our judgment satisfied by "Cavendish's" patent table-croquet hoops. They are so ridiculously simple that every one on seeing them must wonder the idea did not occur to some one before. Each is only a bit of twisted wire, the lower part of the leg, which in the outdoor game goes down into the ground, being bent at right angles to the upper part (see figure), so that the



bent part will slip through the cloth and obtain a hold between it and the table.

Having described the principal kinds of table-croquet sold by Jaques of Hatton-garden, Cremer of Regent-street, and others, it only remains for us to give our verdict in favour of the last, the agents for which are Parkins and Gotto, of Oxford-street. We may add that coloured glass balls are employed, which are not only more elegant in appearance than the wooden ones heretofore used, but are better in other respects, being heavier, and (as there is no paint to knock off) permanent in colour.

Whist.

WHIST is certainly the best of all domestic games. The never ending variety of Whist, its well-adjusted complements of skill and chance, the lessons of self-sacrifice which it teaches, and the insight into human nature that through it all players, in the highest sense of the word, must acquire, constitute Whist the king of card games. Whist, though it requires for the moment the exercise of much thought and ingenuity, has intervals of relaxation between the hands; the mental effort is not sustained, and the players become refreshed and ready to start again. Moreover, the interest attaching to the game for its own sake is such that it needs not the stimulus of gambling; and hence the home rubber is the most popular, and the least abused of all card games. How many families are there who look forward to their quiet rubber for love, or may be for postage stamps, as soon as the cloth is removed? How many who, when evening approaches, renew their mimic pasteboard strife, and find a constantly recurring pleasure in the combinations of this most interesting of games?

Yet with all this how is it that so few really good players are to be met with? Each circle has its genius—its great gun. But when he is brought face to face with those who play much in public, as for instance with the London and Paris club players, and weighed in their balance, he is but too frequently found wanting. The fact is, the ordinary run of players never learn the game. They at first sit down ignorant, pressed possibly, to make up a table, catch a few general rules from the local authority, apply them to all cases without discrimination, and in consequence they never become sound players; and though they continue to play all their lives, they miss a large proportion of the pleasure which the game is capable of affording. Many people play at Whist; but players properly so called are scarce.

It is admitted that one person can hardly arrive at perfect Whist by his own practice, however extended. He must be content to avail himself of the experience of others, as students in all sciences do. For this purpose, there can be no better plan than carefully to peruse THE FIELD Whist

Digitized by Google

Lessons, either alone or together with "Cavendish on Whist." The object aimed at by both these authorities, is to supply the want of a Whist teacher. They first state the fundamental principles of the game, and then apply them to a number of hands to be played through, as printed chess games are. It is by suitable illustrations of this kind that principles can best be brought forcibly home to the student, and fixed firmly in his memory.

Sound theory can easily be acquired by anyone who will take the pains to master the reasons for ordinary play. Those who have been in the habit of playing at random, and without any positive plan, would be surprised to find how little trouble is required to transform themselves into more than average players: and any trouble which may be so expended is soon repaid them a thousand-fold by an incalculably increased enjoyment of their now scientific pastime. Whatever is worth doing, is worth doing well, whether we are engaged in the gravest occupation of life, or the most unimportant relaxation.

How to kill Butterflies, &c.

We hope no one could think of killing any insect by such a process as sticking a pin or needle through it. The fumes of bruised laurel leaves, of chloroform, or benzine collas, under an inverted tumbler, will kill any insect, apparently without pain, and certainly without doing it the slighest injury as a specimen.

Restoring Faded Flowers.

Place the flower in a small empty tea-cup or scent bottle. Half fill a saucer with water, in the centre of which place the cup or bottle containing the flower, over which invert a tumbler the top of which rests in the water, covering the flower in the cup and excluding the air. The effect is surprising: in a short time the faded flower will revive, the colour return into the petals, which quickly expand, and the scent returns as powerfully as when the flower is first plucked. Care should be taken that the flower does not come in contact with the sides or bottom of the inverted tumbler.

Artificial Coral for Grottoes and other Ornamentation.

To two drachms of vermilion add one ounce of resin, and melt them together. Have ready the branches or twigs peeled and dried, and paint them over with this mixture while hot. The twigs being covered, hold them over a gentle fire, turning them round till they are perfectly covered and smooth. White coral may also be made with white lead and resin; black coral with lampblack and resin. When irregular branches are required, the sprays of an old blackthorn are best adapted for the purpose; and for regular branches, the young shoots of the elm tree are most suitable. Cinders, stones, or any other materials, may be dipped in the mixture, and made to assume the appearance of coral.

To prevent Rot in Dwelling-houses.—Make two or more openings in the external walls, and put gratings on them to keep out vermin, from below the basement floor. Insert a tile pipe into the fire-wall, with one end open to the space below the floor, and carry the pipe up the centre of the fire-wall as close as possible to the fire-flue, and out at the chimney head. The air in the pipe will be rarefied, being in close contact with the fire-flue, thus causing a continuous upward flow, sweeping the space below the floor of all the foul air, which, in my opinion, is the chief cause of dry-rot. The whole of the apartments of the house may be ventilated by means of this pipe, by inserting a tube into it at the level of the ceiling, with a valve in it to prevent down-draught.—*Builder.*

Preserving Cut Flowers.—An endless variety of ornamental vessels are used for the reception of cut flowers, and they are all very useful if made so that the stalks can be inserted in pure water. This water ought to be changed every day, or once in two days at the farthest, and a thin slice should be cleanly cut off from the end of each stalk every time the water is removed, which will occasion fresh action, and revive the flowers. Water about milk warm, or containing a small quantity of camphor, will sometimes revive decayed flowers. The best method of applying this is to have the camphor dissolved in spirits of wine, for which the common camphorated spirits of the druggist's shop will be quite sufficient, adding a drop or two of this to every ounce of water. A glass shade is also useful in preserving flowers, and cut flowers ought always to be shaded during the night.

How to make a Mignonette Tree.—Get a pot of ordinary mignonette and pull up all the plants but one, which may be rigorously trimmed, leaving only one shoot. Tie this shoot to a perpendicular stick of white cedar, and on its putting forth a bunch of flower buds cut them off entirely. The stalk will then put out a multitude of young shoots, which must be allowed to grow until they are about 3½in. long. Then select (according to the strength of the plant) four, six, or eight of these shoots, with equal spaces between them, and, having made a hoop with a piece of whalebone, attach your shoots to it, supported at the proper height. When they have grown two or three inches longer, and are going to bloom, support them by a second hoop like the first. Let them bloom, but take off the seed pods before they have time to form, or the plant may die. Just below the places where the flowers had been new shoots will shortly afterwards appear, from among which choose that one on each branch which is in the best situation to replace what has been nipped off. By degrees the principal stalk and its branches will become woody, and the mignonette will be herbaceous only at its upper extremities, which will bloom all the year. It will, in fact, have become a tree which, with proper treatment, will live from a dozen to fifteen years.

Wintering Fuchsias.—Most kinds of fuchsias, even of the new and tender varieties, can be wintered out of doors by slightly pruning them in, lifting, and burying them about ten or twelve inches deep at the edge of a laurel bush or similar sheltered place. If dug out about the beginning of May, and planted where they are to grow, there is every probability of their flowering admirably during the season.

How to make an Aviary.—The best situation for an aviary is against a brick wall with a south aspect. It may be of any length, but not more than 12ft. or 15ft. in width, so as to avoid the necessity of joists, which the birds would use as perches and cover with dirt, and which would, besides, spoil the appearance. The ground, after being double-trenched, should be well drained, and, above all things, carefully wired all round for 3ft. below the ground, to prevent the intrusion of rats, which at some time or other would be certain to get in. The walls may be covered with creeping plants; and, in exposed situations, thick branches of the common spruce, cut in winter to preserve the leaves, should be nailed up. Small shrubs of box, yew, and furze should be planted, but no large trees, which encourage damp. The feeding place should be separated from the aviary either at one end, or through an arch on the other side of the brick wall. Thus the aviary is kept cleaner, the birds are not disturbed at feeding time, and the mice—a perfect pest in all aviaries—may be kept under. Of course the top, as well as the sides and ends, should be of wire, and quite exposed to the weather. The aviary should be first built, and the frame of wood or iron to sustain the wire; then the wire-maker will have the dimensions of the different sizes required. The wire may be purchased in London at 6*d.* per foot, the price to include three coats of paint. It will be better if the turf be laid down, shrubs, &c., planted, a month or more before the birds are put in. As to the number of birds to be kept, this must be a matter of fancy; but it is a great mistake to have too many. A pair only of each sort should be turned out, if the owner is desirous of seeing them breed. The following succeed: the goldfinch, linnet, greenfinch, and thrush readily; the twite, redpole, yellowhammer, bullfinch, and skylark, not quite so easily; not probable with the woodlark, siskin, and some others. The great secret is to keep them well supplied with large quantities of groundsel, chickweed, and other garden weeds. Two or three pairs of birds breed more readily in a small aviary, say 12ft. or 15ft. square, than a greater number in a larger one, and it seems to be a point of great importance to provide suitable nesting-places for them. They have been known to remain for weeks without building, and yet commence half an hour after a thick fir branch had been put up. As might be expected, those which are semi-insectivorous, as, for instance, the yellowhammer, would only rear one or two young ones in each nest, but the goldfinch, linnet, and greenfinch, would bring up three or four at a time.

Hints for the Flower Garden.—Hardy annuals are best sown in the open border in light soil, from March to June for summer and autumn flowering; and in September for flowering the following spring. Half hardy annuals require to be sown in March or April, on a gentle hot-bed, or in a close frame *without bottom heat*, the latter mode succeeding perfectly, unless the seeds are sown too early in the season; many may even be sown in the open borders at the end of April or beginning of May, but will not then flower so early. Tender annuals, a very limited class, will also vegetate in a close frame but require more warmth to bring them to *perfection* than the preceding; they should, after picking out, be transferred to a second hot-bed, and will flower most satisfactorily in the greenhouse or window. Hardy perennials may be sown in the open borders any time from March to August, but will succeed with greater certainty if raised in a close frame, with or without bottom heat; thus treated many will flower the first season, if sown early and planted out in the borders in May. The amateur will do well to bear in mind that though some perennial seeds vegetate as quickly as those of annual plants, there are many others which usually remain dormant for weeks, or even months. To this class belong the Gentians, Cyclamens, Peonies, Fraximella, and many Australian Leguminosæ. Half hardy perennials require the treatment of the half hardy annuals differing only in their need of winter protection. Stove seeds need a moist, elevated temperature, such as the stove or forcing pit affords, and greenhouse seed succeed well under the same conditions; in their absence the latter are best raised in a good hot-bed. Biennials may be sown in the open ground in spring or summer, not later than June and July, the seedlings being planted in autumn when they are intended to bloom the following season. The half hardy plants of this class should be pricked out in pots, that they may be protected in winter. All seeds sown in frames or pits *require shading* with tiffany or thin calico in bright weather, during the the heat of the day, especially as the spring advances. In the open ground seeds should not be sown too early; there is a great risk of failure before the end of March; where early flowers are desired of annuals it is better to sow in autumn. For all seeds in pots a compost of *finely* pulverised leaf mould, peat, or other vegetable soil, with one-third its bulk of sand, or very sandy loam, will answer well; sow very thinly; let the pots be well drained; cover the seed with about its own thickness of soil, and thin out crowded seedlings, early. After germination has once commenced the surface of the soil should on no account, be suffered to become dry. Very small seeds, such as Mimulus, Lobelia, Calceolaria, should not be covered with soil, but be sprinkled thinly *on* the soil, which should be *previously* watered from a fine rose. Chinese Primula germinates best when covered with a layer of damp moss. This seed often fails to grow from being too deeply covered with soil, and many other failures are attributable to the same cause.

Digitized by Google

THE AILANTHUS SILKWORM AND ITS CULTURE IN THE OPEN AIR.

BY W. B. TEGETMEIER.

THE CULTURE of the Ailanthus silkworm (*Bombyx Cynthia*) in the open air has made such satisfactory progress during the past two years that I am desirous of pointing out the advantages that may possibly accrue from the general introduction of this silk-producing insect.

The Ailanthus silkworm is a native of the temperate regions of China, where it lives on the leaves of the Ailanthus glandulosa, a shrub formerly known in our own country as the varnish tree of Japan, but now more generally termed the Ailanthus. This shrub, which was introduced into Europe by the Abbé Incarville more than a hundred years since, is exceedingly hardy, and will grow freely in almost any soil, flowering, fruiting, and seeding almost equally well in stiff clay, calcareous soil, ferruginous sand, and thriving alike in inland populated districts and by the seaside. It may be cultivated either by means of suckers or by seeds.

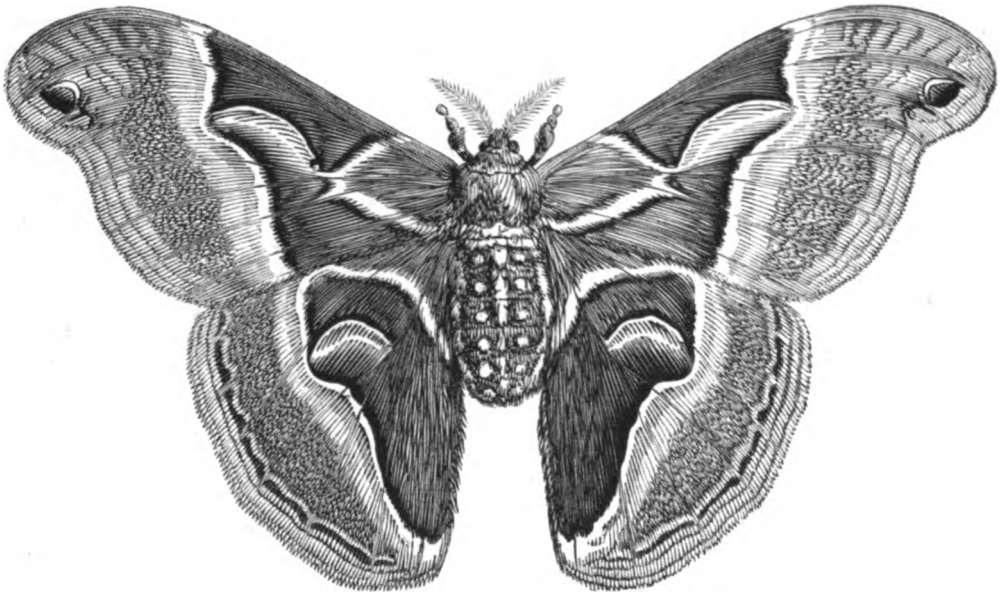
Lady Dorothy Nevill, to whom the first introduction of the insect into this kingdom is due, says, in her translation of M. Guerin-Menneville's treatise on the Ailanthus shrub, that "the seeds may be sown from the months of February till May, broadcast or in rows, and ought to be covered with about half an inch of earth, and they will appear from three weeks to a month after they are sown. With the exception of a few cereal grains there are hardly any other shrubs where the seed germinates so quickly, and it is not uncommon to see some of the shoots from these seeds 30in. and 50in. high the first year. Quantities of Ailanthus trees have been planted on the Apennines because they resist the bite of animals, and no ground game will touch them on account of the smell they exude when a leaf is gathered or a branch broken off. Those trees destined for the reception of the worms ought to be planted about a yard from each other; the chief stem cut down every year, so that the young shoots spring up and afford young tender leaves for the worms; and by planting them not too great a distance one from another the shoots join each other, and thus enable the worms to go from one plant to another. As I mentioned before, this tree may be multiplied by its roots, which can be cut off and planted as we do potatoes. Where the plants are yearly cut down they naturally will not flower or seed. Experience has taught me that if trees are planted from 12ft. to 15ft. high, they may be cut down immediately to within two or three feet of the soil, so that they will immediately throw out fresh shoots. This tree is so hardy and so easy to propagate, that in a plantation of 15,000 to 20,000 plants made in France, not one died. In England it is equally hardy. I planted three dozen standard plants on a sloping bank exposed to the sun; the heads were cut off, and the leaves began to sprout about the middle of May."

The Bombyx Cynthia will feed freely on many other plants besides the Ailanthus shrub. I have reared many magnificent worms on laburnum leaves, and they all progressed in a very satisfactory manner, attained their full maturity, and spun good-sized cocoons, but the eggs laid by the laburnum-fed moths produced worms that were stunted and valueless. In China, where this silkworm has been cultivated for a very long period, it is fed on the Ailanthus shrub, and is always reared in the open air.

The credit of introducing this useful silkworm into Europe belongs to P. Fantoni, a Piedmontese missionary in the province of Quang Tung, who forwarded cocoons to Europe in 1856; these, in 1857, produced moths, which laid eggs that were hatched in a few days.

In tracing rapidly the life history of this insect, I will commence with the eggs. They are considerably larger than the eggs of the common silkworm. The number laid by the females, however, is much smaller, averaging about 150 each. These eggs hatch in a few days, varying from eight to twelve, according to the heat of the weather, and produce well-made, dark-coloured worms, that pass through successive stages, changing the skin, or moulting, at each stage. Without detailing the exact appearances of each stage, I may mention that the dark body becomes white, and is covered with a kind of waxy bloom, like that on a plum, on which the dew and rain cannot settle. Gradually the numerous tubercles with which the rings of the body are covered, become green—a lovely emerald, tipped with marine blue, and the last ring of the body is golden yellow, the combination of tints being particularly pleasing. In the latter stages the animals eat voraciously, and when they have attained their full size, varying from 2½in. to 3in. they alter in appearance, cease to eat, and commence to spin, usually placing the cocoon between two or three neighbouring leaflets. Here, however, a wonderful instinct comes into play. Under ordinary circumstances the leaflets would fall off in the autumn, and the chrysalis contained in the cocoon connected with them would be liable to be destroyed because of falling on the ground. To prevent this undesirable contingency, the worm before spinning the cocoon, attaches the stem of the leaflets employed to the main stem of the plant by means of very strong fibres, which perfectly surround the junction, so that on the death of the leaflet it remains securely attached to the parent stem.

Thus securely enveloped in its cocoon the worm changes into a pupa or chrysalis, and so progresses towards its final stage. The period of time required to produce this change varies with the season of the year. The early-laid eggs produce moths in the summer, so that two broods, and consequently two crops of silk may even in our own climate be secured every season. The later-hatched worms remain in the cocoons during the winter, and emerge in the following spring or early summer. As to the appearance of the perfect insect, I can hardly hope to describe its beauty, and would therefore rather refer to the life-sized and life-like engraving of a specimen reared in the open air.



MOTH OF THE AILANTHUS SILKWORM

At the Paris Exhibition of Insects M. Givelet read a paper containing an account of the best method of bringing this worm into cultivation on a large scale. This gentleman commenced planting the Ailanthus in 1860, and after some misfortunes and disappointments, completely succeeded in the breeding and rearing of the worms. He reports that during the season of 1864 he collected about twenty thousand cocoons. The long continuance of hot weather greatly favours the experiments made in the rearing of Bombyx Cynthia. In the inclosure within the Jardin d'Acclimatation, in the Bois de Boulogne, there were to be seen in 1865 a large number of the worms of the third generation of the season, feeding in the open air on the Ailanthus, or spinning their cocoons. The creatures were of great size, and in perfectly healthy condition. The cocoons are generally formed at the extreme end of the branches, or rather of the leaves, for the Ailanthus has long compound leaves, with many leaflets, like the ash, where no bird, however light, could rest and make a meal of the occupant, and the worms take the curious precaution, before commencing the cocoon, to attach several threads of their web to the leaf-stalk as high as the third or fourth leaflet, so that, if that on which the cocoon is fixed were to be broken from its stalk, it would still be held pendent by these stay-threads.

It may interest our readers to know that eggs of this silkworm may be had in May and June from Lady Dorothy Neville, or Dr. Wallace of Colchester.

Digitized by Google

THE OAK SILKWORM, OR YAMA-MAI.

BY W. B. TEGETMEIER.

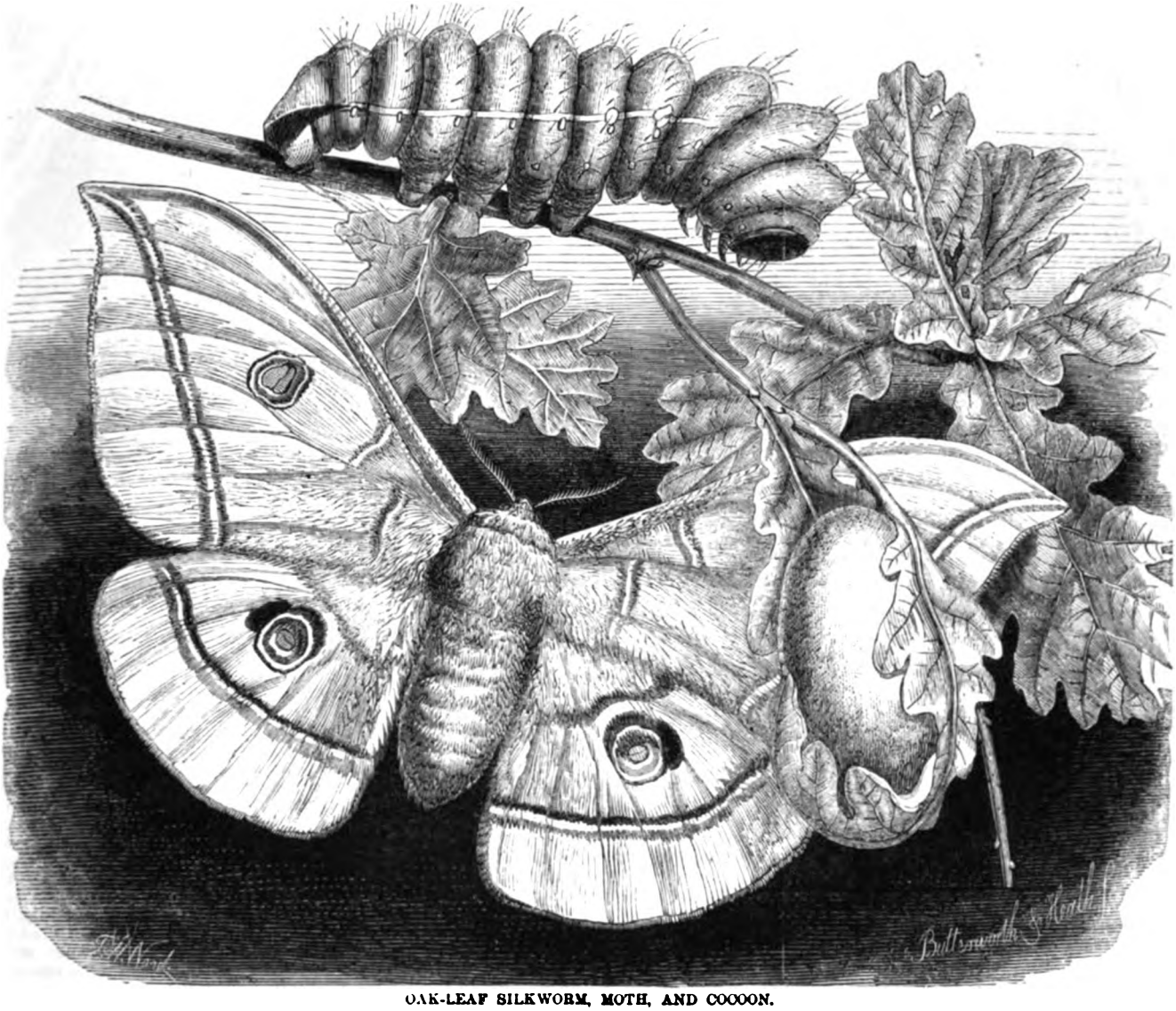
THE YAMA-MAI is regarded as one of the most valuable silkworms of Japan. It is said that it formerly was kept in the exclusive possession of the Imperial family, and that it was a crime punishable with death to export the eggs. However this may be, it is obviously only with great difficulty that the insect was introduced to Europe. A single moth was reared from the egg in 1861; but it was not until 1863 that success was achieved, when a Dutch medical naval officer (M. Pompe van Meedervoort) was enabled to bring to Europe a considerable number of Yama-mai eggs, through the devotion of a pupil, who risked his life to obtain them. These were distributed to M. G. Méneville and other distinguished sericiculturists of France, and have been propagated with such success that M. Personnat, in May, 1863, stated that he had 20,000 silkworms on his oaks at Laval. This fact alone proves the adaptability of the insect to our climate, which is not unlike that of Japan.

When full, these cocoons weigh from 75 to 120 grains; empty, about 12 grains. They average 100 to the pound avoirdupois. The silk well prepared is equal to the best mulberry silk in appearance, though the threads are much thicker and stronger.

The cocoons are formed among the leaves of the oak, and while spinning the worm must not be disturbed. In the course of the first day it will have quite enveloped itself, and may then be removed with the twig and adherent leaves, and hung up for about a week, when the cocoon will have been completed. The chrysalis is not fully formed till about twenty days from the commencement of the cocoon.

After thirty or forty days, according to the weather, the moth pushes its way out of the cocoon, using a fluid provided by nature to separate the threads. Its wings, small and shrivelled at first, expand on contact with the air, and rapidly assume their magnificent proportions and colour.

The perfect moth of the Yama-mai is a most beautiful creature. It is about 6 inches in breadth from tip to tip of the first pair of wings, and



OAK-LEAF SILKWORM, MOTH, AND COCOON.

The eggs of the Yama-mai are of a dark brown colour, each being about 1-12th of an inch in diameter; they are not perfectly circular, but flattened more than an orange, those that are barren being hollowed on either side.

When first hatched the insect is dark coloured, about a quarter of an inch long, covered with stiff hairs, very like an unprepossessing hairy caterpillar.

During the larval state the animal changes its skin or moults four times each moult being preceded by a singular trance-like sleep, during which the worm remains attached solely by its hinder feet, with the fore-legs raised away from the branch.

After the second and third moults the larvæ become of an exquisite transparent green colour, with a yellow line down each side, ending in a triangular dark brown patch near the tail. The shape also alters remarkably; the caterpillar becomes humpbacked, and the segments of the body are marked with great distinctness. After the fourth moult it attains a length of three inches, and spins a cocoon as large as a pigeon's egg.

3 inches from the antennæ to the base of the second pair; of a rich golden yellow, both body and wings. The head and upper edge of the first pair of wings are reddish; the antennæ long and yellow. From the points of the first pair of wings a band of white, black, and red passes across the second pair in the form of a horse-shoe. There is a transparent spot with a red, white, and black border about the middle of each wing.

The times occupied by the insect in the stages of its existence have been carefully noted. The first moult takes place ten days after hatching, the second twenty days, the third thirty-three days, the fourth forty-six days, and eighteen days after the last moult the cocoon is spun, making the larval life to occupy sixty-four days. In thirty or forty days more the moths emerge, and in a fortnight or three weeks they lay 150 to 250 eggs, and then die.

The worms after the first and second moults seem exceedingly hardy; they are not even injured by slight frost, and may be placed out of doors in oak coppices after their second moult.

Digitized by Google

KING KAMEHAMEHA IV. AND QUEEN EMMA OF HAWAII.

THE SANDWICH ISLANDS were made known to the civilised world eighty years ago by Captain Cook, and became at once notorious throughout the civilised world for the death of the great circumnavigator, who was murdered by the natives in the year 1788. At that time the islands were inhabited by independent barbarous tribes who, each under its own chief, were engaged in frequent and desolating wars with one another. Fifteen years afterwards the islands were again visited by another great naval discoverer, Captain Vancouver, who spent some time there and was greatly interested in the character of the people. This visit happened in the midst of the conquests by which one of the chiefs was gradually reducing the whole group of islands into one sovereignty. This chief, Kamehameha, is said by all who knew him to have been a really remarkable man. A warrior of gigantic proportions and prowess; who effected his conquests, however, less by his personal prowess than by the strategic skill of self-taught generalship; who displayed the wisdom and sagacity of a statesman in turning his conquests into a united and loyal nation; who showed a deep appreciation of the advantages of civilisation, and spent his whole reign in the task of leading and urging his people to acquire the knowledge and arts and usages of European life. He was succeeded by his son, Kamehameha II., who, with his Queen, visited England in 1834, where they both fell victims to the small-pox.

He was succeeded by Kamehameha III., who during a reign of thirty years was under the influence of American congregationalist ministers, who induced the king to grant a constitution to his people, under which they conducted the government. He was succeeded in 1860 by his nephew Kamehamoha IV., the subject of this memoir.

The late king is described by all who knew him as having been a very remarkable man. Tall and slight in person, of a very dignified, graceful, and winning address. Highly accomplished in all manly exercises. Reading with thorough appreciation and enjoyment such writers as Shakspeare, Dickens, Thackeray, and Tennyson.

His sympathies were with England, to whom indeed the whole people, ever since the visit of Vancouver, had looked with affection and confidence. He dismissed the American missionaries from his councils, and took Mr. Wyllie, a Scotsman, for his prime minister. Soon after his accession he wrote an autograph letter to Queen Victoria, and through his minister to the English prime minister and the late Archbishop of Canterbury, asking that an English mission might be established in his kingdom. In compliance with this request a bishop and three clergymen were sent out in 1862. On the arrival of the mission they found that the king had been, entirely unprompted, employing himself in translating the English prayer-book into the native language. To this translation he prefixed a preface to explain and recommend it to the use of his people; and, that his English friends might see what he had said, he took the pains to translate his native preface into English. This essay was so ably done and of such high general interest, that the Christian Knowledge Society published the writing of this Hawaiian king for the edification of the Christians of England.* Some of the anecdotes related of him remind us of the most picturesque stories of the evangelisation of the European nations. After the baptism and again after the confirmation of himself and the queen, he spent hours in explaining to his courtiers the meaning of those rites. He would sometimes travel with the bishop on his missionary journeys, and the king would translate the bishop's addresses to his people. On more than one occasion, in the absence of any clergyman of the mission, the king himself, with the bishop's sanction, conducted a public service for his people. His aid-de-camp, Major Hoapili, since ordained to be a deacon, read prayers decently vested in a surplice, and then the king, also in a surplice, preached what is said to have been an eloquent and affecting sermon. Soon after the events last narrated the king rapidly sank and died (Nov. 30, 1863), leaving behind a name which will be remarkable in the annals of the Christian Church.

The grandfather of Queen Emma was one of the Englishmen who had settled in the island in the time of Kamehameha I., and had been by him married to a native chiefess of high birth, and appointed governor of one of the islands. It had been the intention of the late king to visit England to endeavour to enlist our sympathies on behalf of his people. His widowed queen, with true feminine devotion, resolved to carry out this visit, and do what in her lay to realise its object. She arrived in England in July, 1863, and was very well received by Queen Victoria, and by some of the highest nobility in Church and State. The bishop wrote of her as "one who has been a true nursing mother of the English Church in these isles of the west. She is a right royal lady, in feeling as in mien; of spotless life, though surrounded by evil, spending her means in doing good." Her pleasing person, her remarkably perfect manner, and the almost romantic interest of her story, made a great and favourable impression upon all who had the honour of being brought into acquaintance with her. One chief object of her visit was to obtain additional support for the English mission, which has already effected great good among the people. During her visit a subscription was also opened to erect a church in Honolulu, the capital of the islands, which is much needed for the work of the mission, and to give it the character of a monumental church to the memory of the late king. Donations for either or both of these objects would be thankfully received by the treasurers of the mission, to their account at Messrs. Barnett, Hoare, and Co.'s, 62, Lombard-street.

The illustrations (for which we are indebted to the proprietor of the *Parish Magazine*, conducted by the Rev. Erskine Clarke, of Derby) are taken from excellent photographs of their majesties.

* Since the above was written, the king's preface has been translated into Italian by the Anglo-Continental Society, for circulation in Italy.

Digitized by Google

The Lady's Work-table.

INTRODUCTION.

THE YEAR 1866 has seen the introduction of some few novelties in fancy work. As sewing machines now execute what is called "plain work" with a precision and regularity unattainable by the neatest fingers that ever plied needle, more attention has been paid to ornamental stitching than prior to their introduction. *Appliqué* work is much practised; ticking, cloth, leather, and velvet now all receive a large share of ornamental embroidery. In offering the accompanying designs to the public, these popular tastes have been well borne in mind. A coloured design for a Vallance has been selected, because the fashion of this decorative addition to a mantelpiece, *portière*, and window curtain is fast growing in this country, and, like our neighbours on the other side of the Channel, the discovery has been made that these needlework vallances impart a degree of finish and elegance to the doors and windows of a drawing-room or boudoir unattainable without them. Fish, bread, and chesnut *serviettes* are now made more ornamental by the addition of fancy stitches in ingrain coloured cotton. A new material called "Java cloth" has been introduced for *serviettes*, and a specimen of the novelty will be found among the following illustrations. *Guipure d'art* is even more extensively practised than last year, and for trimming furniture up to covering parasols, decorating neckties, cuffs, and collars, it is in great demand. After the netted foundation has been completed, it should be tightly stretched in a small wire frame sold for the purpose, and the different stitches darned in. To give facility in copying designs of *guipure d'art*, these stitches have been illustrated on an enlarged scale, so that not the slightest difficulty will be found, even by the inexperienced, in producing them. Tatting, crochet, knitting, and Berlin wool work have not been forgotten; designs for all these popular employments will be found among the accompanying illustrations. Let us hope that in making this selection we shall have succeeded in giving the industrious among those who patronise the "Queen Almanac" congenial as well as useful employment for some portion of the year 1867.

Description of Coloured Pattern.

Border for Table Cover or Vallance for Mantelpiece.

Designed by R. Helbronner, 263, Regent-street, W.

THIS pattern, if worked on No. 22 canvas, will be 8 inches in depth; and on 24 canvas, 7 inches in depth. The entire design should be in single Berlin wool, with the exception of the maize, which should be in filoselle. It can be used for a long or square rug, sofa cushion, or ottoman; but for the latter the design must be reversed, so that the two centres meet, when the single black line is to be omitted. For a rug, use No. 14 canvas and double Berlin wool, or six-thread fleecy; for cushion and ottoman, No. 20 canvas and Saxony wool.

1. D'Oyley—Tatting.

By Mlle. Riego de la Branchardière, 2, Old Quebec-street, Oxford-street, W.
By Appointment to H.R.H. the Princess of Wales.

MATERIALS.—Walter Evans and Co.'s Boar's Head crochet cotton, No. 14 or 18. Tatting pin No. 1, and a small shuttle.

The Centre.

Fill the shuttle and commencing a loop work 2 double stitches, then take the tatting pin and (make a pearl loop and work 2 double stitches after it 8 times), take out the pin and draw the foundation loop quite close, knot the end of cotton left at the commencement and the shuttle thread together, so as to form a ninth pearl loop, keeping the knot in the centre.

1st Dot—Commence a loop close to the knot, work 3 double stitches, make a pearl loop, then 3 double stitches; draw quite close. Put the pin in the next pearl loop of the centre, and join the shuttle thread to it. Repeat the Dot until 9 are made, joining to the centre after each one is finished. At the end keep the cotton at the back of the 1st Dot, and join to the pearl of it.

First Rosette.—Commence a loop, work 3 double, (then 1 pearl and 3 double alternately 10 times); draw close, keep the cotton at the back of the Rosette, and join it to the 3rd pearl on the right side; then join the cotton to the pearl of the next Dot.

Second Rosette.—Commence a loop, work 3 double, join to the next pearl of the previous Rosette; 3 double, then (1 pearl and 3 double 9 times); draw close: keep the cotton at the back, join to the 3rd pearl, then join to the next Dot. Repeat the second Rosette until 9 in all are worked, and fasten off.

The First Circle of Diamonds.

1st Oval—Commence a loop, work 6 double stitches; then (1 pearl and 3 double 5 times); 3 double more to make 6 in all; draw close. Make 2 Ovals more the same as the 1st Oval commencing them close together.

4th Oval—Commence, work 6 double, 1 pearl, 3 double, 1 pearl, 3 double, join to the centre pearl of a Rosette; 3 double, 1 pearl, 3 double, 1 pearl, 6 double; draw close. Fasten off, passing the end of the cotton through the centre of the last Oval, then through the 1st Oval, and knot the ends together.

The Second Diamond.

Work *two* Ovals the same as the 1st Oval, then work *two* Ovals as the 4th Oval, joining the first of them to the next Rosette, and the last Oval to the previous Diamond. Repeat the 2nd Diamond until 9 are worked.

First Star.

The Centre.—Commence a loop, work 1 double stitch, then (1 pearl and 1 double alternately, 6 times); draw close, then join the cotton to the 1st pearl loop.

1st Oval—Commence a loop, close to the centre, work 6 double stitches, then (1 pearl and 3 double alternately, 6 times); 1 double more to make 4 in all; draw close and join to the next pearl of the Centre.

2nd Oval—Commence close to the last, work 4 double, join to the last pearl loop: then 3 double, (1 pearl and 3 double, 5 times); 1 double more; draw close and join to the next pearl of the Centre.

Work 4 Ovals more, the same as the last; then knot the two ends together and sew the last pearl to the 1st Oval. Fasten off.

The *Second Star* is made the same as the first to the end of the 5th Oval, but in working the 6th Oval, instead of the centre pearl loop, it must be joined to a pearl loop of the 1st Star.

Work 9 Stars in all, joining them so that one Oval is left unattached on one side, and three on the other side of the joining.

Joining Circle.—Commence a loop, work 2 double, (1 pearl and 3 double 5 times); join to the centre pearl of one of the Diamonds; 3 double, (1 pearl and 3 double 5 times); take the 1st Star and join to the Oval between the joinings of them; then 1 double and fasten off.

Joining Diamond.—Commence a loop leaving an end of about one yard; work 6 double stitches, then (1 pearl and 3 double twice); join to the pearl loop *between* the Circle of Diamonds already made; this pearl is the one which attaches them together; 3 double, 1 pearl, 3 double, 1 pearl, 6 double; draw close. Take the end of thread in the right hand, and using the other thread for the foundation, make 5 single stitches. Take the shuttle again, make a 2nd Oval, joining it to the centre pearl of the joining circle; 5 single as before. Make a 3rd Oval, joining it to the next Star, 5 single as before. Make a 4th Oval, but omitting the joining, work 5 pearls; when finished, 5 single and fasten off.

For the 2nd Joining Circle.—Commence with 2 double, (1 pearl and 3 double 5 times); join to the centre pearl of the Circle of Diamonds, 3 double, (1 pearl and 3 double twice); join to the last Diamond, 3 double, (1 pearl and 3 double twice); join to a Star, 2 double; fasten off. Repeat the Diamond and Circle all round.

The Border.

For the Diamonds.—Make 4 Ovals the same as directed for the 1st Oval in the Circle of Diamonds; fasten off. Make 8 Diamonds more the same.

Joining Dot.—Commence a loop, work 3 double; join to the centre pearl of the 3rd Oval in one of the Stars; 3 double, join to the centre pearl of the next Star; 4 double, join to the centre pearl of one of the Diamonds; then 1 double and fasten off. Repeat this Dot until the Diamonds are attached.

The Edging.—Fill the shuttle, but instead of cutting the cotton off, keep the reel to the left as it will be required for a "Straight Thread."

1st Dot—Commence a loop and work 5 double stitches; take a Star and join to the centre pearl of an Oval of it, then 5 double and draw close. Reverse the work.

Take the thread from the reel and hold it in the left hand for a straight thread, then with the shuttle work three double stitches; leave the straight thread to the left and continue with the shuttle only. Reverse the work.

2nd Dot—Commence a loop, work 4 double, join to the centre pearl of the Diamond, then 4 double; draw close and reverse the work.

1st Scallop—Take the straight thread, work 2 double, (then 1 pearl and 2 double 5 times); leave this thread and reverse the work.

3rd Dot—4 double, join to the second pearl of the next Oval, 4 double, draw close. Reverse the work. Make a Scallop as before; then a 4th Dot joining to the next pearl but one. Make a Scallop; then a 5th Dot, joining to the next Oval; then 3 double on the straight thread, and repeat from the 1st Dot all round.

2. Music Stool Cover in Raised Crochet.

MATERIALS—Walter Evans and Co.'s Boar's Head crochet cotton, No. 12; Walker's Uncotopic Penelope needle, No. 3.

This design is composed of nine Circles, as in the section, the last one being enlarged for the centre; when these are attached they will form the top of the cover. The border, although represented in the engraving as lying flat, so as to show the pattern, is intended to cover the sides of the stool, and will therefore draw in each round.

The Circles.

The Raised Rose.—Commence by making 6 chain, and work 1 single in the first stitch to make it round.

1st round—Work 10 plain in the foundation round.

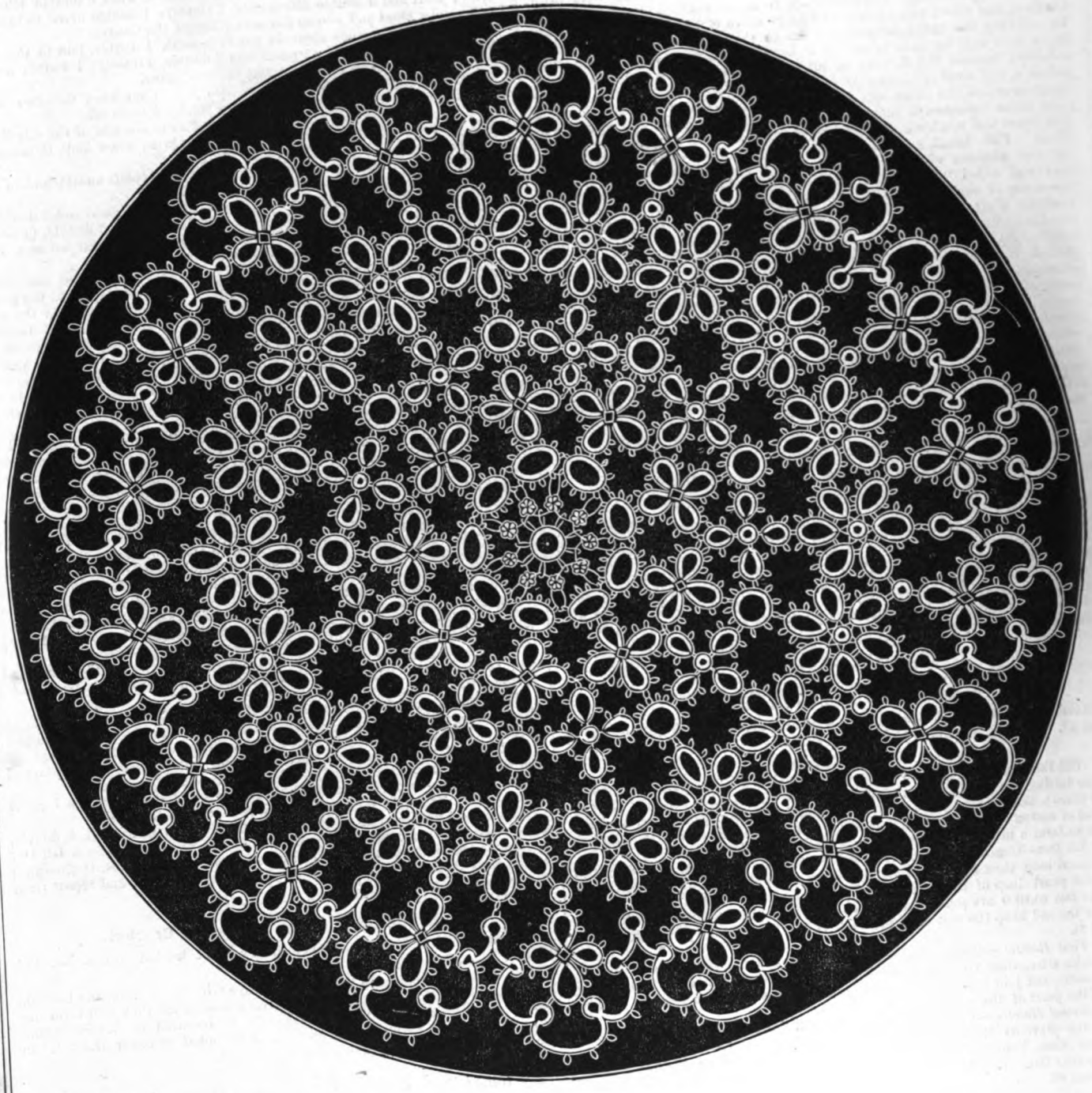
2nd round—Make 4 chain, miss 1, and work 1 plain on the plain stitches of the last round; repeat until 5 loops of chain are worked.

3rd round—Work in the first loop of 4 chain (1 plain, 4 treble, and 1 plain —in all 6 stitches), then, missing the plain stitch of the first round, repeat 4 times more.

4th round—Make 4 chain, keep these chains at the back of the last round, and work a plain stitch between the two plain stitches of the last round; repeat 4 times more.

5th round—Work in the 4 chain (1 plain, 6 treble, and 1 plain), then, missing the plain stitch of the last round, repeat 4 times more.

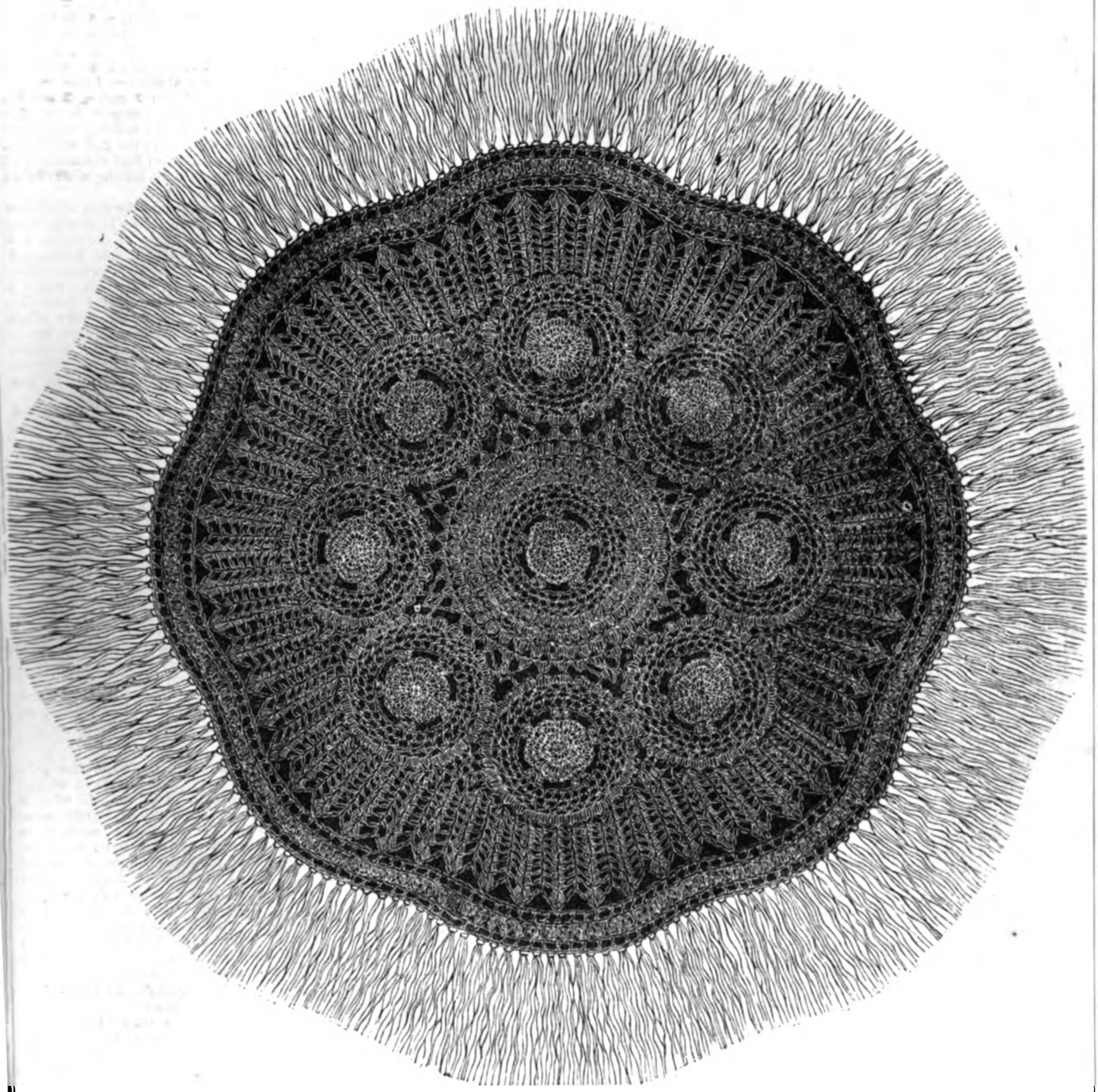
Digitized by Google



1. D'Oyley—Tatting.

BY MLLE. RIEGO DE LA BRANCHARDIÈRE.

Digitized by Google



2. Music Stool Cover—Raised Crochet.

Digitized by Google

6th round—Work as the fourth round, making 6 chain instead of 4 chain.
7th round—Work in each of the 6 chain (1 plain, 10 treble, and 1 plain).
8th round—Work as the fourth round, making 8 chain instead of 4 chain.
9th round—Work in each of the 8 chain (1 plain, 13 treble, and 1 plain).
10th round—Work as the 4th round making 10 chain instead of 4 chain.

11th round—For the 1st Small Leaf make 14 chain, turn, miss the last nine stitches of these chain, work 1 single in the next stitch, and leaving 4 chain for the stem turn so as to cross it; work 18 plain in the loop of chain, and 1 single on the 4 chain; then for the 2nd Small Leaf make 11 chain, miss 9 and work 1 single in the tenth stitch, and leaving 1 chain work 18 plain in the loop of chain, then 1 single on the 1 chain and 3 plain on the 3 chain of the 1st leaf: then in the next loop of chain at the back of the Rose work as before (1 plain, 1 treble, 14 long, 1 treble, and 1 plain), in all 18 stitches; repeat from the commencement of the round four times more, fasten off.

12th round—Commence in the eighth plain stitch of the 1st leaf, and work 3 plain on the next three stitches of it, then make 10 chain, and work 3 plain on the three centre stitches of the 2nd leaf; repeat working 10 chain and 3 plain on each leaf all round, ending with a single stitch on the first stitch of the round.

13 round—Work 4 chain, miss 1, and 1 treble*, (1 chain, miss 2, and 1 treble, six times); then to increase, work 1 chain and 1 treble in the next stitch; repeat from * to the end, increasing after every sixth treble stitch. It will now be 70 treble stitches round. To finish the round, work 1 chain and 1 single on the third stitch of the 4th chain.

14th round—Make 4 chain, and work 1 treble in the 1 chain of the last round; then 1 chain, miss 1, and 1 treble in each 1 chain, repeating all round; end with 1 single.

15th round—7 chain, miss 3, and work 1 plain in the 2nd chain stitch of the last round; repeat; at the end work 4 single on the 1st 7 chain.

16th round—5 chain, miss 7, and 1 plain in each loop of 7 chain, repeating all round

17th round—3 chain, miss 2, then 3 treble all in one stitch; 3 chain, miss 2, 1 plain on the 1 plain of the last round. Repeat, making in all 35 small divisions. Fasten off.

Make seven Circles more the same.

The Centre Circle.—Repeat as the previous Circles to the end of the 14th round.

15th round—Work 4 chain and 1 treble in the next chain stitch,* (1 chain, miss 1, and 1 treble in the one chain 7 times) then to increase, work 1 chain and 1 treble in the same chain stitch as before. Repeat from * all round, increasing after each 7th treble stitch; at the end work 1 single on the 1st stitch.

16th round—Make 7 chain, miss 3, and work 1 plain in the alternate chain stitches. Repeat. End with 4 single on the 7 chain.

17th round—Make 5 chain, miss 7, and 1 plain in each 7 chain. Repeat.

18th round—Make 5 chain miss 5, and 1 plain in each 5 chain. Repeat.

19th round—3 chain, miss 2, then 3 treble all in one stitch; 3 chain, miss 2, 1 plain on the 1 plain of the last round. Repeat.

20th round—Work 1 plain in the 3 chain, then 7 chain, miss 3; 1 plain in the next 3 chain. Repeat.

21st round—3 chain, and in the 7 chain work 2 treble, 3 chain, and 2 treble; then 3 chain and 1 plain between the 2 plain stitches of the last round. Repeat.

22nd round—3 chain, miss 2, and in the 3 chain of the last round, work 2 treble, 1 chain; take one of the eight Circles and join to the centre of one of the divisions of it; then 1 chain, and in the same 3 chain of the last round as before work 2 treble; then 3 chain, miss 2, and work 1 plain in the 3 chain; miss 1 and work 1 plain in the next 3 chain; repeat once more joining to the next division of the Circle; then 3 chain, miss 2, 2 treble as before, 5 chain, join to the next division but one of the Circles; 4 chain, 1 single on the 1st stitch of the 5 chain; 2 treble as before; 3 chain, miss 2, 1 plain, miss 1, 1 plain, 3 chain, miss 2, 2 long in the 3 chain as before; 7 chain join to the next division of the Circle; 6 chain, 1 single on the 1st stitch of the 7 chain, and in the same 3 chain as before work 1 long, 3 chain, 1 long, 7 chain; take another Circle and join to a division of it; 6 chain, 1 single on the 1st stitch of the 7 chain; then as before 2 long, 3 chain, miss 2, 1 plain, miss 1, 1 plain, 3 chain, miss 2, 2 treble as before; 5 chain, join to the next division of the circle; 4 chain, 1 single on the 5 chain; 2 treble, 3 chain, miss 2, 1 plain, miss 1, 1 plain. Repeat from the commencement of the round. In making the next joining miss a division and join to the 2nd division. When all the Circles are attached four divisions are to be sewed together at the sides, leaving a division unattached near the centre Circle.

MUSIC STOOL COMPLETE.

The Border.—Begin on a Circle at the next division but one to those already joined. Make 11 chain, join to the 2nd division of the Circle to the right; 4 chain, 3 treble on the centre of the 11 chain, 4 chain, 1 single on the 1st chain stitch, turn on the wrong side.

Work 5 chain, and 1 plain in the 4 chain; then 5 chain, miss 3, 1 plain, in the next 4 chain; 5 chain, 1 long stitch on the division already attached; then 5 chain, 1 long on the next division but one, turn back.

3 chain and 3 treble on the centre of each 5 chain three times; 5 chain, 1 plain on the next division but one of the Circle. Fasten off, and repeat the same between all the Circles.

1st round—Commence on one of the divisions of a circle, work 5 chain and 1 plain on each division, continuing the same on the pattern between the Circles until it is worked all round.

2nd round—3 chain, and in the 5 chain work (3 treble, 4 chain, and 3 treble); then 3 chain, miss 1, and 2 plain in the next 5 chain. Repeat all round.

3rd round—1 plain in the 3 chain, then 3 chain, miss 3, and in the 4 chain work (3 treble, 4 chain and 3 treble), 3 chain, miss 3, 1 plain in the 3 chain; repeat.

Work 6 rounds more the same as the last.

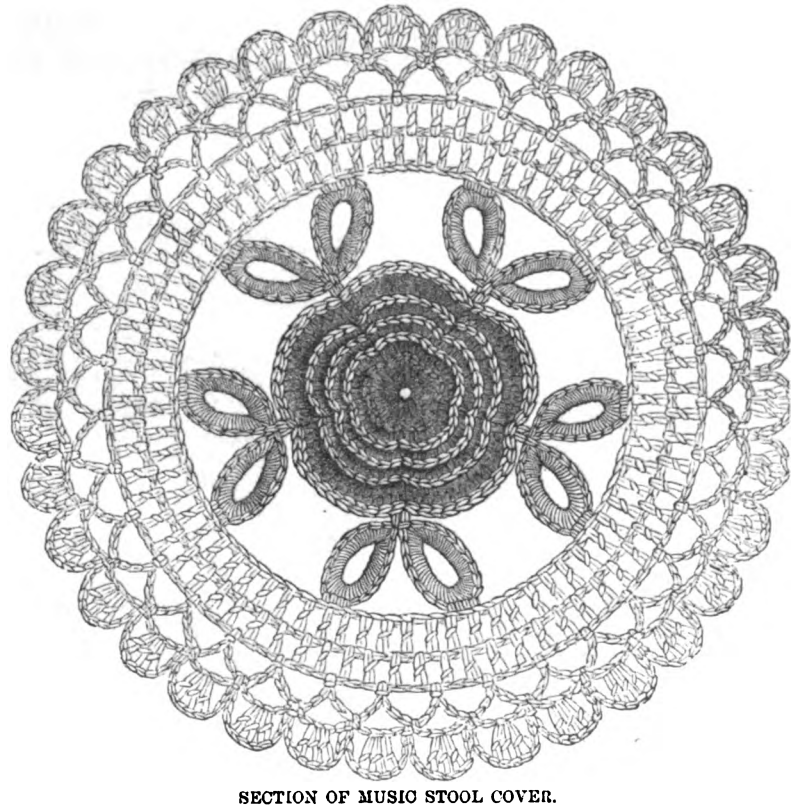
10th round—6 chain, miss 14 and work 1 plain in each 4 chain; repeat all round.

11th round—1 chain, miss 1, 1 treble; repeat.

12th round—All treble stitches.

13th round—1 chain, miss 1, 1 treble; repeat.

Finish with a fringe looped in the last round of crochet as shown in the section.



SECTION OF MUSIC STOOL COVER.

Braiding.—When the pattern is pinned or tacked on the material to be worked, with a needle and thread lightly trace all the lines just enough to carry out the design; then tear off the paper, and braid as usual on the line of thread. The work is done in half the time by this plan, as the paper is so easily taken away from the thread; and the worker proceeds much more comfortably without it under the hand.

To Polish Shells.—Remove all the extraneous matter from the surface of the shell by rubbing it well with emery powder and water, and polish it thoroughly with rottenstone and sweet oil applied on wash-leather. Commence operations by cleansing the shell with a brush and plenty of soap. Muriatic acid is occasionally used, and is applied with a feather; but this requires the greatest care, as it is apt to injure the interior of the shell and destroy its brightness should it chance to touch it. The emery powder may be of two or three degrees of fineness, beginning with the coarsest. The rubbing must be continued for some time, as must also the application of the rottenstone and oil.

Digitized by Google

3. Couvrepied—in Tricot Ecossais.

MATERIALS—for the ground of the squares claret and green wool, with the star pattern on them worked in gold colour filoselle; the dividing pattern in alternate rows of white and black wool. 8 thread Berlin wool or 4 ply fleecy may be used. Tricot needles Nos. 7 and 4 measuring the stem in the circles of the Bell gauge. Walker's rug needles No. 18.

THE SQUARES.

Commence with the claret or green wool and No. 7 needle; make a chain of 29 stitches.

1st row—Miss the last chain stitch, * put the needle into the next chain stitch and bring the wool through in a loop on the needle; keep the two loops on the needle; and repeat from * until there are 29 loops on the needle.

To work Back.—Take the wool on the needle and bring it through two of the loops each time, until only one loop is left. This forms the ordinary *tricot* stitch. In raising the loops the work should be tight, but the working back should be rather loose, which will have the effect of making each stitch square.

2nd row—Miss the edge stitch, put the needle into the next upright stitch, and bring the wool through in a loop; raise all the stitches the same. Work back as before. Repeat as the 2nd row until 27 rows in all are worked.

The Dividing Pattern.—Join on the black wool, and using No. 4 needle, work the 1st row, as section No. 1, thus:

1st row—Keep the loop on the needle, put it into the 1st stitch, and raise loop as usual; put the needle into the next stitch, and raise another loop; then take the wool on the needle, and bring it through the three looops; this forms one stitch. * To form another stitch; keep the loop on the needle, put the needle into the *same* claret stitch as the last black stitch; raise a loop; then raise a loop from each of the two next claret stitches; there will now be 4 black loops: take up the wool and bring it through all of them: see section of 1st row. Repeat from * to the end of the row; then 1 chain and fasten off the wool. These rows should be worked loosely.

2nd row—With the white wool commence in the 1st stitch of the black row; work 2 chain stitches *; put the needle into the same black stitch and bring the wool through; then put the needle into the next black stitch, always taking both edges of the stitch, bring the wool through, when there will be three loops on the needle, take up the wool and bring it through them: see section of the 2nd row. Repeat from * to the end, then 1 chain and fasten off. Work 7 rows more, the same as the 2nd row, using the black and white wool alternately.

To commence the next square, take the green wool and No. 7 needle. Commence in the first stitch of the last row; put the needle into the next stitch, bring the wool through *; then turn the wool round the needle, put it in the next stitch, bring the wool through. Repeat from * to the end (there should be twenty-nine loops and turns in all); then work back as in the first row of the first Square, and finish the Square the same.

Repeat the Dividing Pattern and the Square until the required length is made, then make as many stripes as will form the width, and for the long dividing pattern make a chain the length of the stripes, and repeat the black and white rows.

The Star Pattern on the Squares is to be worked with the gold filoselle in chain stitch, making one stitch on each square of the tricot, and following the pattern given in the engraving.

---

4. Baby's Sock—Knitting.

MATERIALS.—One skein each of white and coloured Andalusian wool; 4 knitting needles, No. 16 Bell gauge, measured in the circle. This will make a middle-sized Sock. For a smaller size use needles No. 18, and for a larger size, needles No. 14 or 15.

The Sock is commenced at the Leg, and worked round, so as to avoid any seams.

With the coloured wool cast on loosely 28 stitches on each of three needles, in all 84 stitches, then make it round by pearling the 1st stitch with the fourth needle.

1st round—All pearl.

2nd round—Knit 5 stitches plain, * then knit 3 together, thus—slip a stitch, knit 2 together, and with the left needle turn the slipped stitch over the two knitted together; then knit 11 plain. Repeat from * 5 times more, but ending with knit 7.

3rd round—All plain.

4th round—Make 1, knit 4, knit 3 together as before, knit 4, make 1, knit 1. Repeat all round.

5th round—All plain.

6th round—As the 4th.

7th round—All plain.

8th round—Knit 4, * knit 3 together, knit 9. Repeat from *, end with knit 5.

9th round—Knit 3, * knit 3 together, knit 7. Repeat from *, ending with knit 4. Join on the white; there will now be 48 stitches on the needle.

10th round—All plain.

11th, 12th, and 13th rounds—All pearl.

At the end of the last round, put the last stitch on the 1st needle, then turn back so as to work off the last needle, which will turn the work on the contrary side to the previous rounds.

† 14th, 15th, and 16th rounds—All pearl.

17th round—Make 1, knit 2, knit 3 together, knit 2, make 1, knit 1, which should always be over the knit 1 in the previous rounds Repeat 5 times more.

18th round—All plain.

Repeat the last 2 rounds twice more; then commence at †, and work these 9 rounds twice more.

41st and 42nd rounds—All pearl.

43rd round—All plain.

44th round—(Make 1, knit 2 together, and knit 1, twice); (make 1 and knit 2, 9 times); (make 1, knit 2 together, and knit 1, 8 times).

45th round—All plain.

46th and 47th rounds—All pearl.

Now commence, the Back of the Leg, which is worked backwards and forwards, in rows, working off two of the needles.

1st row—With the wool at the back of the right needle, slip a stitch, this is to form a firm selvedge; knit 1 (slip 1 and knit 3, 9 times), then slip 1, knit 2; turn back, leaving 16 stitches on the 3rd needle, for the Front of the Sock. Work on the last row for the

2nd row—With the wool at the back of the right needle, slip the 1st stitch; bring the wool in front, pearl 1 (slip 1 and pearl 3, 9 times), then slip 1, pearl 2, turn back.

3rd row—Bring the wool in front of the right needle, slip a stitch, pass the wool to the back, knit 1 (slip 1 and knit 3, 9 times), then slip 1, knit 2.

4th row—As the 2nd. The same stitch is always slipped in these 4 rows.

5th row—With the wool in front, slip 1, pearl 40.

6th row—With the wool in front, slip 1, pass the wool to the back, knit 40.

7th row—(Slip 1 and knit 3, 9 times), slip 1, knit 4.

8th row—With the wool at the back, slip 1; bring it in front (pearl 3, and slip 1, 9 times), then pearl 4.

9th row—With the wool in front, slip 1, pass it back (knit 3 and slip 1 9 times), then knit 4.

10th row—As the 8th.

11th row—As the 5th.

12th row—As the 6th.

Repeat from the 1st row to the end of the 11th, once more.

24th row—Slip 1, (knit 3 and knit 2 together, 8 times).

Then to form the Heel, put all the stitches of the last row on one needle, still leaving the 16 stitches on the other needle. Work on the 24th row for the

25th row—Slip 1, knit 22, turn back, leaving 10 stitches on the other needle.

26th row—Take the needle with the 10 stitches. Work off the 23 stitches thus—slip 1, knit 11, then knit 2 together, and leaving 9 stitches, turn back.

27th row—Take the needle with 9 stitches, slip 1, knit 11, knit 2 together, turn back. Work 18 rows more as the last, always knitting the last stitch and a stitch off those left together; there will now be 13 stitches on the needle.

46th row—Slip 1, knit 4, knit 2 together, knit 4, knit 2 together.

Then to form the Side, raise 12 stitches from the left selvedge of the 24 rows, thus—keep the wool at the back, put the needle into the side of the next stitch, and bring the wool through with the point of the needle. When the 12 stitches are raised, take another needle, knit the 16 stitches which were left for the front; then with the 3rd needle, raise 12 stitches up the right selvedge, and with the same needle knit 6 stitches off the 1st needle; the wool will now be in the centre of the plain rows of the heel; on the 1st needle there will be 18 stitches, on the 2nd needle 16 stitches, and on the 3rd needle 18 stitches; it is now to be worked all round.

1st round—Knit 7, then pearl 39, knit 6.

2nd—As the last.

3rd—Knit 8 (slip 1 and knit 3, 9 times), slip 1, knit 7.

4th, 5th, and 6th—As the last.

7th and 8th—As the 1st.

9th, 10th, 11th, and 12th—Knit 10 (slip 1 and knit 3, 8 times), slip 1, knit 9.

13th and 14th—As the 1st.

15th, 16th, 17th, and 18th—As the 3rd.

19th—As the 1st.

20th—Knit 6, knit 3 together, pearl 35, knit 3 together, knit 5.

21st, 22nd, 23rd, and 24th—Knit 8 (slip 1 and knit 3, 8 times), slip 1, knit 7.

25th—Knit 8, pearl 33, knit 7.

26th—Knit 5, knit 3 together, pearl 33, knit 3 together, knit 4.

27th, 28th, 29th, and 30th—Knit 8 (slip 1 and knit 3, 7 times), slip 1, knit 7.

31st—Knit 7, pearl 31, knit 6.

32nd—Knit 4, knit 3 together, pearl 31, knit 3 together, knit 3.

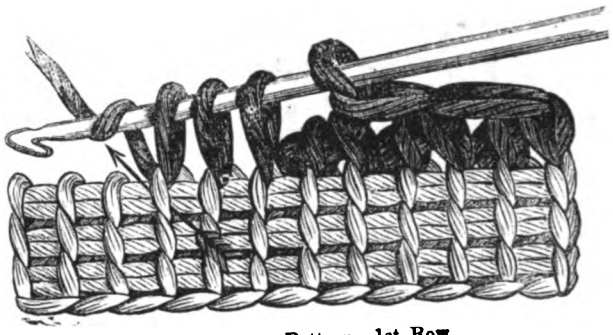
33rd, 34th, 35th, and 36th—Knit 8 (slip 1 and knit 3, 6 times), slip 1, knit 7.

37th—Knit 6, pearl 29, knit 6.

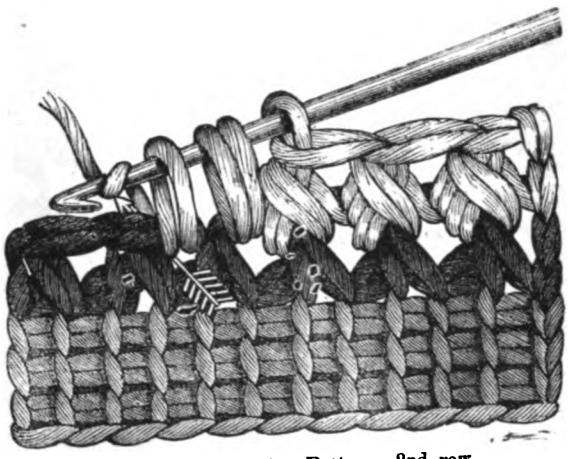
38th—Knit 3, knit 3 together, pearl 29, knit 3 together, knit 2.

39th, 40th, 41st, and 42nd—Knit 8 (slip 1, and knit 3, 5 times), slip 1, knit 7.

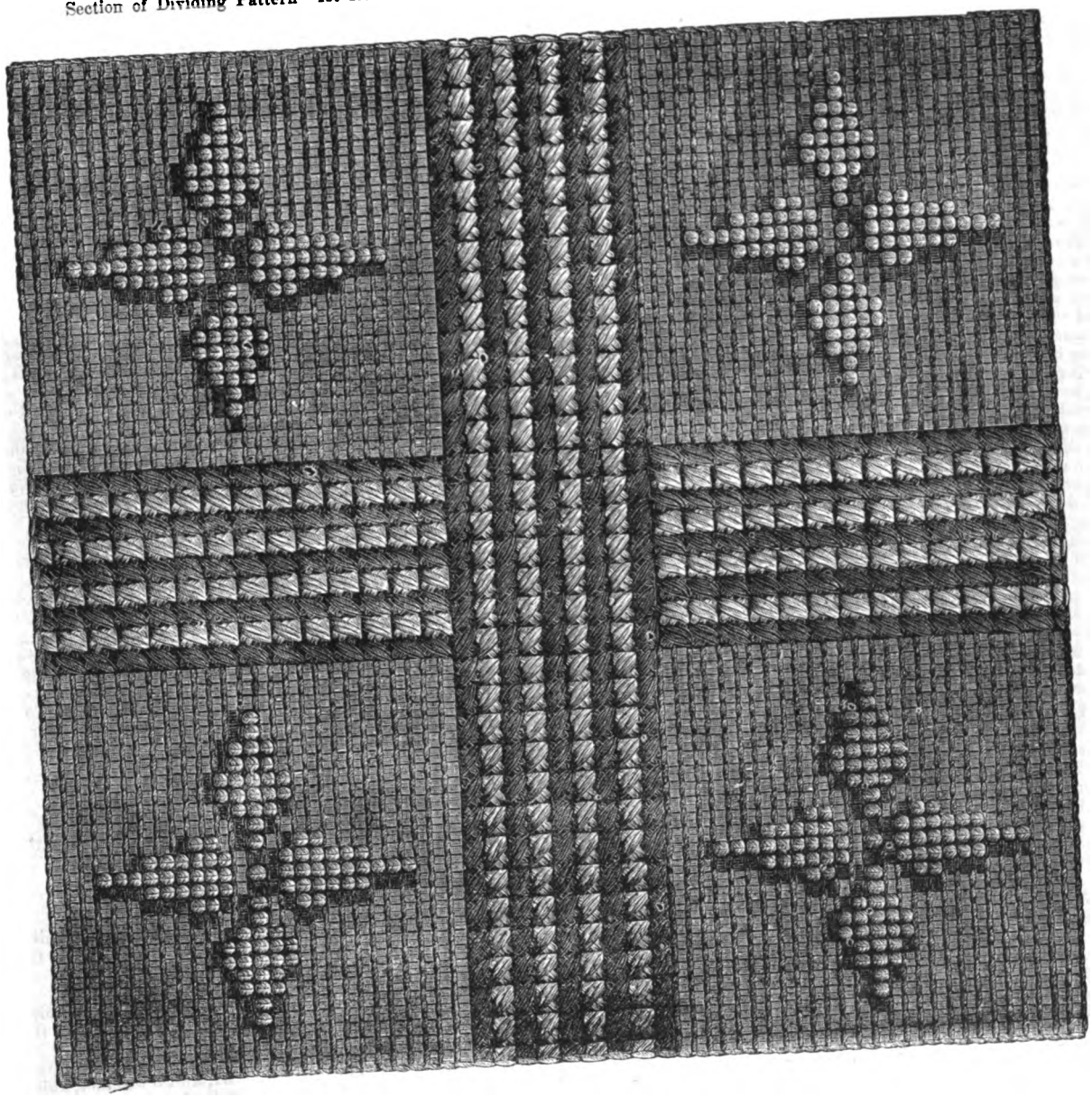
Digitized by Google



Section of Dividing Pattern—1st Row.



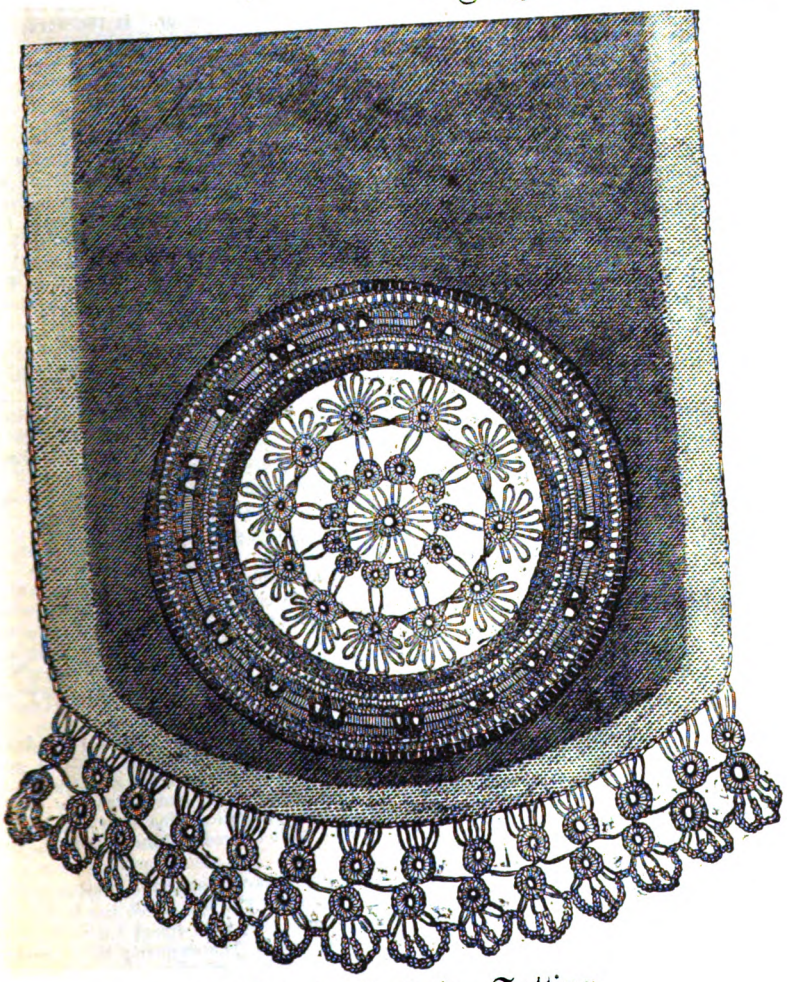
Section of Dividing Pattern—2nd row.



3. Coubrepied—in Tricot Ecossais.

Digitized by Google

4. Baby's Sock—Knitting.



5. Lady's Crabate—Tatting.

6. Neckti—Open Tricot

Digitized by Google

43rd—Knit 3, knit 3 together, pearl 25, knit 3 together, knit 2.

44th—Knit 2, knit 3 together, pearl 23, knit 3 together, knit 1.

45th, 46th, 47th, and 48th—Knit 6 (slip 1 and knit 3, 4 times), slip 1, knit 5.

49th—Knit 3, knit 3 together, pearl 17, knit 3 together, knit 2.

Cast off tightly, and sew the stitches together to form the toe.

The socks should be washed and stretched into shape before drying them, then with the coloured wool and a rug needle, work a stitch of cross stitch on the centre stitch of each check. Run a ribbon in the open row at the ankle, making a rosette of the ribbon, and sew it to the centre.

5. Lady's Cravate—Tatting.

MATERIALS.—Walter Evans and Co.'s Boar's Head Crochet Cotton, No. 16, a small shuttle and tatting pin No. 3, that is, the largest size.

The cravate is composed of a strip of muslin one and a half yards in length; it should be rounded at each end and hemmed. The circle for the tatting medallion is to be cut out and the edge covered with a round of narrow lace insertion.

THE MEDALLION.

The Centre.—Fill the shuttle, and commencing a loop, work a double stitch, then (1 pearl loop and 2 double stitches alternately 11 times): draw quite close, and then join the cotton to the first pearl loop, so that the thread may be in the centre of it.

1st Dot—Commence a loop, work 5 double stitches, and then 1 pearl loop, and 5 double more; draw close, join the cotton to the next pearl of the centre. Repeat until 11 Dots are made. At the end of the round keep the cotton at the back of the 1st Dot, and join to the pearl loop of it.

1st small Dot—Commence a loop, work 2 double stitches, then 1 pearl loop, and 1 double stitch; draw close.

2nd Dot—Commence a loop close to the Rosette, work 1 double, join to the last pearl of the Rosette; then 1 double, 1 pearl, 1 double, draw close, &c.

Commence again at the Rosette and repeat all round.

This finishes the Medallion, which is now to be sewed in the centre of the muslin.

The Rosette.—Commence a loop close to the small Dot, work 1 double, join to the pearl of the small Dot, then 2 double (1 pearl and 2 double alternately 6 times), 1 pearl, 1 double; draw quite close. Join to the pearl loop of the next Dot thus: Put the pin in the loop of the Dot, and draw it through as usual, then pass the pin through the space in the centre of the Rosette, passing it from the back to the front; draw the joining loop through, and, passing the shuttle in it, draw it close.

THE EDGING.

1st Oval—Fill the shuttle, and commencing a loop, work 6 double stitches; then (1 pearl and 2 double stitches alternately 3 times); 4 double more, to make 6 in all; draw close.

Reverse the work after each Oval is made, and repeat until sufficient is worked to edge each end of the cravate.

The Crochet Edge.—Use Walker's Penelope needle, No. 4, and commencing in one of the pearl loops of the first Oval, work 4 chain and 1 treble in the next pearl; then 4 chain and 1 treble in the same pearl; 4 chain and 1 plain in the next pearl; 2 chain and 1 plain in the pearl of the next Oval. Repeat to the end.

6. Necktie in Open Tricot.

MATERIALS—Two skeins of coloured and one of white 8-thread Berlin wool; Walker's tricot needle, No. 4. Commence with the white wool, and make a chain of 8 stitches.

1st row—Use the white wool; keep the loop on the needle, put the needle into the last chain but one, bring the wool through in a loop, when there will be two loops; put the needle into the next chain, bring the wool through for a third loop; take up the wool again and bring it through the last 2 loops. * Then put the needle into the *same* chain stitch as before, bring the wool through, put the needle into the next chain, bring the wool through, take up the wool again and bring it through the last 2 loops, repeat from * three times more; then bring the wool through the last chain. There should now be 7 loops on the needle. Leave the white wool and tie on the coloured wool to the commencement, so as to use it for the next row.

2nd row—Take up the coloured wool and bring it through the last loop *, then take up the wool again and bring it through the last coloured and white loops. Repeat from * until only the coloured loop is on the needle.

3rd row—Coloured wool, put the needle into the space between the 2 upright white loops, bring it through in a loop; * then put the needle into the next space and bring the wool through; take up the wool and bring it through the last 2 coloured loops; put the needle into the *same* space as before, and bring the wool through; repeat from * until there are 7 loops. Leave the coloured wool, and using the white instead, work the same as the 2nd and 3rd rows.

Continue the coloured and white rows alternately for six inches, then about half a yard with the coloured wool, and six inches again of the coloured and white alternately. Finish the ends with a knotted fringe, made in the coloured wool.

7. Bread or Fish Serviette.

A NEW MATERIAL has been introduced for bread, fish, and table *serviettes*. It is called Java cloth, and is somewhat similar to the Panama canvas, which must be well known to our readers, as it has been introduced upwards of two years. Instead of being manufactured in different shades of brown thread, the Java cloth is of white soft cotton, and washes well; *serviettes* of all descriptions will be made of it. Our design represents the fourth part of a bread *serviette*; the ornamental stitches are produced in scarlet French embroidery cotton, and are worked on the hand and not in a frame; the stitches used are cross, button-hole, and long point *lancé*—the last-named will be found among the ornamental stitches, page 25. When the ornamental stitching is completed, the threads of the Java cloth are drawn out at the sides to form the fringe, the button-hole stitches at the edge prevent the fabric from ravelling further than desirable. Although scarlet ingrain cotton is more effective on a white ground than any other colour, blue, black, and orange may be substituted for it, if preferred. Silver fish drainers are now more generally used than white *serviettes*, but still many housekeepers cling to the old fashion of serving boiled fish on a white cloth, believing in the efficacy of the napkin to absorb the water, rather than to allow it to drain through the holes in the silver plate. To those who approve of embroidered *serviettes* of any description, we recommend the Java cloth; it would be highly ornamental decorated after our design for serving roasted chesnuts upon. It is a novelty, and will, we have no doubt, become popular.

8. Fancy Stitches for either Ticking, Embroidery, or Application Work.

THESE eighteen fancy stitches will be found extremely useful for a variety of fancy work and for ornamenting children's frocks. They are so clearly illustrated in our engravings, that little difficulty will be found in carrying them out.

No. 1. *Point lancé* is a very simple and easy stitch to work. The needle must be brought through to the right side of the material about to be ornamented, in the centre of the star, from which the lines diverge, and each line commences and ends in the centre. Care must be taken to work the lines at an equal distance from each other. If the worker has not a correct eye it is the better plan to mark out a circle with a pencil, and then place the rays at equal distances from each other. This ornamental stitch will be found useful for ticking, application, and several other descriptions of fancy work.

No. 2. To produce *Point Russe* the design must first be traced on the fabric about to be ornamented. For this variation of the stitch commence by making a cross in the centre of the design; then continue with the second cross, the lines of which are worked alternately with the outline inclosing it; the small white dots on the engraving indicate the commencement and ending of the separate stitches. It will be found necessary to take an occasional backstitch, as well as to draw the thread through to the back of the work. This stitch looks well either in Pyrenean wool or fine black silk on white cambric frocks. It is also useful for ticking work.

No. 3. *Herring-bone or Feather Stitch* is commenced at the top of the piece of work intended to be ornamented, and is executed with the needle pointed towards the worker. The wool is fastened on the wrong side of the material, and the needle is brought through to the right. The stitches are worked regularly from right to left. When the stitch is made at the left side, the wool is passed under the needle, and held down with the thumb a short distance from the stitch, as indicated in the illustration. When a right hand stitch is to be made, the same process is repeated, only the needle is drawn out in the contrary direction.

No. 4. *Chain Stitch.*—This stitch is illustrated (for the sake of clearness) on a larger scale than it is to be worked. It should have all the effect of a continuous chain. The needle is brought through to the front, and in taking each stitch (as indicated in the engraving) the thread or wool used should be held down with the thumb, and the needle inserted into the hole from whence it was drawn out. Chain stitch looks well in bright coloured wool or silk, on muslin frills which are used for trimming children's frocks. It is useful for ornamenting brown holland pinafores, and a variety of other things.

No. 5. *Stem Stitch.*—This stitch is applicable for stems and tendrils, and other graceful lines, which intermingle with the thick satin stitch used for leaves, flowers, &c., in both white and coloured embroidery. It serves as a variation to the plain line traced with cotton, and afterwards overcast, which is so generally used in *Broderie Anglaise*. The stem stitch has an advantage over these overcast lines, as it is produced more rapidly, besides being more ornamental.

No. 6. *Overcast or Cordonnet.*—This stitch is useful in working either net applications or English embroidery. The line which this is to cover should be first drawn on the material, and then traced out with coarse cotton, and afterwards closely worked over. The engraving shows how the needle is inserted into the material to produce overcast.

No. 7. *Double Feather Stitch* is a button-hole stitch worked at regular and prolonged intervals, two being taken at the right side of the centre line and

Digitized by Google

two at the left side, and so on alternately. It is all surface work, the needle, except for fastening off the thread, never being pulled through to the wrong side of the material. The small figure, No. 1, on the engraving shows the point the needle must next enter, and No. 2 where it is brought out to produce the next stitch. The cotton should be held obliquely under the left thumb when the side stitches are being worked, otherwise they will come too straight to look feathery and graceful.

No. 8. *Point Natte, or Plait Stitch*, is very frequently used in modern embroidery. There is no rule for producing it, as it can be worked either upwards or downwards. Our engraving illustrates the upward mode of working. It is useful for ornamenting children's frocks, as well as flannel petticoats, and is very effective in wool on white muslin.

No. 9. *Picot Stitch.*—In our illustration *four picot* stitches form a star. To make a single picot the needle is brought to the outside of the material at the top, and the cotton held down with the left thumb: insert the needle, taking up a quarter of an inch of the material, pull the needle through, forming a loop as shown in the engraving. Make the loop form, by taking a single stitch to the centre of the star.

Nos. 10 and 11. *French Knots.*—These represent the stitch known as a French knot. The needle must first be brought to the right side of the material, and our illustration (No. 9) shows the manner of laying the thread round the needle. As will be seen, the needle is placed in a slanting direction on the surface of the material about to be decorated, and there held midway down with the left thumb. The thread is passed round the needle from right to left; the thread forms a knot round the needle, which should then be drawn out. No. 10 shows how this knot or twist is fastened down. The needle should be passed to the back of the work almost close to the thread where it was brought out. These knots, to be effective and rich-looking, should be worked full and round, and not drawn too tightly. They are used for filling up leaves, flowers, &c.

No. 12. *Witch Stitch* must be commenced from the bottom instead of the top of the work, that is from the left to the right side. Care must be taken to form the cross stitches at equal distances from each other. For ordinary purposes, when the work is not on a large scale, a quarter of an inch space between every cross-stitch will be required. The stitch can be produced with wool, silk, or cotton, and looks well as an ornamental edge to the strips of coloured gingham, now so fashionable on white piqué dresses.

Nos. 13 and 14. *Point d'Armes.*—These represent the stitch known as *Point d'Armes*. As will be seen, it is worked on the *wrong* side of the material, and is found very useful in arabesques, leaves, and other designs. The outline is first traced with cotton, and the space inclosed by the traced line is filled in with an even cross-stitch, worked somewhat over the outline. The manner of working is shown in engraving No. 13. When all the leaves, &c., are filled in, turn to the right side of the work, and *Point d'Armes* will be seen, as in illustration No. 14.

No. 15. *Cross Stitch.*—This is the ordinary stitch in which Berlin patterns are worked

No 16. *Fancy Tambour Stitch.*—This stitch is particularly useful in application work, and especially in that upon cloth, which is now so much in vogue, and in which the greater the variety of stitches the more beautiful the effect proves.

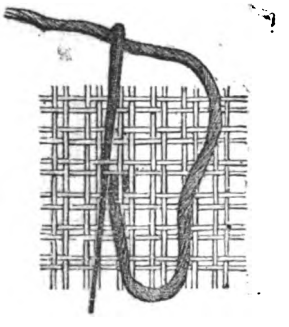
No. 17.—*Point de Poste* is so called from the rapidity with which it can be produced. This stitch, like the preceding one, is used for flowers, leaves, &c. When the needle is inserted into the material in the manner illustrated, the thread is wound six times round it, previously to being drawn through. The thread must not be pulled too tightly if it is desired that this pretty, useful stitch should look full and rich.

No. 18. *Wheat-ear Stitch* is worked in two rows, the one separately from the other. Commence according to illustration by working from right to left hand. When the first row is completed turn the material and work the reverse manner. This stitch looks well, in black purse silk, as an ornamental heading to tucks.

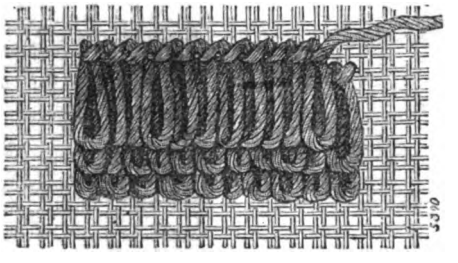
Quilts knitted in small pieces—Three Patterns.—Put on any number of stitches you please, say 49; they must be in *twos* and *fives*. Put on 3 at each end of needle, which must be *always* knitted plain for an edge, although you need not have *an edge*, if you prefer not. Knit the 3 edge plain; knit 2 and purl 5 to end, except the 3 edge plain. In going back, purl 2 and knit 5, keeping the edges. When 9 rows are done, knit 1 row plain and purl 1 row; this will form a raised stripe on the flat side. Then begin again as at first; knit 2 plain and purl 5, and the reverse. You can make the piece any size you wish by adding any number of stitches, in *twos* and *fives*. *Another:*—Put on any number divisible by 10. If you want an edge, put on additional stitches, 2 or 3 each end of needle extra, and always knit them plain. 1st row, *P 1, B 9; 2nd, B 1, P 7, B 2; 3rd, P 3, B 5, P 2; 4th, B 3, P 3, B 4; 5th, P 5, B 1, P 4; 6th, P 4, B 1, P 5; 7th, B 4, P 3, B 3; 8th, P 2, B 5, P 3; 9th, B 2, P 7, B 1; 10th, B 9, P 1. Begin again. *Another, Checked or Matted:*—Put on any number divisible by 6; knit them off plain. 1st row, B 3, P 3; 2nd and 3rd, repeat; 4th, P 3, B 3; 5th and 6th, repeat. Begin from 1st again. *Explanation of terms:*—P means a plain stitch; B a purl or seam stitch.

Plush-Stitch for Raised Canvas Work.

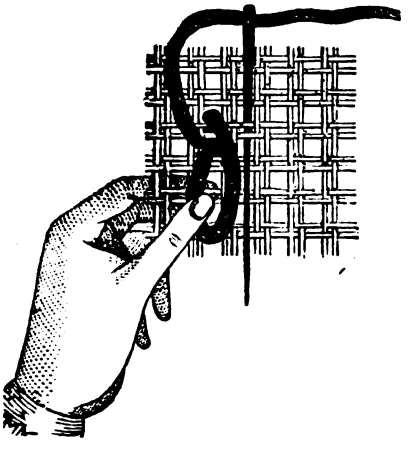
As practical instructions for working the raised wool embroidery are likely to be useful to our readers, we have had the process drawn and engraved very clearly, so as to afford every facility to the learner. This style of work is again coming into fashion, as it is found extremely effective for copying flowers and animals. Engraving No. 2 illustrates the stitch when completed, and before it is cut. The canvas used may be either that known as silk, when no grounding will be required, or, what is more general, black railway canvas. Engraving No. 1 illustrates the commencement of the stitch; the needle is brought to the front of the canvas, two threads of which are taken up and the wool pulled through; but before taking a second stitch (which is a simple cross one) the loop is held down



No. 1.



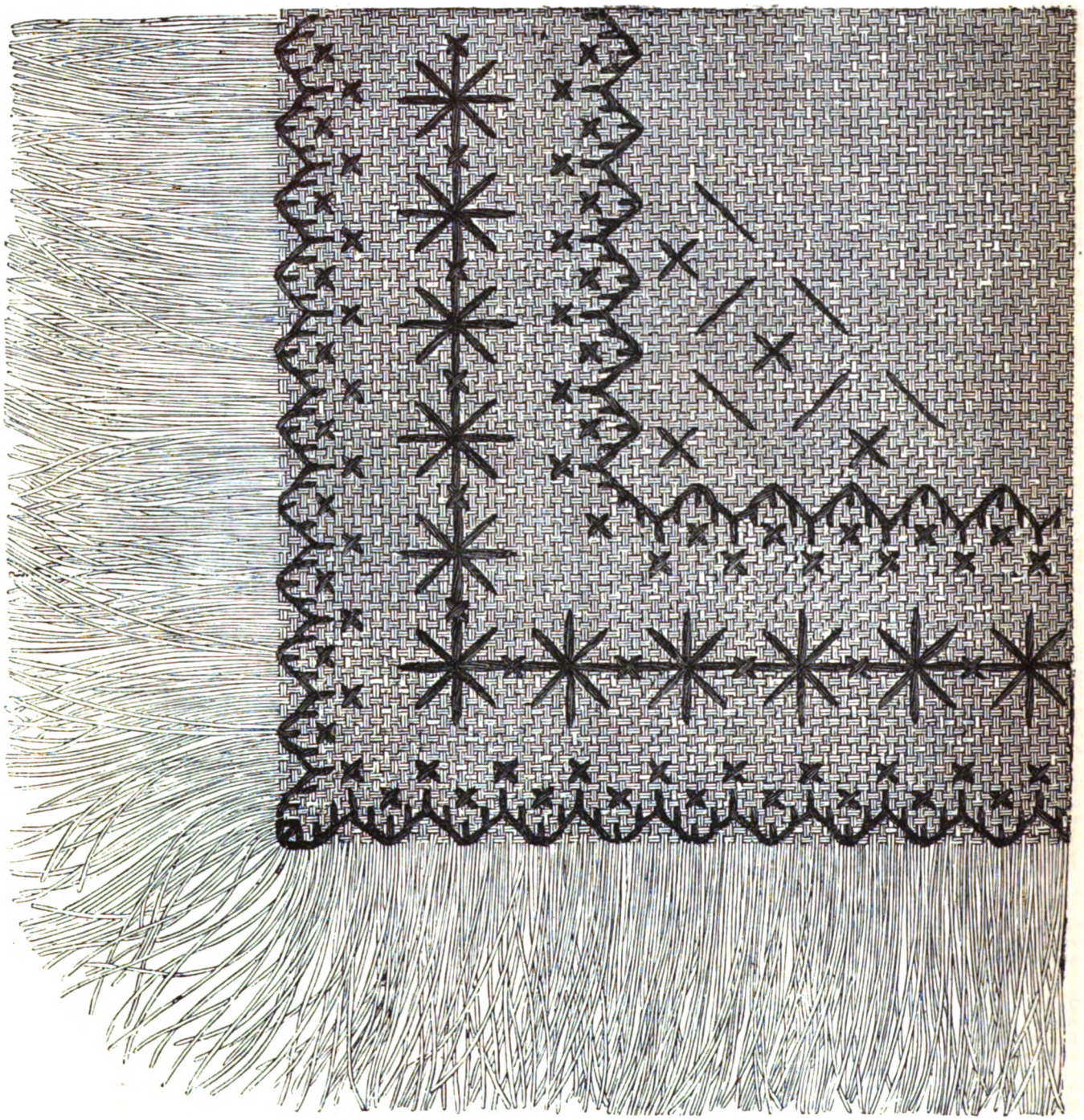
No. 2.



No. 3.

with the left thumb (see No. 3). One row must be entirely completed before another one is commenced; and the pattern must be commenced at the bottom instead of the top, otherwise the loops interfere with the progress of the work. As several shades of wool are required in a single row if flowers or animals are represented, it facilitates the working to have different needles all ready threaded with the shades required. Great care is necessary in shearing the work, so as to give it a plush-like effect. The lowest loops are cut first, the wood is combed, and then sheared closely. Few amateur workers can manage this last process so as to give the darkest shades the greatest depth of effect, and as several pairs of scissors are required, we would advise the design, when completed, to be handed over to a professional who thoroughly understands the art.

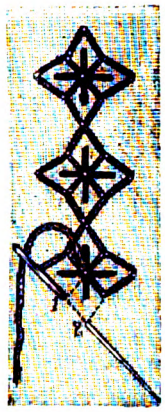
Digitized by Google



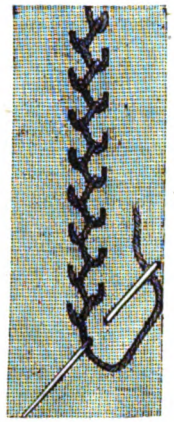
7. Bread or Fish Serviette.

Digitized by Google

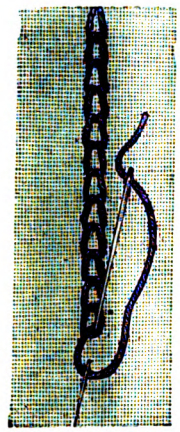
1. Point Lancé.



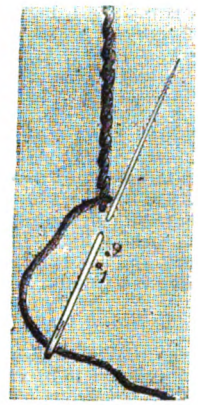
2. Point Russe.



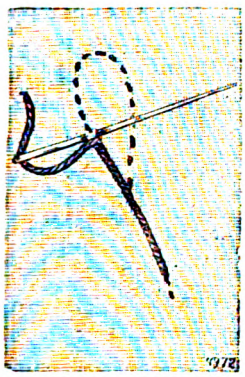
3. Herring Bone or Feather Stitch.



4. Chain Stitch.

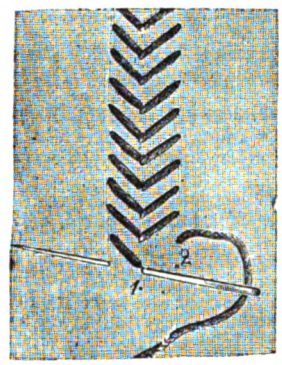


5. Stem Stitch.

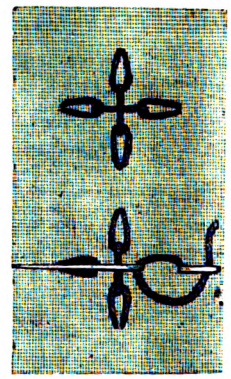


6. Overcast or Cordonnet Stitch.

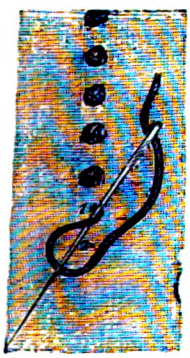
7. Double Feather Stitch.



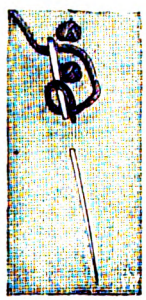
8. Point Natte.



9. Picot Stitch.



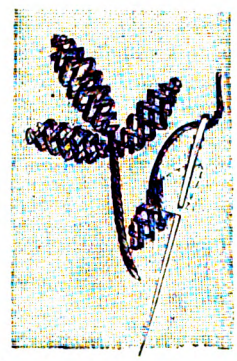
10 and 11. French Knots.
(First detail.)



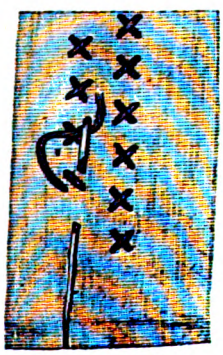
(Second detail.)

12. Witch Stitch.

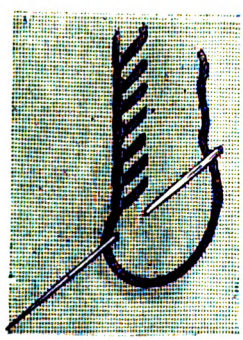
13 and 14. Point d'Armes.
(Front view.)



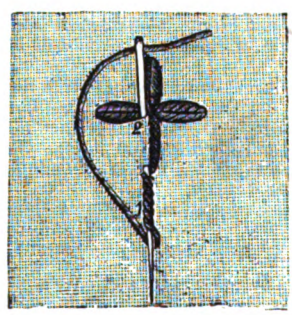
(Back view.)



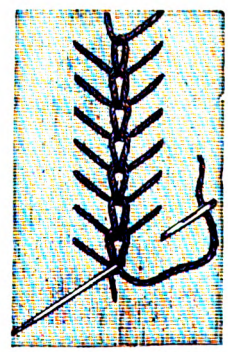
15. Cross Stitch.



16. Fancy Tambour Stitch.



17. Point de Poste.



18. Wheat-ear Stitch.

8. Fancy Stitches for either Ticking, Embroidery, or Application Work.

Digitized by Google

9. Knitted Edging.

First row—Slip 1, knit 2, make 1 (by throwing the cotton over the needle), knit 2 together, knit 2, make 1, knit 1, make 1, knit 2.

2nd row—Slip 1, knit 4, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 2 together, knit 2.

3rd row—Slip 1, knit 2, make 1, knit two together, make 1, knit 3, make 1, knit 2.

4th row—Slip 1, knit 7, make 1, knit 2 together, knit 2.

5th row—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 3.

6th row—Slip 1, knit 1, pull the slipped stitch over the knitted one, knit another, and pull the first of these over the second, thus casting off 2 stitches, knit 5, make 1, knit 2 together, knit 2.

Count and see that you have 10 stitches on your needle before recommencing the pattern.

10. Diamond Edging.

Knitted edging suitable for trimming the top of a child's frock: Black velvet or braid to be run through the holes in the diamonds, to draw it prettily to the figure. This pattern, knitted in coarse cotton, is suitable for trimming an Antimacassar. Needles, No. 18 (see Chambers's Registered Bell gauge); Evans's crochet cotton, No. 22.

Cast on 11 stitches.

1st row—Slip 1, knit 2, make 1, knit 2 together, knit 3, make 1, knit 1, make 1, knit 2.

2nd row—Slip 1, knit 4, knit 2 together, knit 2, make 1, knit 2 together, knit 2.

3rd row—Slip 1, knit 2, make 1, knit 2 together, knit 2, make 1, knit 3, make 1, knit 2.

4th row—Slip 1, knit 6, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 2 together, knit 2.

5th row—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2.

6th row—Slip 1, knit 9, make 1, knit 2 together, knit 2.

7th row—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 3.

8th row—Slip 1, knit 9, make 1, knit 2 together, knit 2.

9th row—Slip 1, knit 2, make 1, knit 2 together, knit 2, make 1, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 4.

10th row—Slip 1, knit 1, pull the slipped stitch over the knitted one, knit another stitch and pull the first of these over the second; then knit a third and pull the second over the third, thus casting off 3 loops; knit 6, make 1, knit 2 together, knit 2. Count and see you have 11 loops left on your needle before recommencing the pattern.

11. Borders—Russian Embroidery.

These borders are intended for ornamenting Garibaldi bodices, &c. They are to be worked in either wool or silk, on strips of any material which is a contrast in colour to that which composes the bodice. These strips or bands are used on the shoulder seams and round the throat, also as cuffs and epaulettes to the sleeves; three of them are arranged in straight lines down the front of the bodice and three down the back. If the bodice is made of black silk, then the bands are black worked with white filoselle; if the bodice is blue cashmere the bands are white cashmere worked with blue Pyrenean wool. Ingrain French embroidery cotton (La Croix, No. 14) may be used on white cambric bands. These borders would look well in red wool on white cambric for trimming children's frocks.

12. Crochet Insertion.

Materials.—Walter Evans and Co.'s Boar's Head cotton, No. 18; Walker's Uncotopic Penelope needle, No. 4.

The First Side.

1st Circle.—Make 13 chain, turn, miss the last 8 chain, and work 1 single in the 9th stitch so as to form a round loop, and leaving 4 chain turn so as to cross it, and in the round loop work 8 plain, which should cover half of the foundation round them for

The Oval.—Make 10 chain, miss the last 4 chain and work 1 plain in the 5th stitch, leaving 5 chain; this forms the 1st Dot; and for the 2nd Dot make 5 chain and work 1 plain in the 1st stitch of these 5 chain; then for the 3rd Dot, make 5 chain and 1 plain in the 1st stitch; and for the 4th Dot, 5 chain and 1 plain in the 1st stitch; then to join the Dots work 1 single in the last stitch of the 5 chain left before the 1st Dot.

Repeat the Circle and Oval until the length required is made, ending with the 8 plain in the Circle.

The Second Side.

To finish the Circle work 8 plain more in the same round loop, then on the next stitch of the 4 chain left between the Circle and Dots work 1 single, and for the

1st Dot—Make 9 chain, and missing the last 4 chain, work 1 plain, leaving 4 chain; and for the 2nd, 3rd, and 4th Dots make (5 chain and work a plain stitch in the 1st stitch of the 5 chain 3 times); then to join the Dots work 1 single on the last stitch of the 4 chain left before the 1st Dot; then make 3 chain and work 1 single on the 1st chain stitch before the next circle; repeat from the commencement of the second side.

The Heading.—1st row—Commence on the centre of the 8 plain of the 1st Circle, and work 1 long stitch, then 5 chain and 1 plain between the 2nd and 3rd Dots; 5 chain and 1 long on the centre of the next Circle. Repeat to the end. Fasten off.

2nd row—Commence on the 1st stitch of the last row, make 2 chain, miss 2, and 1 treble. Repeat to the end.

Work the heading on the other side to correspond.

13. Crochet Border.

Materials.—For trimming petticoats, drawers, &c., use Walter Evans and Co.'s Boar's Head crochet cotton, No. 16; Walker's Uncotopic Penelope needle, No. 4; for a coarser size, use cotton No. 12; needle, No. 3.

The Centre.—Commence by making a foundation chain of about a third longer than the edging is to be when finished. At the end turn, and, missing the last chain, work 4 plain in the 4 following stitches, of the chain *; then make 9 chain, and missing 9 stitches of the foundation chain, work 4 plain along it. Repeat from * to the end and fasten off.

1st row—Commence in the 2nd stitch of the first 9 chain, and work 3 plain in the 3 following stitches of the 9 chain; then * 1 chain, miss 4, and in the second stitch of the 4 plain in the centre, work 2 long stitches, both in the 1 stitch; then 3 chain, and in the next stitch of the 4 plain work 2 long stitches; then 1 chain, and missing 4 stitches, work 3 plain on the 3 centre stitches of the next 9 chain; repeat from * to the end; then work this row on the other side of the centre so as to correspond with the 1st row.

2nd row—Work on the 1st row 2 chain, miss 2, and 1 treble; repeating to the end.

The Edge.—1st row—Work on the 1st row, on the other side, and commencing at the 3 plain, work 7 plain, * then 5 chain, miss 1, and 11 plain, repeat from * to the end.

2nd row—Commence at the 1st stitch of the last row, and work 3 treble over the 3 plain; then 4 chain, miss 6, 2 treble in the centre stitch of the 5 chain, then 4 chain, miss 6, 3 treble over the 3 plain of the last row. Repeat.

3rd row—3 chain and 3 plain alternately to the end.

14. Crochet Edging or Trimming.

Materials.—Walter Evans and Co.'s Boar's Head crochet cotton, No. 16, and Walker's Uncotopic needle, No. 3½. For Antimacassars, &c., cotton No. 10, and needle No. 3.

The Insertion.—Commence with a chain of twenty-four stitches.

1st row—Miss the last 6 chain, and work 1 treble in the 7th stitch of the foundation; then 4 chain, 1 treble in the next stitch of the foundation, 5 chain, miss 3, 1 treble; then (4 chain and 1 treble in the next stitches of the foundation, 4 times); 2 chain, miss 3, 1 treble, 4 chain, 1 treble, 2 chain, miss 2, 1 treble, turn back. This row being for the foundation is not repeated.

2nd row—6 chain, miss 4, 1 treble in the last 4 chain; then 4 chain and 1 treble in the same 4 chain as before; 5 chain, miss 19, and work 1 treble in the 4th loop of chain of last row; then (4 chain and 1 treble in the same loop of chain as before, 4 times); 2 chain, miss 7, 1 treble in the next 4 chain; 4 chain and 1 treble in the same 4 chain as before; 2 chain, miss 2, 1 treble in the 2nd stitch of the 6 chain at the side; turn back. Repeat this 2nd row until sufficient length of the insertion is made.

The Heading.—Work a row of treble stitches along one side of the selvedge.

The Scallops.—1st row—Commence in the 1st loop of chain which forms the selvedge of the insertion, work 4 chain and 1 plain in each of the next 5 loops; * then make 30 chain, and down this chain miss the last 5 stitches, and work 1 treble, then (1 chain, miss 1, and 1 treble, 12 times); and in the next loop of the insertion work 1 plain; then (4 chain and 1 plain in the next 9 loops). Repeat from * to the end. Fasten off.

2nd row—Commence in the 1st loop of the last row; work 8 chain, 1 plain in the next loop; * then (4 chain and 1 plain twice in the same loop as before); 6 chain, miss 6, 1 plain in the next loop but one (4 chain and 1 plain twice in the same loop as before); then missing the next 6 stitches, work 24 treble up the treble and chain stitches of the 1st row; to turn the end, work (2 treble both in one stitch, 7 times); then 24 treble, 1 plain in the next loop of the insertion; and in the next loop, 4 chain and 1 plain twice; 6 chain, miss 6, 1 plain in the next loop but one; 4 chain and 1 plain twice in the same loop; 8 chain, miss 6, 1 plain in the next loop but one. Repeat from * to the end. Fasten off.

3rd row—Commence in the 8 chain of the last row, and in it work 1 treble, 4 chain, and 1 treble; then 2 chain, and in the 6 chain work 2 treble, 4 chain, and 2 treble more; * then 3 chain, and in the 6th stitch of the 24 treble work 2 treble; 4 chain, and 2 treble more in the same stitch as the last. Repeat from * 8 times more, that is, all round the treble stitches. When finished, work 3 chain, and in the next 6 chain work 2 treble, 4 chain, and 2 treble; then 2 chain. Repeat from the commencement of the row. Fasten off.

4th row—Commence in the 4 chain of the last row, and work in it 1 plain, 4 chain, and 1 plain; * then 5 chain, miss 7, 1 plain in the 4 chain between the treble stitches; 4 chain, 1 plain in the same 4 chain as before. Repeat from * to the end. Fasten off.

5th row—Commence in the 4 chain of last row, and work in it (3 chain and 1 treble, 3 times), 4 chain, miss 18, 1 plain in the next 4 chain but one; then 4 chain, miss 7, and in the next 4 chain work 1 treble; then

Digitized by Google

3 chain and 1 treble 3 times in the same 4 chain as before: 5 chain, miss 7, 1 plain in the next 4 chain; 5 chain, miss 7, 1 treble in the next 4 chain; then 3 chain and 1 treble 3 times in the same 4 chain; 6 chain, miss 7, and in the centre 4 chain work 1 treble; then 3 chain and 1 treble 5 times. Work the other side to correspond, and repeat.

6th row—Commence in the 2nd plain stitch of the last row; work 4 chain, and in the next 3 chain between the treble stitches work 1 plain; then 4 chain and 1 plain 3 times in each of the loops of 3 chain round the point of the Scallop; when the three centre patterns are finished, work 1 plain on the next plain stitch, then 4 chain, and between the next treble stitches work 3 loops as before; then to attach the Scallops together work a treble stitch in the corresponding loop of the 2nd Scallop, and repeat the pattern.

Square Nets and Netting.

Instructions for making square-meshed, square and oblong nets, as foundation for Cluny lace and other purposes, will doubtless be useful to our readers. As the mode of making these nets is not generally known, we have much pleasure in inserting the following description of the process.

We may premise that we shall always term the stick on which the netting is made *a spool*, and not a mesh—which name is only properly applied to the opening between the threads of the net; in so doing, we shall escape from such absurdities as the following, taken from one of the best authors on netting:—"The method of netting *without a mesh*, is by passing the needle *through the mesh*," &c.

By the term loop, we mean to signify the loop formed around the spool, as each knot is made in succession, the last row netted always consisting of a series of loops.

Square-meshed nets, as shown at Fig. 1, are made by commencing at one angle or corner, and netting diagonally across the square to the opposite

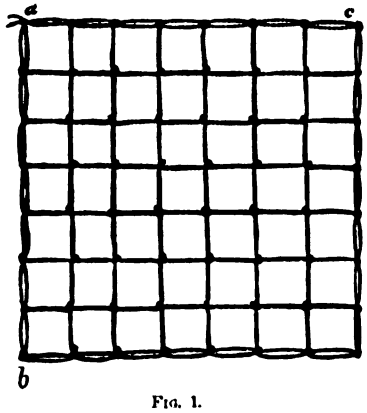


Fig. 1.

corner. In beginning a square-meshed net, one loop is first netted on to the cord which is used as a foundation; the spool is then withdrawn, and two loops are netted into the one first made. The last of these two should always be made with what is known as the fisherman's knot, as if made in the ordinary manner a lopside knot is the result. The mode of making the fisherman's knot is described below. The spool is again withdrawn from these two, and a new row commenced; this will consist of three loops, two being formed by taking up the last loop of the previous row twice. The netting is to be continued in the same manner, the last loop of every row being taken up twice. By this means a half-square of netting will be formed, of which the last row is the diagonal, and the two sides—*a c* and *a b*—form the selvedges on each side of the half-square. When the sides of the square are of the required length, a single row should be netted without the extra loop at the end; and then, to form the remaining half of the square, the rows should be continued, but with this difference, that the last two loops in every row should be taken up with the needle at once; thus the width of the netting will be gradually diminished to one mesh, and when the net is stretched out it will be found a complete square formed of square meshes, as shown at Fig. 1.

In order to make the angle neater, the spool should be withdrawn before the last knot is tightened, so that the last loop is made to come into the angle; and the first knot should be untied, and the loop also drawn up tight, so as to render the net correct in shape.

The netting of an oblong net, such as shown in Fig. 2, is a rather more complicated matter. This is commenced with a half-square, as before, the length of either side determining the width of the net. This done, at the end of the next row the last two loops are to be taken up at once; but on returning to the end of the succeeding row, two loops are to be netted into one, as before, and this alternation is to be continued. At the end of *every other row two loops are to be taken up at once*, and at the end of *the alternate rows two loops are to be netted into one*. The side at which the latter is done—*c d*—will be the long side of the oblong, and when this is of the required length, two loops are taken up at *each end of each row*; and the net diminished to the point *e*.

In making an oblong great care must be taken always to diminish or increase at the proper sides of the net, otherwise a confused mass of useless netting will be the result. This is easily avoided if a few threads of coloured string or a riband is tied at the angle *b*, to show which side should be diminished by taking up two loops in one.

The mode of netting the fisherman's knot, alluded to above, is as follows: Let the spool and netting be held in the usual manner. Then, to make a new loop, bring the needle backward over the spool; then carry it forward under the spool, *but without catching the string on any finger*. Pass the needle upwards through the loop that is to be taken up, and pull it close up to the spool, seizing the twine passing through the loop with the forefinger and thumb of the left hand. The loose twine should be allowed to fall over to the left, and down in front over the netting; and the needle should then be passed upward between the loop that is being taken up and the last one secured. On tightening the loose twine, the knot is completed.

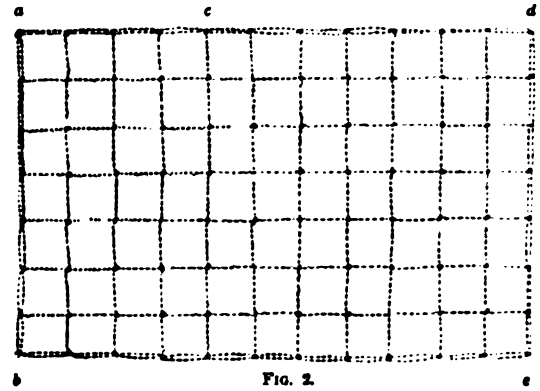


Fig. 2.

This mode of netting is shown in the engraving (Fig. 3), where the twine may be traced from the last-formed knot, round the spool, through the loop, then to the left, where it is secured by the thumb; the loose twine is shown lying over the netting, and the point of the needle is just inserted behind the loop that is being taken up. To finish the knot, the needle must be pulled through, and the string drawn tight.

A very slight examination will show that the knot made by this method is precisely the same as that resulting from the common mode of proceeding.

We have purposely made this description as minute as possible, so that, doubtless, it appears complicated; but in reality the stitch is much more simple then the one ordinarily used, and can be made with very much greater rapidity. It necessarily follows that anyone used to the old mode will find this new plan awkward at first, and will fail to net as neatly as

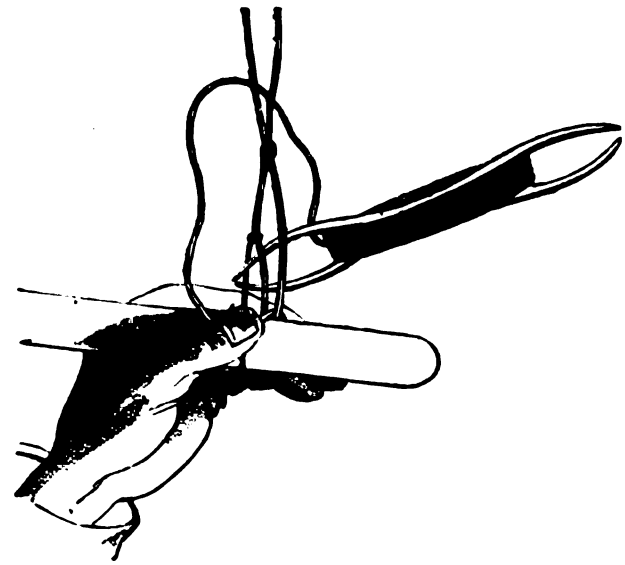


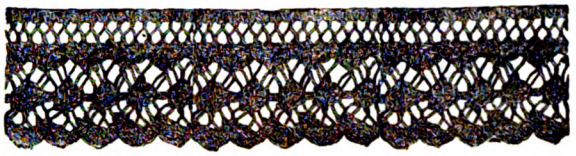
Fig. 3.

before; but the strangeness is soon overcome, and great rapidity speedily obtained. With stout cord the advantage is very great; there is no sawing required to tighten the knot, consequently no fraying either of the twine or the fingers.

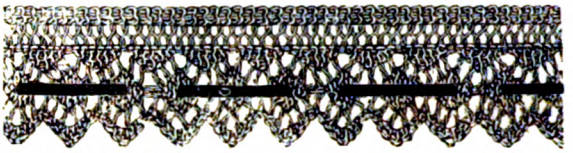
Another immense advantage possessed by this knot is, that it can be made, using one, two, or three fingers instead of the spool, and with a short end of the string without a needle; so that in mending nets it is really invaluable.

Two points, however, we have omitted to mention: the method is not adapted to very small netting, and therefore it will not suit all varieties of ladies' work; and it is always necessary that the spool should be larger than the needle, otherwise the latter sticks in passing between the loops. Again there are certain stitches that cannot be made in this manner, such as the first row or foundation of a net.

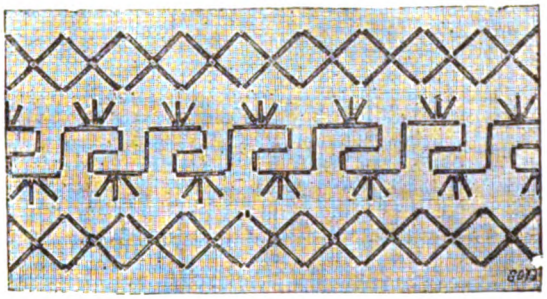
Digitized by Google



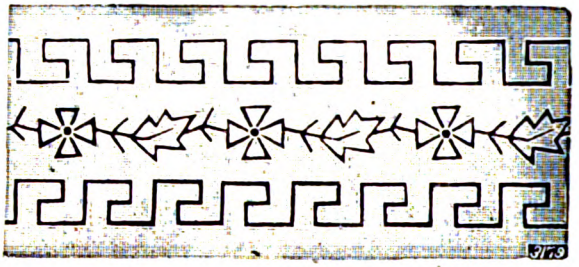
9. Knitted Edging.



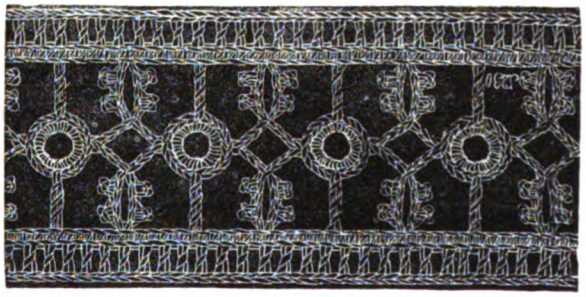
10. Diamond Edging.



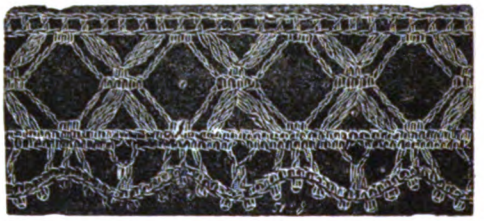
11. Border—Russian Embroidery.



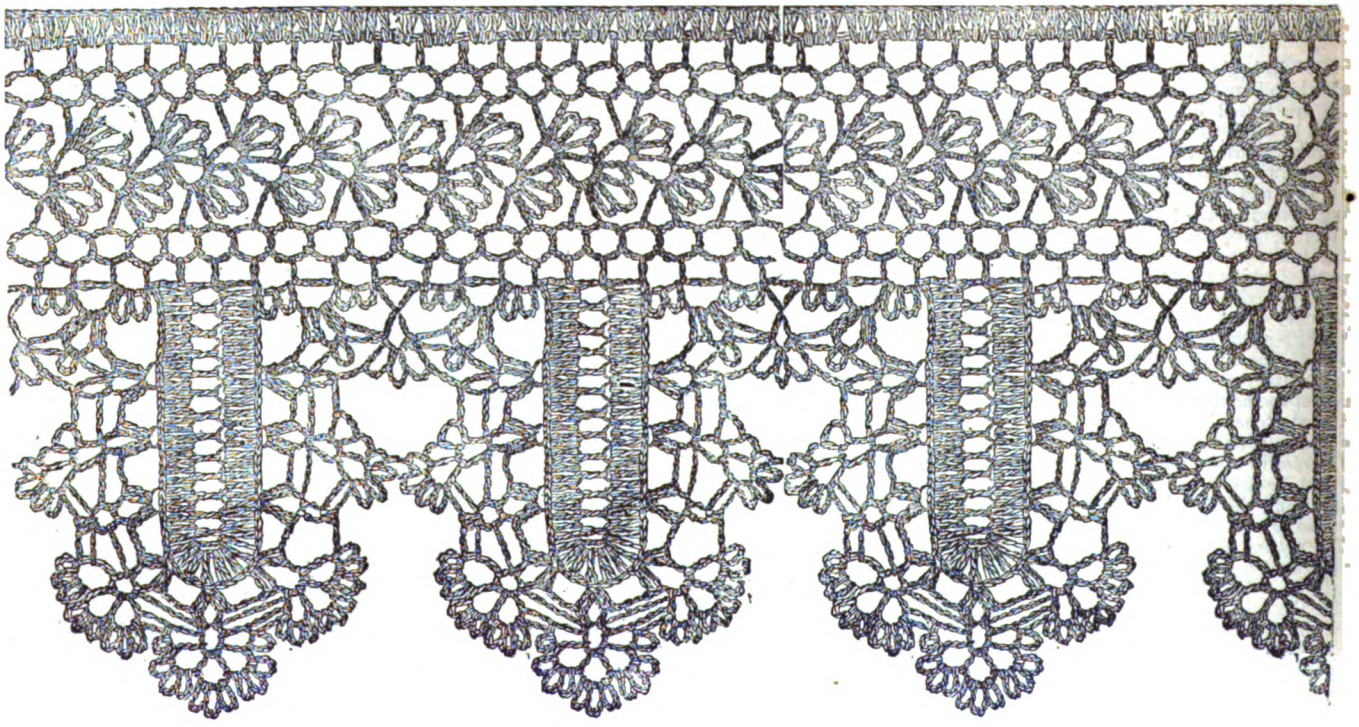
11. Border—Russian Embroidery.



12. Crochet Insertion.

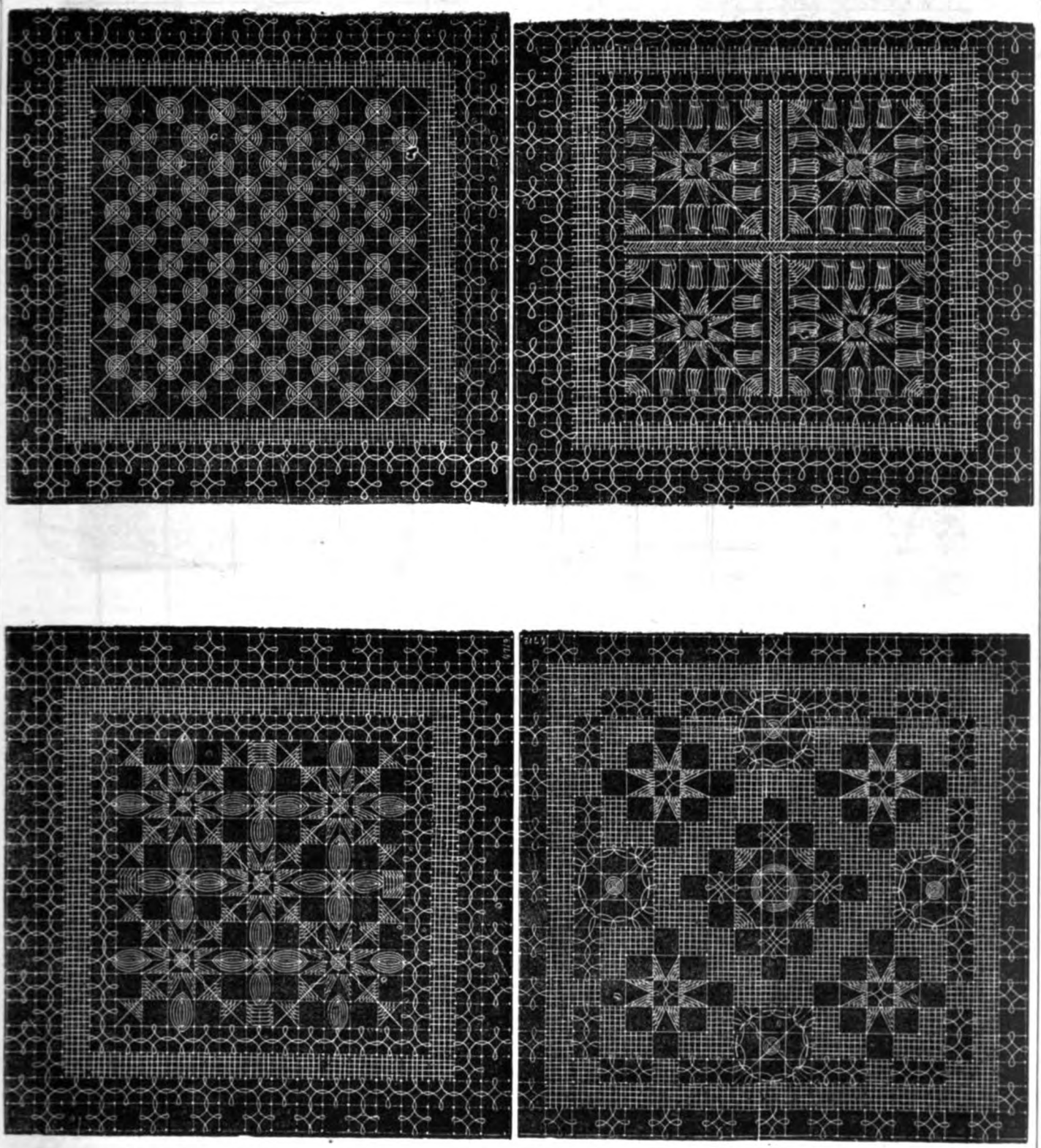


13. Crochet Border.



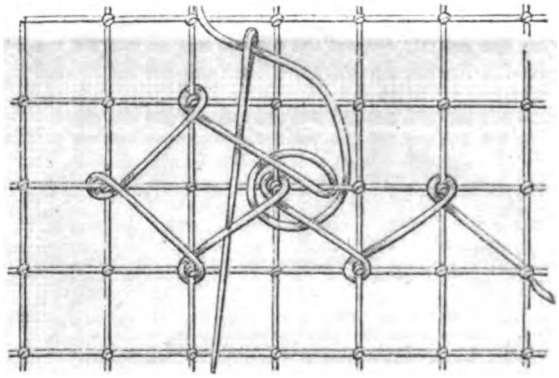
14. Crochet Edging or Trimming.

Digitized by Google

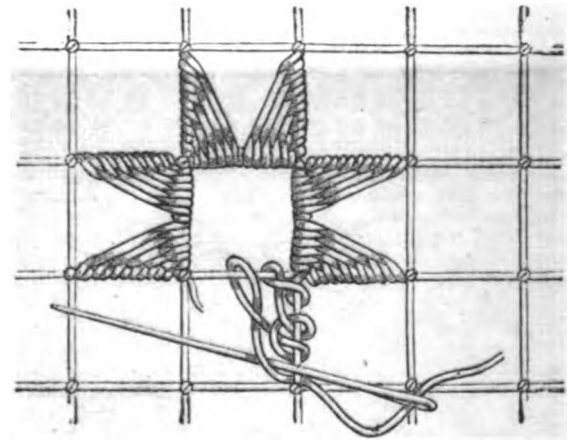


15. Squares of Guipure d'Art, for Antimacassars, D'Oyleys, &c.

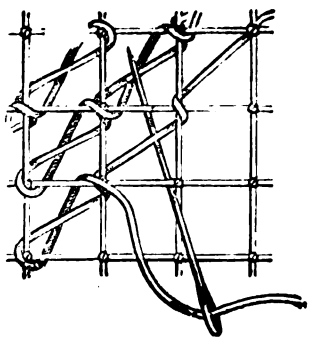
Digitized by Google



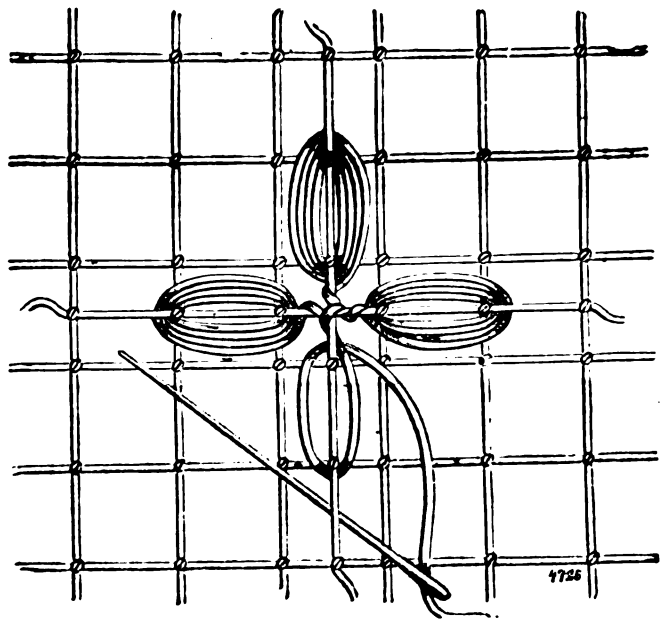
Spider Stitch.



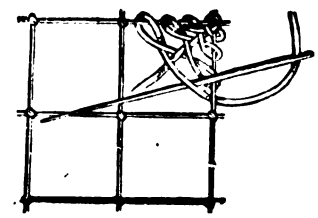
Point de Cone.



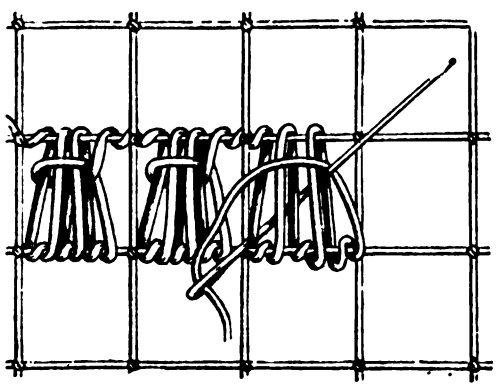
Point de Treillage.



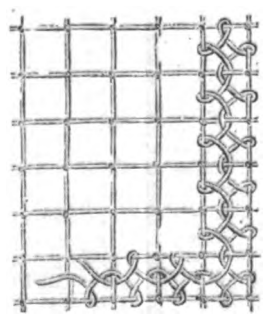
Spider Stitch.



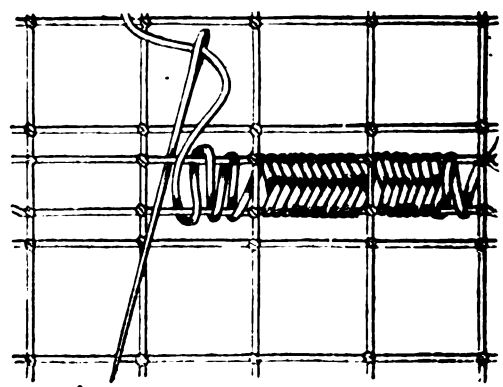
Point de Reprise.



Points de Gerbe.



Point d'Esprit.



Points de Reprise.

Ornamental Stitches for Guipure d'Art.

Digitized by Google

15. Guipure d'Art Squares.

Guipure d'Art is now one of the popular employments of ladies who employ their leisure hours in fancy work, and it can be adapted to many useful articles of furniture. It is easy to accomplish, and is fascinating work, as every stitch tells. After the foundation is netted, it should be stretched tightly on a small wire frame bound with ribbon, which is convenient to hold. Some workers recommend the Flemish thread for producing it. There are eight numbers of this thread used in guipure d'art—viz., 24, 42, 48, 60, 70, 84, 96, and 120. The first, third, fourth, and sixth of these numbers are generally employed for the purpose. Long and square frames for embroidering the netted foundation are to be procured, as well as tasteful boxes for holding this now favourite work.

For the four accompanying designs the materials required are: Walter Evans and Co.'s Mecklenburgh linen thread, Nos. 4 and 10, a steel netting needle, and meshes No. 12 and 8 bell-gauge; also Walker's elliptic needles No. 6, and a small wire frame about four inches square.

The Netted Squares.

Fill the needle with No. 6 thread, and using No. 8 mesh, commence on a piece of thread for the foundation. Net one stitch, turn back and net two stitches, both in the first stitch; turn back, net one stitch plain, then net two stitches in the last stitch. Continue working backwards and forwards, and netting two stitches in the last stitch of each row, until it is increased to twenty stitches; after which, net one row quite plain, then to decrease the square, net two stitches together at the end of each row, until it is decreased to two stitches, then net them together without the mesh, so as to make a small stitch; this finishes one square, and eight more will be required. The squares should now be washed, stiffened, and pinned out. When dry, sew one of them in the frame, and embroider the pattern on the netting with No. 10 thread and No. 6 needle. All the ornamental stitches used in darning these squares will be found illustrated on an enlarged scale, with the needle placed in working position, so as to obviate the necessity for any further written directions.

16. Description of Fancy Berlin Stitches.

These designs will be found useful for slippers, sofa cushions, ottomans, chairs, and a variety of other purposes.

No. 1 is the ordinary cross stitch, worked on Penelope canvas; the dividing lines are in black wool. The darker stripes have a green ground with crimson squares on it, the light stripes have a white ground with green squares. The squares are further enlivened with a single cross on each stitch in gold coloured silk. This pattern is easy to work, as but little counting is required.

No. 2.—This pretty stitch is very quickly worked, and for sofa cushions, as a means of using up odd skeins of wool, it will be found invaluable. It is worked on coarse Penelope canvas. A row of double cross stitch, known as either Leviathan or Smyrna stitch, commences the pattern. This row is followed by two lines of narrow black silk *soutache* or braid, which are held with the thumb while being sewn over with two lines of witch stitch in white purse silk. The two lines of braid are followed by a row of wool in double cross-stitch, each line being of a different colour; the bright shades of scarlet, blue, green, and mauve producing the best effect. Care must be taken to select braid of the correct width, two rows of which will be equal to the single row of wool.

No. 3 is worked in two colours, with four shades of each colour. Contrasts are the most effective—such as violet and green, blue and orange, &c. Our illustration is worked in pink and grey white standing for the lightest shade of grey. Commence with the darkest shade, and work over eight threads of canvas. For each succeeding colour commence two threads further off. Common, and not Penelope, canvas is the material on which this stitch should be worked.

No. 4 is a variation on the ordinary leviathan stitch, and is produced thus: instead of the usual eight stitches taken over four threads in a vertical and horizontal direction, our engraving represents the same only taken over three stitches. The first stitch is taken over two threads straight across the canvas, the second over four threads across, and the third and last over two threads. The thin crosses are over the larger ones, produced in gold cordonnet.

No. 5.—The variety of stitches in this design renders the work, when completed, highly effective. What is called the herring-bone stitch on canvas is clearly illustrated in our engraving, by the needle being placed in holes of the canvas as it is worked; the alternate rows are cross-stitch. The design commences thus: A row of herring-bone stitch in green filoselle, and a row of cross-stitch in black wool; then follow in the same succession alternate lines of green herring-bone and black cross-stitch, the former varied, as indicated in our design, with lines of dark violet and white. The violet stripes, and the first of the three green stripes, are worked over with white purse silk in herring-bone stitch; the black lines are also included when this is the case. This design well repays the trouble of working, and the colours can be varied according to taste.

No. 6.—This effective and quickly executed stitch is to be worked on Penelope canvas; the manner of working is so clearly illustrated that any written explanation would be superfluous. Our pattern is worked in stripes with cinnamon colour and mauve wool, three shades of each colour. The stripes are separated with a double row of cross-stitch in black wool, and these latter are afterwards crossed with maize filoselle. Four lines of each shade are worked to form every separate section of the shading. The colours may be varied, a pleasing contrast being the principal point for the successful effect of the work. If this stitch is used for sofa pillows, the furniture of the room must regulate the selection of the colours.

No. 7.—This stitch is one of the many variations of cross-stitch, and is so clearly illustrated in our engraving that any further description would be superfluous. The dark squares are all worked with black wool, and the alternate squares as follows: brown with a white centre, and green with a gold centre. The black squares are further ornamented with five crosses executed in gold-coloured cordonnet. It will be found useful for sofa cushions, &c.

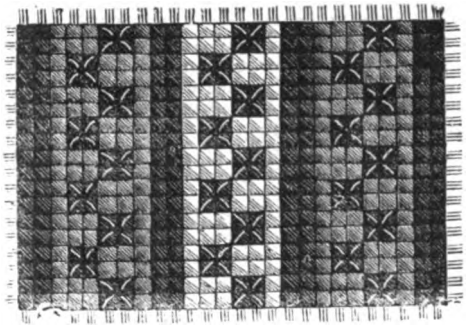
No. 8.—This stitch is flat when worked, and is, in fact, satin stitch on canvas. The colours used in our pattern are Havannah brown, violet, and white. The violet is represented in the engraving by the darkest shading. Penelope canvas should be used, and the needle should for every stitch take up six threads of the canvas. The white and brown diamonds are, when completed, crossed with gold fil selle.

A Knitted Purse.—Some very pretty purses may be knitted with fine netting silk and small steel needles, using steel or gold beads, which must be threaded on the silk before the work is commenced. The required number of stitches must then be set on, and the knitting done in the plain stitch like a garter, letting a bead down on each alternate stitch of each alternate row, which will bring all the beads on to the right side of the purse. For a long purse scarlet, black, blue, orange and white silk may be used, working about four or five rows of each, and then finishing the purse to the length required in blue or black. The variegated end is sewed up square, with a tassel at each corner, and the self-coloured end gathered in to a long tassel of steel or gold beads to correspond with the work. The part so knitted has a very good effect, and the work is simple and quickly done.

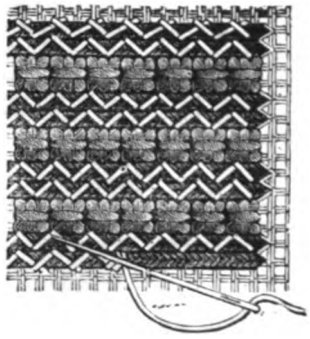
Pence Purses.—Four needles, No. 20. Claret and green, scarlet and black, single Berlin wool, or any two colours that may be preferred. Commence with the *handle*, by casting on 4 stitches with *claret*, and knitting in plain rows, backwards and forwards, until it be two inches long; then cast on 6 stitches on the same needle, 26 on the second, and 10 on the third; then from the first needle * knit 2, purl 2, alternately; from the second needle purl 2, knit 2, bring the wool forward, slip 1, knit 1, pass the slip-stitch over it; knit the remaining stitches plain, within 7 of the end; then knit 2 together, knit 1, purl 2, knit 2; on the next needle purl 2, knit 2, alternately. Repeat from * for 3 rounds, until 12 stitches only remain on the second needle; this finishes the *spout*. Knit 3 rounds, continuing the ribbing, of 2 stitches, purled and plain. Knit 5 rounds with *green*, 3 with *claret*, 5 with green, continuing the ribbing as before; knit 1 plain round, and purl 3 rounds, with *claret*; knit 1 plain round, bringing the wool forward between every two stitches; purl 3 rounds, knit 1 plain round. In the next two rounds bring the wool forward and knit 2 together; knit 1 plain round with *claret*, purl 3 rounds, knit 1 round plain. In the next 2 rounds bring the wool forward, and knit 2 together; knit 1 plain round, purl 3 rounds. Divide the stitches on the four needles, 12 on each; then knit 5 rounds plain, decreasing 1 stitch, alternately at each end and in the middle of the needle; knit 3 rounds more plain, decreasing occasionally. Divide the stitches on three needles, knit a plain round, and purl 3 rounds without decreasing; finish with plain rounds, decreasing, until 4 stitches only remain on each needle. Draw up the small opening, and attach the lower end of the handle to the side of the jug.

Under-Petticoat.—The following directions for making an under-petticoat in crochet will be found simple and inexpensive, and very pleasant work for leisure hours, as it does not require much attention. The petticoat is made of Scotch fingering wool, of which about 5s. worth will be required. Black and white speckled wool, with some bright colour (such as scarlet or violet) and white have a good effect. Make a chain of 424 stitches with the speckled wool, and for the next row put a treble stitch with one chain between into every alternate stitch of the foundation. Turn back and do the same for four more rows (making five in all), only putting the treble into the space instead of into a stitch. At the beginning of each row throughout the work 3 chain must be done to represent the first treble. Five rows of any bright colour preferred; two rows of white, five rows of colour as before; five rows of speckled, two rows of colour, five rows speckled; five rows of colour, two rows white, four rows of colour; two rows of speckled, two rows white, two rows speckled; two rows white, in the last of which leave out the chain stitch between the trebles every twelfth time; two rows speckled, missing one space entirely about every twelfth treble in the first row; two rows white, missing a space every twelfth treble in the first row as before; two rows speckled, missing spaces in the first row as before; two rows white in the same way, and one speckled row without diminishing. The rest of the petticoat is all white, going on backwards and forwards till it is the length required, and diminishing in every alternate row by occasionally missing a space till it is the proper size for the waist. Then do a row of plain crochet at the top, putting one stitch into each space, and also down the two sides (putting three or four stitches in each space), to strengthen the edge as far as it is intended to leave open for the placket-hole. A row of plain crochet round the edge of the petticoat with the colour, strengthens it and looks neat. There is only one seam in the petticoat, the work being sewn up at the back when finished, leaving off at the placket-hole.

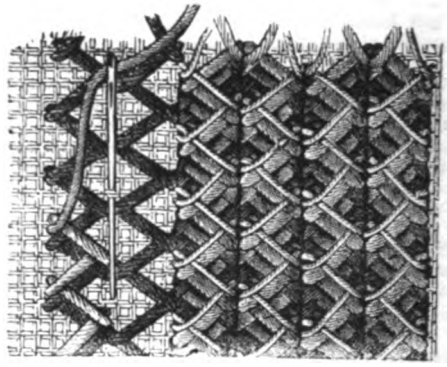
Digitized by Google



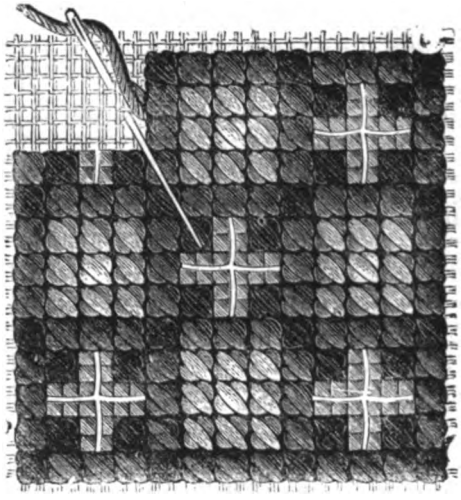
No. 1.



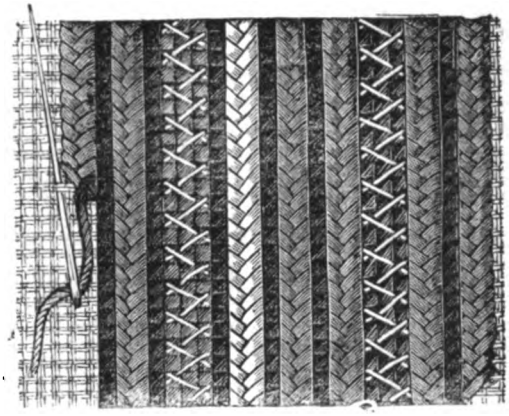
No. 2.



No. 3.

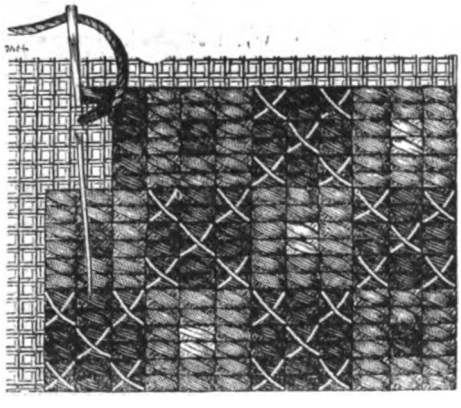


No. 4.

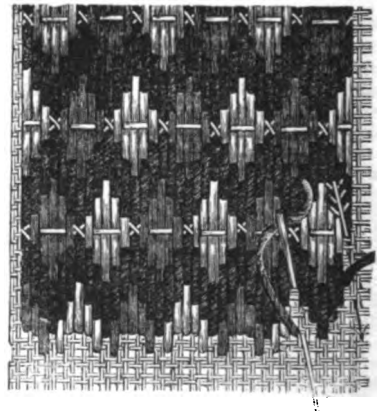


No. 5.

No. 6.



No. 7.



No. 8.

16. Fancy Berlin Stitches for Slippers, Cushions, &c.

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1866-67.

THE YEAR 1866 has seen many changes, but none greater than those to be remarked in ladies' dress. Crinolines have decreased in dimensions until there is just a suspicion of them, and nothing more; bonnets have grown wonderfully less, and become mere fanciful headdresses, taking various eccentric forms, and being generally worn perched at the summit of the head; short petticoats have come into vogue for outdoor wear; pleats have disappeared from below the waists of dresses; *peplums* have come in, *demi ajustes* have gone out; in fact, there seems a general shrinking and manifestation of collapse in many details of a fashionable lady's toilette very different from what the end of 1865 witnessed. This is the case with respect to many details; but as regards others, the facts are completely the reverse. Heads of hair seem, on the contrary, to have inflated, and the luxuriant growth of auburn locks is something to marvel at, were it not among "things generally known" that there is even more false addition worn than natural growth. Hairdressers drive a brisker trade than ever, for the new styles of *chignons* are coiled round and round like snail-shells, and to compass them at all satisfactorily, a thick length of hair measuring over a yard is positively necessary. To render this still thicker and more massive when coiled, a frizette is added inside the length, or *tail* of hair, as it is sometimes called. Then thick curls, and ringlets, and plaits, and rolls, are added *ad infinitum*, the grand object for a successful *coiffure* being an elaborate massive arrangement of hair, particularly at the back of the head. Not one Englishwoman in ten thousand is sufficiently well endowed by Nature to meet these requirements, consequently recourse is had to false additions, which, to do the hairdressers justice, are so artfully contrived that detection, even by practised eyes, is often a matter of difficulty.

No. 1. PROMENADE TOILETTE WITH SHORT SKIRT.

We will take a brief survey of the materials and styles now in vogue before directing the reader's attention to the different illustrations. For winter wear the newest fabric is plush, of a novel manufacture; entire suits—dress, petticoat, and paletot—are made of it. Her Royal Highness the Princess of Wales has already appeared in public on several occasions in plush suits, and her mother, the Queen of Denmark, has also had more

Digitized by Google

than one suit of this beautiful English manufacture. Velveteen is also a favourite material, and entire toilettes of black, grey, and mauve velveteen are very general. Brocaded Lyons silks are coming into favour; the reason of this re-introduction is the distressed state of the Lyons silk weavers. The Empress of the French set the example, and ordered a dress expressly for her *fête* day, which was celebrated at Compiègne last November. The material was ruby velvet brocaded with gold, and report says cost no less a sum than 28*l.* the *mètre*. The dress was tastefully trimmed with gold lace, and her Majesty, who, although rather stouter than of yore, is still pre-eminently handsome, looked exceedingly

petticoat and paletot are made of the same material; the latter is sleeveless, so that the skirt and sleeve match—the dress sleeves being the only ones worn. The long loose Venetian sleeves are once more making their appearance, but as yet are exceptions, and not the rule. For full dress and carriage toilettes the skirts are even longer than during preceding years, and trains are universal.

There are as many fashionable forms of bonnets as there are days in the week, but without doubt the *cataluncs*, or small squares of velvet, in imitation of the Spanish headdress, predominate, and these are artfully adorned with lace, feathers, beads, and flowers. Bonnet strings are worn very wide, and

No. 2. PROMENADE TOILETTE WITH PEPLUM-BASQUE.

well thus draped in the products of those far-famed though of late rather neglected looms. Irish poplins, French merinoes, reps, and linseys are all popular—grey, mauve, and green being the fashionable colours. Striped fabrics have been worn so universally that they are at last giving way to round dots; and the taffetas with the metallic dots in relief are among the latest novelties in silks.

Short petticoats are decidedly gaining ground for out-door wear, and a much cleaner, healthier, and in every way more desirable toilette they prove for walking dresses. The short costumes are as yet fantastic in style; the

are frequently tied under the *chignon*; in many instances they are covered with either lace or blonde lappets.

Beads of all descriptions run riot on everything. They are embroidered thickly on Cluny lace, on cashmere, on velvet; and these fabrics are made up into jackets, paletots, and *peplums*. Jet, button, and feather trimmings are all in high favour, the last-named especially. Among the illustrations will be found specimens of the *peplum-basque* and the short out-door toilettes, both of which styles are likely to prevail during a portion at least of the year of grace 1867.

Digitized by Google

1. Promenade Toilette with Short Skirt.

A striped velveteen dress and petticoat to match; all the ornaments are black and white gimp. The skirt is gored, so that there are no pleats at the waist, and is fastened down the front with large fancy buttons; it is then looped up at the right side with a long piece of ribbon to match the gimp. The petticoat is bordered with a Russian pleating. A velvet hat with a wreath of shaded velvet leaves round it; a spray of similar foliage falls over the *chignon*.

2. Promenade Toilette with Peplum-Basque.

A black and white dress, either silk or foulard, with a *peplum-basque*. The skirt is trimmed at the seams and round the edge, likewise the bodice and basque, with black ribbon-velvet covered with white Cluny insertion. The velvet is two inches and a half wide on the skirt, and one inch and a half wide on the bodice—the lace in equal proportions. The waistband corresponds with the rest of the trimming. The *peplum-basque* is fastened on underneath the waistband, and only added for out-door wear. A Lamballe bonnet, consisting of tulle pullings covered with daisies and crystal drops.

Sponging a Black Silk Dress.—Sponge the black silk lightly on both sides with a perfectly clean sponge dipped in spirits of wine, then with a moderately warm iron smooth the silk over on one side, not the side that will form the outside when re-made. If the selvedges are too tight to allow the silk to become smooth, they will require snipping at intervals.

Black Silk Stockings.—The following is a good plan for washing black silk stockings. Make a lather with hot water and wash them well in it, but never rub the soap on them. Rinse them thoroughly in cold water, and mangle them instead of ironing. The mangle will give them a brighter appearance than the iron

Novel Application of Photography.—At Lyons a process has been adopted for photographing upon silk, linen, and other articles, and many persons have their portraits upon their linen instead of having it marked with their name or initials. In the silk shops various articles are exhibited, photographed with names and fanciful devices. The articles are not at all injured by washing. The process is easily and rapidly effected.

To clean Black Lace.—The lace must be carefully sponged with gin, or if preferred, with green tea, and afterwards wound round and round a bottle to dry. No iron must be used, as if touched with it the lace would assume a flattened and glossy appearance, which would spoil it. It is a good plan to fill the bottle with hot water to expedite the drying process. The lace must not be placed near the fire, or it will become of a rusty colour, and never look well.

Washing Materials.—Muslin-de-laine, chalis, and worsted damask may be cleaned by making a lather of chips of curd soap boiled in a little water; into this the article to be washed should be placed when the lather is cold; then well washed, rinsed quickly in a pail of cold water placed ready, wrapped in a cloth (or a sheet if the piece happens to be very large) well wrung, so that it is nearly dry when taken out, and then pinned upon a line; afterwards mangled. Black and white, as well as coloured materials, will look as well as new, *carefully* done this way.

Fashionable Riding Habits.—The present fashion for riding jackets is not a deep basque, but a *basquine*, beginning at the point of the jacket about an inch wide, and gradually increasing in width until it joins the sparrowtail at the back, which this year has been rounded at the edge instead of being straight. The length of the habit is cut to one yard and a half, from which a very wide hem is turned up. The skirt is much gored and quite plain in the front of the waist, with small pleats on the hips. With these exceptions, there is no difference in the make of habits since 1865 In hats there is no change.

To wash Cluny Lace.—Take an ordinary pint beer-bottle (of course seeing it is clean inside), and round the thick part sew one fold of strong linen or calico. Then carefully wind the lace round it, pulling it out to its full width, and tack each edge carefully, securing any parts of the pattern with the needle which are likely to be displaced in washing. Cover the whole with a strip of very thin book-muslin and make a lather with common yellow soap, adding a good quantity of blue, and a very little starch. In this boil the bottle well for some time, using an ordinary saucepan, then change the water, using no soap or blue, and let the boiling go on again; afterwards use fresh rinsing water pumping it over the bottle; dry gradually, and the lace will come off beautifully white and smooth, needing no ironing.

To wash Flannels.—Flannels and other woollen articles should be washed in rain water, never in hard water or in water softened by soda. They should not be rubbed with soap, but a good strong lather should previously be made with soap and clean soft water; add boiling water till it is as hot as the hand will bear, then dip the articles in lifting them up and down till well washed, but not rubbing them: squeeze (not wring) out the dirty suds and use more clean if necessary. Thoroughly rinse in clean warm water, in which the blue bag has been dipped. Dry in the open air, if the weather be fine. If the articles are dusty, well brush or shake them before wetting. If they are very greasy add some ox-gall to the soapsuds, in the proportion of half a pint of gall to six quarts of suds; and in such case a second rinsing in clean water will be necessary to remove the smell.

To take Mildew out of Linen.—Rub the linen well with soap, and having scraped some fine chalk, rub it also on the place; lay the linen out of doors; as it dries wet it a little, and in twice doing the mildew will come out.

To clean White Cashmere.—If the laundress complies implicitly with the following directions, she may be quite sure that a white cashmere will not become the least yellow when washed. The cashmere must be washed with white soap (not too much of it) and cold water. When quite clean, it should be well rinsed in cold water with a little blue in it, then ironed while very damp with not a very hot iron, the ironing to be continued until the cashmere becomes perfectly smooth.

Moths.—Clothes that are in constant use, or that are often beaten or shook, are not attacked by moths; and the best plan with those articles which are not likely to be wanted for any length of time is to sew them up in calico, or pack them in paper, so as to exclude the parent moth, and thereby prevent her laying her eggs, the larvæ from which do the damage. Spirit of turpentine and benzine collas will also keep away moths, but the remedy may in many cases be thought as bad as the disease. Pepper, tobacco, and other things, are also used; but nothing, we think, equals properly packing for clothes, rugs, carpets, &c., not in use.

Non-inflammable Dresses for Ladies.—Muslins and similar fabrics, steeped in a seven per cent. solution of sulphate of ammonia, or a twenty per cent. solution of tungstate of soda, and then dried, may be held in the flame of a candle or gas-lamp without taking fire. That portion of the stuff in contact with the light becomes charred and destroyed, but it does not inflame, and consequently the burning state does not spread to the rest of the material. Both solutions are employed by dipping the clothes into the solution after they have been washed and rinsed. Tungstate of soda is used in the Queen's laundry. It is rather more expensive than the other; but it is preferable, as it does not in any way interfere with the "getting-up" of the articles.

To Fix Colour in Washing Materials.—The colour of washing materials may be preserved by using water that is only milk warm, making a lather with white soap before you put in the dress, instead of rubbing it on the material, and then by stirring into the first and second tub of water a large table-spoonful of ox-gall. The gall can be obtained from any butcher. The articles should be washed quickly, and then rinsed through two cold waters. Into each rinsing water stir a teaspoonful of vinegar, and after rinsing them wring them out immediately. When still a little damp bring them in, have irons ready heated, and iron them at once, as it injures the colour to allow them to remain damp too long, or to sprinkle and roll them up in a covering for ironing next day. If they cannot be conveniently ironed immediately, let them hang until they are quite dry, and then damp and fold them on the following day, a quarter of an hour before ironing.

Cleaning Ostrich Feathers.—When they have been *thoroughly* washed and rinsed, and passed several times between the fingers, or rubbed gently in the palm of the hand while in the soap, they do not require any further bleaching, but, on being dried, appear beautifully white. If the feather has been *dressed* previously, in which case a fine wire has been passed inside it, although not perceptible, it will be found that the feather can, with a little trouble and contrivance, be easily twisted into any shape or curl wished. The downy part of the feather, forming the *vane*, as it is termed by naturalists, can be curled by twisting it round a pair of scissors, or a thick netting-pin without the least difficulty, particularly if this be done before it is *quite* dry.

Our Portraits.

THE EMPRESS OF RUSSIA.

Her Imperial Majesty the Empress of "all the Russias" was born on the 8th of August, 1824. Her father was Louis, Grand Duke of Hesse-Darmstadt, who died in June, 1848; her mother was the Grand Duchess Wilhelmine Louise, daughter of the late Charles Louis, Hereditary Prince of Baden. She was baptised by the names of Maximilienne Wilhelmine Auguste Sophie Marie, and assumed the names of Marie Alexandrowna upon her reception into the Greek Church and her marriage with the present Emperor of Russia (then known as the Grand Duke Alexander), on the 28th April, 1841. The Empress is not only very beautiful, but is one of the most illustrious members of European royalty.

THE CESAREVNA OF RUSSIA.

The Cesarevna of Russia was born on the 26th of November, 1847; is daughter of the present King and Queen of Denmark, and sister of H.R.H. the Princess of Wales. Her Imperial Highness was baptised by the names of Mary Sophia Frederica Dagmar, but assumed the name of Mary Feodorowna on her marriage with the heir-apparent to the throne of Russia, the Grand Duke Alexander Alexandrowitch, which took place on Friday, Nov. 9, 1866.

THE ARCHBISHOP OF CANTERBURY.

The Archbishop of Canterbury was born in 1794, was educated at Westminster School and Christ's Church, Oxford, where he took first-class honours *in literis humanioribus*, and assumed the B.A. degree in the year 1815. In 1836 he became the first Bishop of Ripon, was translated to the See of Durham in 1856, was elevated to the See of York in 1860, and in October, 1862, he was translated to his present high position.

Digitized by Google

9. Knitted Edging.

First row—Slip 1, knit 2, make 1 (by throwing the cotton over the needle), knit 2 together, knit 2, make 1, knit 1, make 1, knit 2.

2nd row—Slip 1, knit 4, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 2 together, knit 2.

3rd row—Slip 1, knit 2, make 1, knit two together, make 1, knit 3, make 1, knit 2.

4th row—Slip 1, knit 7, make 1, knit 2 together, knit 2.

5th row—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 3.

6th row—Slip 1, knit 1, pull the slipped stitch over the knitted one, knit another, and pull the first of these over the second, thus casting off 2 stitches, knit 5, make 1, knit 2 together, knit 2.

Count and see that you have 10 stitches on your needle before recommencing the pattern.

10. Diamond Edging.

Knitted edging suitable for trimming the top of a child's frock: Black velvet or braid to be run through the holes in the diamonds, to draw it prettily to the figure. This pattern, knitted in coarse cotton, is suitable for trimming an Antimacassar. Needles, No. 18 (see Chambers's Registered Bell gauge); Evans's crochet cotton, No. 22.

Cast on 11 stitches.

1st row—Slip 1, knit 2, make 1, knit 2 together, knit 3, make 1, knit 1, make 1, knit 2.

2nd row—Slip 1, knit 4, knit 2 together, knit 2, make 1, knit 2 together, knit 2.

3rd row—Slip 1, knit 2, make 1, knit 2 together, knit 2, make 1, knit 3, make 1, knit 2.

4th row—Slip 1, knit 6, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 2 together, knit 2.

5th row—Slip 1, knit 2, make 1, knit 2 together, make 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2.

6th row—Slip 1, knit 9, make 1, knit 2 together, knit 2.

7th row—Slip 1, knit 2, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 3.

8th row—Slip 1, knit 9, make 1, knit 2 together, knit 2.

9th row—Slip 1, knit 2, make 1, knit 2 together, knit 2, make 1, slip 1, knit 2 together, pull the slipped stitch over the knitted one, make 1, knit 4.

10th row—Slip 1, knit 1, pull the slipped stitch over the knitted one, knit another stitch and pull the first of these over the second; then knit a third and pull the second over the third, thus casting off 3 loops; knit 6, make 1, knit 2 together, knit 2. Count and see you have 11 loops left on your needle before recommencing the pattern.

11. Borders—Russian Embroidery.

These borders are intended for ornamenting Garibaldi bodices, &c. They are to be worked in either wool or silk, on strips of any material which is a contrast in colour to that which composes the bodice. These strips or bands are used on the shoulder seams and round the throat, also as cuffs and epaulettes to the sleeves; three of them are arranged in straight lines down the front of the bodice and three down the back. If the bodice is made of black silk, then the bands are black worked with white filoselle; if the bodice is blue cashmere the bands are white cashmere worked with blue Pyrenean wool. Ingrain French embroidery cotton (La Croix, No. 14) may be used on white cambric bands. These borders would look well in red wool on white cambric for trimming children's frocks.

12. Crochet Insertion.

Materials.—Walter Evans and Co.'s Boar's Head cotton, No. 18; Walker's Uncotopic Penelope needle, No. 4.

The First Side.

1st Circle.—Make 13 chain, turn, miss the last 8 chain, and work 1 single in the 9th stitch so as to form a round loop, and leaving 4 chain turn so as to cross it, and in the round loop work 8 plain, which should cover half of the foundation round them for

The Oval.—Make 10 chain, miss the last 4 chain and work 1 plain in the 5th stitch, leaving 5 chain; this forms the 1st Dot; and for the 2nd Dot make 5 chain and work 1 plain in the 1st stitch of these 5 chain; then for the 3rd Dot, make 5 chain and 1 plain in the 1st stitch; and for the 4th Dot, 5 chain and 1 plain in the 1st stitch; then to join the Dots work 1 single in the last stitch of the 5 chain left before the 1st Dot.

Repeat the Circle and Oval until the length required is made, ending with the 8 plain in the Circle.

The Second Side.

To finish the Circle work 8 plain more in the same round loop, then on the next stitch of the 4 chain left between the Circle and Dots work 1 single, and for the

1st Dot—Make 9 chain, and missing the last 4 chain, work 1 plain, leaving 4 chain; and for the 2nd, 3rd, and 4th Dots make (5 chain and work a plain stitch in the 1st stitch of the 5 chain 3 times); then to join the Dots work 1 single on the last stitch of the 4 chain left before the 1st Dot; then make 3 chain and work 1 single on the 1st chain stitch before the next circle; repeat from the commencement of the second side.

The Heading.—1st row—Commence on the centre of the 8 plain of the 1st Circle, and work 1 long stitch, then 5 chain and 1 plain between the 2nd and 3rd Dots; 5 chain and 1 long on the centre of the next Circle. Repeat to the end. Fasten off.

2nd row—Commence on the 1st stitch of the last row, make 2 chain, miss 2, and 1 treble. Repeat to the end.

Work the heading on the other side to correspond.

13. Crochet Border.

Materials.—For trimming petticoats, drawers, &c., use Walter Evans and Co.'s Boar's Head crochet cotton, No. 16; Walker's Uncotopic Penelope needle, No. 4; for a coarser size, use cotton No. 12; needle, No. 3.

The Centre.—Commence by making a foundation chain of about a third longer than the edging is to be when finished. At the end turn, and, missing the last chain, work 4 plain in the 4 following stitches, of the chain *; then make 9 chain, and missing 9 stitches of the foundation chain, work 4 plain along it. Repeat from * to the end and fasten off.

1st row—Commence in the 2nd stitch of the first 9 chain, and work 3 plain in the 3 following stitches of the 9 chain; then * 1 chain, miss 4, and in the second stitch of the 4 plain in the centre, work 2 long stitches, both in the 1 stitch; then 3 chain, and in the next stitch of the 4 plain work 2 long stitches; then 1 chain, and missing 4 stitches, work 3 plain on the 3 centre stitches of the next 9 chain; repeat from * to the end; then work this row on the other side of the centre so as to correspond with the 1st row.

2nd row—Work on the 1st row 2 chain, miss 2, and 1 treble; repeating to the end.

The Edge.—1st row—Work on the 1st row, on the other side, and commencing at the 3 plain, work 7 plain, * then 5 chain, miss 1, and 11 plain, repeat from * to the end.

2nd row—Commence at the 1st stitch of the last row, and work 3 treble over the 3 plain; then 4 chain, miss 6, 2 treble in the centre stitch of the 5 chain, then 4 chain, miss 6, 3 treble over the 3 plain of the last row. Repeat.

3rd row—3 chain and 3 plain alternately to the end.

14. Crochet Edging or Trimming.

Materials.—Walter Evans and Co.'s Boar's Head crochet cotton, No. 16, and Walker's Uncotopic needle, No. 3½. For Antimacassars, &c., cotton No. 10, and needle No. 3.

The Insertion.—Commence with a chain of twenty-four stitches.

1st row—Miss the last 6 chain, and work 1 treble in the 7th stitch of the foundation; then 4 chain, 1 treble in the next stitch of the foundation, 5 chain, miss 3, 1 treble; then (4 chain and 1 treble in the next stitches of the foundation, 4 times); 2 chain, miss 3, 1 treble, 4 chain, 1 treble, 2 chain, miss 2, 1 treble, turn back. This row being for the foundation is not repeated.

2nd row—6 chain, miss 4, 1 treble in the last 4 chain; then 4 chain and 1 treble in the same 4 chain as before; 5 chain, miss 19, and work 1 treble in the 4th loop of chain of last row; then (4 chain and 1 treble in the same loop of chain as before, 4 times); 2 chain, miss 7, 1 treble in the next 4 chain; 4 chain and 1 treble in the same 4 chain as before; 2 chain, miss 2, 1 treble in the 2nd stitch of the 6 chain at the side; turn back. Repeat this 2nd row until sufficient length of the insertion is made.

The Heading.—Work a row of treble stitches along one side of the selvedge.

The Scallops.—1st row—Commence in the 1st loop of chain which forms the selvedge of the insertion, work 4 chain and 1 plain in each of the next 5 loops; * then make 30 chain, and down this chain miss the last 5 stitches, and work 1 treble, then (1 chain, miss 1, and 1 treble, 12 times); and in the next loop of the insertion work 1 plain; then (4 chain and 1 plain in the next 9 loops). Repeat from * to the end. Fasten off.

2nd row—Commence in the 1st loop of the last row; work 8 chain, 1 plain in the next loop; * then (4 chain and 1 plain twice in the same loop as before); 6 chain, miss 6, 1 plain in the next loop but one (4 chain and 1 plain twice in the same loop as before); then missing the next 6 stitches, work 24 treble up the treble and chain stitches of the 1st row; to turn the end, work (2 treble both in one stitch, 7 times); then 24 treble, 1 plain in the next loop of the insertion; and in the next loop, 4 chain and 1 plain twice; 6 chain, miss 6, 1 plain in the next loop but one; 4 chain and 1 plain twice in the same loop; 8 chain, miss 6, 1 plain in the next loop but one. Repeat from * to the end. Fasten off.

3rd row—Commence in the 8 chain of the last row, and in it work 1 treble, 4 chain, and 1 treble; then 2 chain, and in the 6 chain work 2 treble, 4 chain, and 2 treble more; * then 3 chain, and in the 6th stitch of the 24 treble work 2 treble; 4 chain, and 2 treble more in the same stitch as the last. Repeat from * 8 times more, that is, all round the treble stitches. When finished, work 3 chain, and in the next 6 chain work 2 treble, 4 chain, and 2 treble; then 2 chain. Repeat from the commencement of the row. Fasten off.

4th row—Commence in the 4 chain of the last row, and work in it 1 plain, 4 chain, and 1 plain; * then 5 chain, miss 7, 1 plain in the 4 chain between the treble stitches; 4 chain, 1 plain in the same 4 chain as before. Repeat from * to the end. Fasten off.

5th row—Commence in the 4 chain of last row, and work in it (3 chain and 1 treble, 3 times), 4 chain, miss 18, 1 plain in the next 4 chain but one; then 4 chain, miss 7, and in the next 4 chain work 1 treble; then

Digitized by Google

3 chain and 1 treble 3 times in the same 4 chain as before: 5 chain, miss 7, 1 plain in the next 4 chain; 5 chain, miss 7, 1 treble in the next 4 chain; then 3 chain and 1 treble 3 times in the same 4 chain; 6 chain, miss 7, and in the centre 4 chain work 1 treble; then 3 chain and 1 treble 5 times. Work the other side to correspond, and repeat.

6th row—Commence in the 2nd plain stitch of the last row; work 4 chain, and in the next 3 chain between the treble stitches work 1 plain; then 4 chain and 1 plain 3 times in each of the loops of 3 chain round the point of the Scallop; when the three centre patterns are finished, work 1 plain on the next plain stitch, then 4 chain, and between the next treble stitches work 3 loops as before; then to attach the Scallops together work a treble stitch in the corresponding loop of the 2nd Scallop, and repeat the pattern.

Square Nets and Netting.

INSTRUCTIONS for making square-meshed, square and oblong nets, as foundation for Cluny lace and other purposes, will doubtless be useful to our readers. As the mode of making these nets is not generally known, we have much pleasure in inserting the following description of the process.

We may premise that we shall always term the stick on which the netting is made *a spool*, and not a mesh—which name is only properly applied to the opening between the threads of the net; in so doing, we shall escape from such absurdities as the following, taken from one of the best authors on netting:—"The method of netting *without a mesh*, is by passing the needle *through the mesh*," &c.

By the term loop, we mean to signify the loop formed around the spool, as each knot is made in succession, the last row netted always consisting of a series of loops.

Square-meshed nets, as shown at Fig. 1, are made by commencing at one angle or corner, and netting diagonally across the square to the opposite

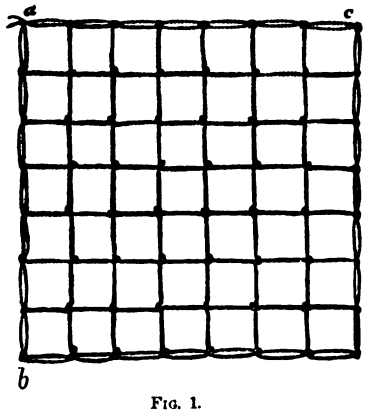


FIG. 1.

corner. In beginning a square-meshed net, one loop is first netted on to the cord which is used as a foundation; the spool is then withdrawn, and two loops are netted into the one first made. The last of these two should always be made with what is known as the fisherman's knot, as if made in the ordinary manner a lopside knot is the result. The mode of making the fisherman's knot is described below. The spool is again withdrawn from these two, and a new row commenced; this will consist of three loops, two being formed by taking up the last loop of the previous row twice. The netting is to be continued in the same manner, the last loop of every row being taken up twice. By this means a half-square of netting will be formed, of which the last row is the diagonal, and the two sides—*a c* and *a b*—form the selvedges on each side of the half-square. When the sides of the square are of the required length, a single row should be netted without the extra loop at the end; and then, to form the remaining half of the square, the rows should be continued, but with this difference, that the last two loops in every row should be taken up with the needle at once; thus the width of the netting will be gradually diminished to one mesh, and when the net is stretched out it will be found a complete square formed of square meshes, as shown at Fig. 1.

In order to make the angle neater, the spool should be withdrawn before the last knot is tightened, so that the last loop is made to come into the angle; and the first knot should be untied, and the loop also drawn up tight, so as to render the net correct in shape.

The netting of an oblong net, such as shown in Fig. 2, is a rather more complicated matter. This is commenced with a half-square, as before, the length of either side determining the width of the net. This done, at the end of the next row the last two loops are to be taken up at once; but on returning to the end of the succeeding row, two loops are to be netted into one, as before, and this alternation is to be continued. At the end of *every other row two loops are to be taken up at once*, and at the end of *the alternate rows two loops are to be netted into one*. The side at which the latter is done—*a c d*—will be the long side of the oblong, and when this is of the required length, two loops are taken up at *each end of each row*; and the net diminished to the point *e*.

In making an oblong great care must be taken always to diminish or increase at the proper sides of the net, otherwise a confused mass of useless netting will be the result. This is easily avoided if a few threads of coloured string or a riband is tied at the angle *b*, to show which side should be diminished by taking up two loops in one.

The mode of netting the fisherman's knot, alluded to above, is as follows: Let the spool and netting be held in the usual manner. Then, to make a new loop, bring the needle backward over the spool; then carry it forward under the spool, *but without catching the string on any finger*. Pass the needle upwards through the loop that is to be taken up, and pull it close up to the spool, seizing the twine passing through the loop with the forefinger and thumb of the left hand. The loose twine should be allowed to fall over to the left, and down in front over the netting; and the needle should then be passed upward between the loop that is being taken up and the last one secured. On tightening the loose twine, the knot is completed.

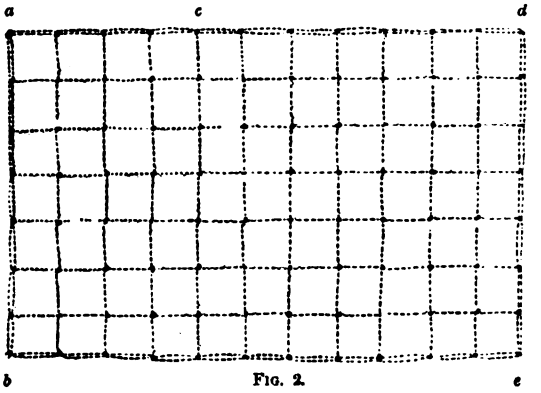


FIG. 2.

This mode of netting is shown in the engraving (Fig. 3), where the twine may be traced from the last-formed knot, round the spool, through the loop, then to the left, where it is secured by the thumb; the loose twine is shown lying over the netting, and the point of the needle is just inserted behind the loop that is being taken up. To finish the knot, the needle must be pulled through, and the string drawn tight.

A very slight examination will show that the knot made by this method is precisely the same as that resulting from the common mode of proceeding.

We have purposely made this description as minute as possible, so that, doubtless, it appears complicated; but in reality the stitch is much more simple then the one ordinarily used, and can be made with very much greater rapidity. It necessarily follows that anyone used to the old mode will find this new plan awkward at first, and will fail to net as neatly as

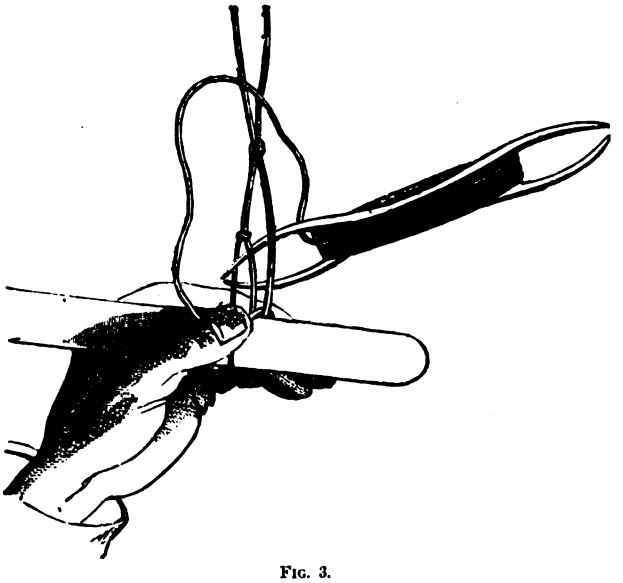


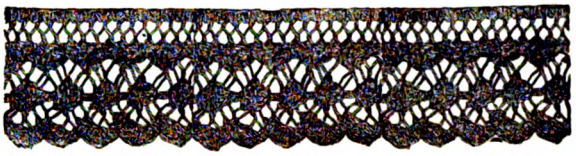
FIG. 3.

before; but the strangeness is soon overcome, and great rapidity speedily obtained. With stout cord the advantage is very great; there is no sawing required to tighten the knot, consequently no fraying either of the twine or the fingers.

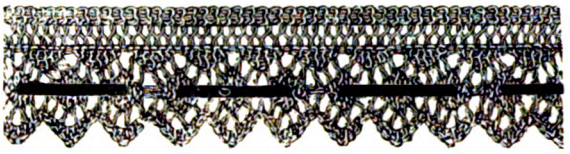
Another immense advantage possessed by this knot is, that it can be made, using one, two, or three fingers instead of the spool, and with a short end of the string without a needle; so that in mending nets it is really invaluable.

Two points, however, we have omitted to mention: the method is not adapted to very small netting, and therefore it will not suit all varieties of ladies' work; and it is always necessary that the spool should be larger than the needle, otherwise the latter sticks in passing between the loops. Again there are certain stitches that cannot be made in this manner, such as the first row or foundation of a net.

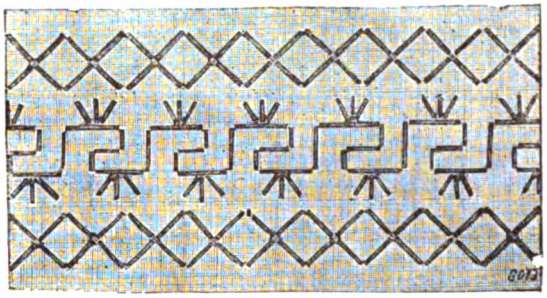
Digitized by Google



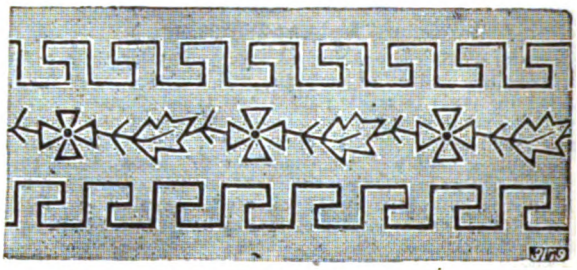
9. Knitted Edging.



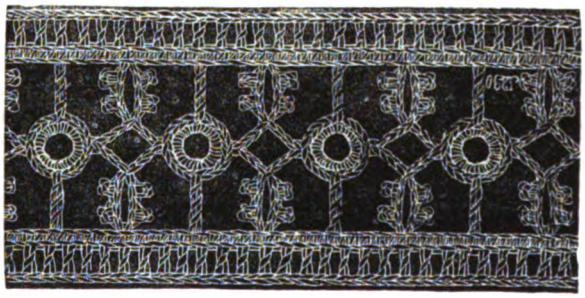
10. Diamond Edging.



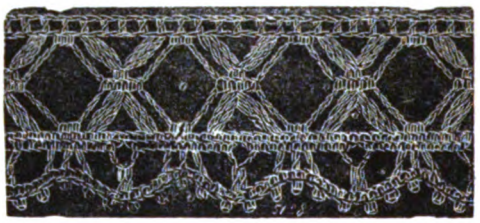
11. Border—Russian Embroidery.



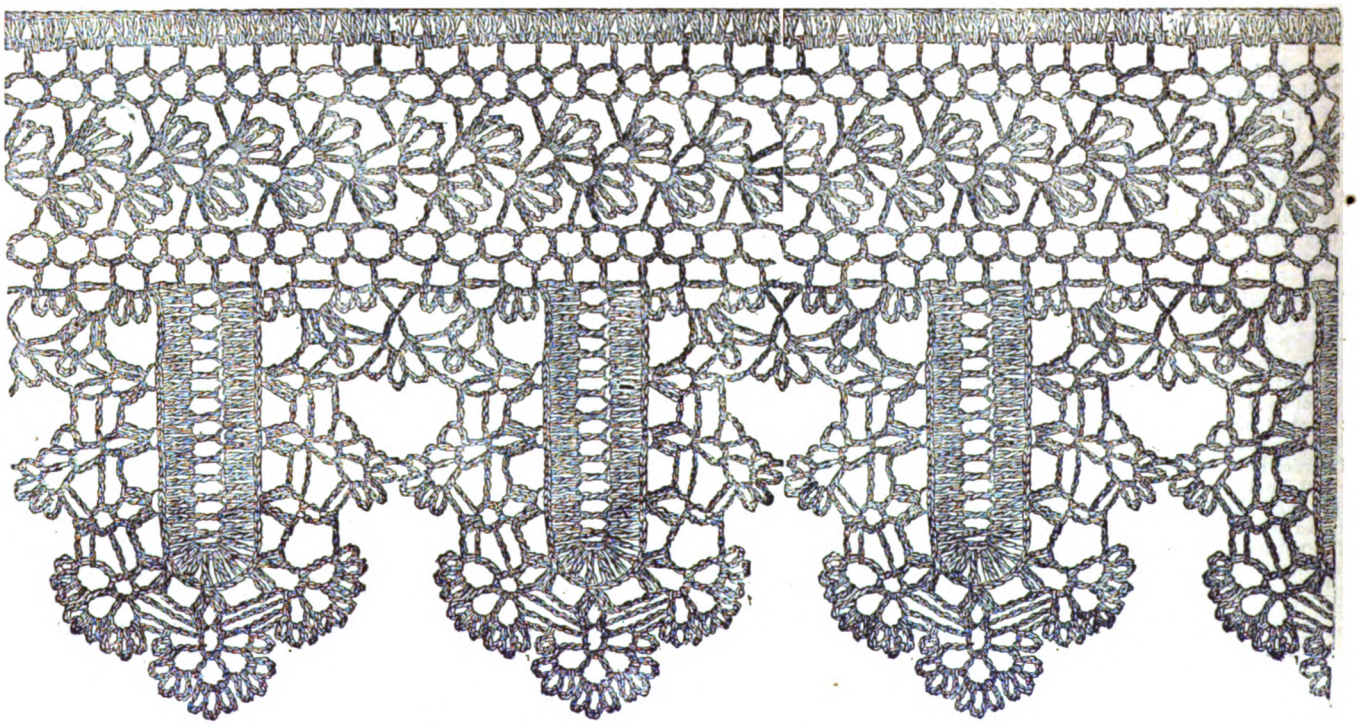
11. Border—Russian Embroidery.



12. Crochet Insertion.

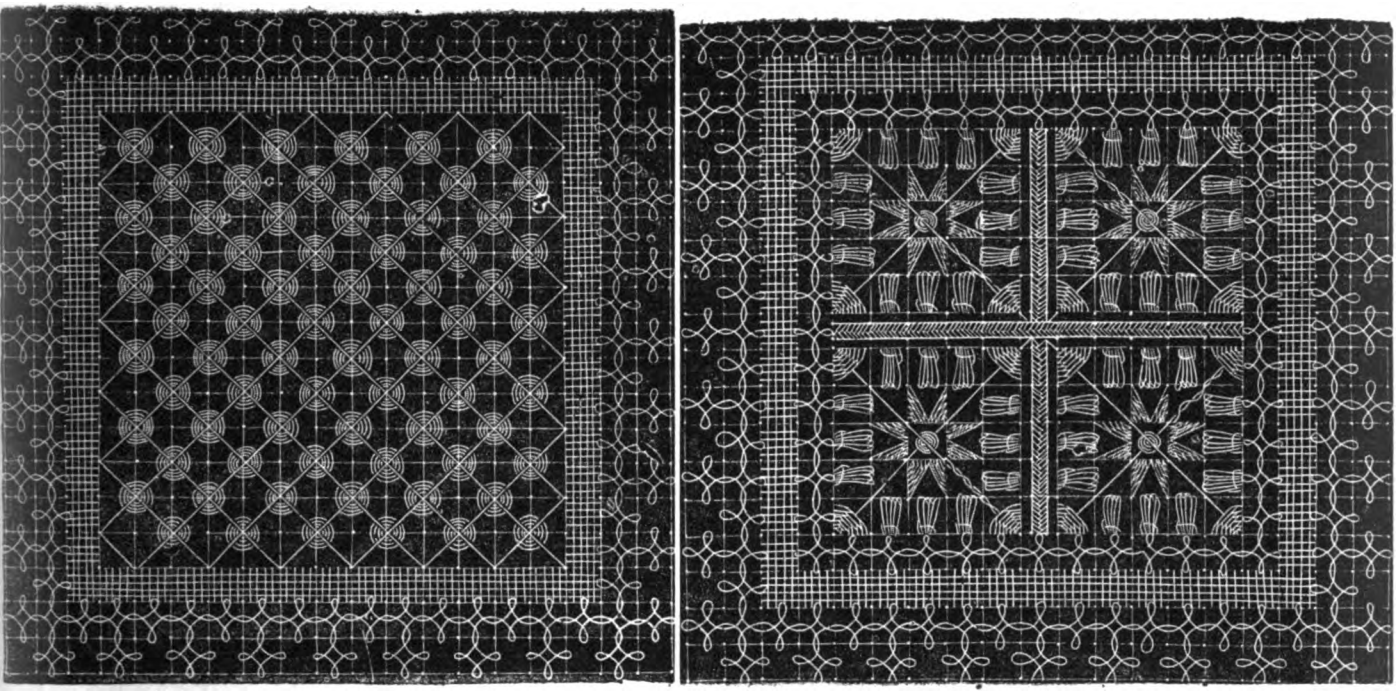


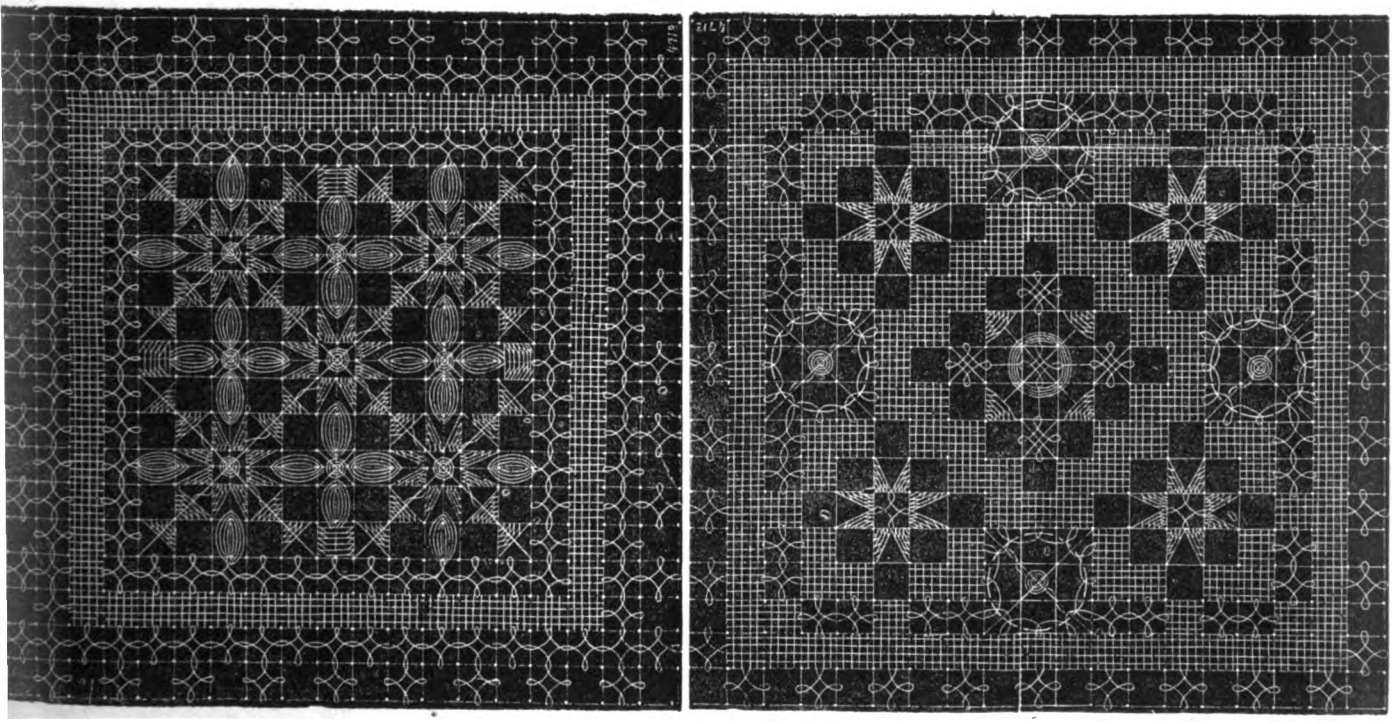
13. Crochet Border.



14. Crochet Edging or Trimming.

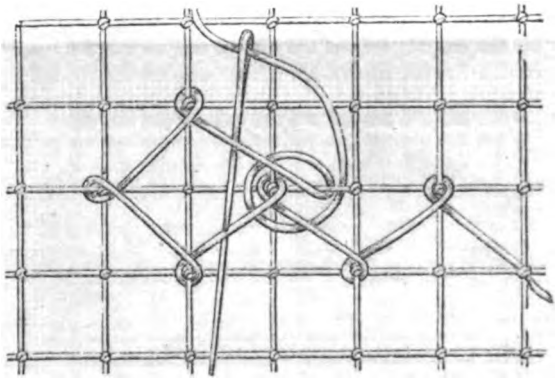
Digitized by Google



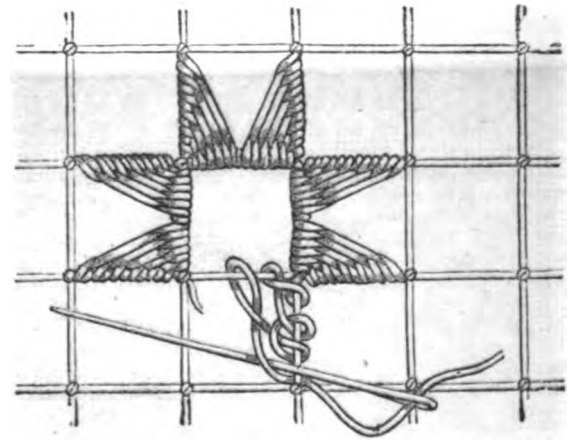


15. Squares of Guipure d'Art, for Antimacassars, D'Oyleys, &c.

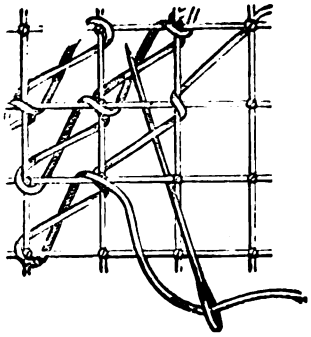
Digitized by Google



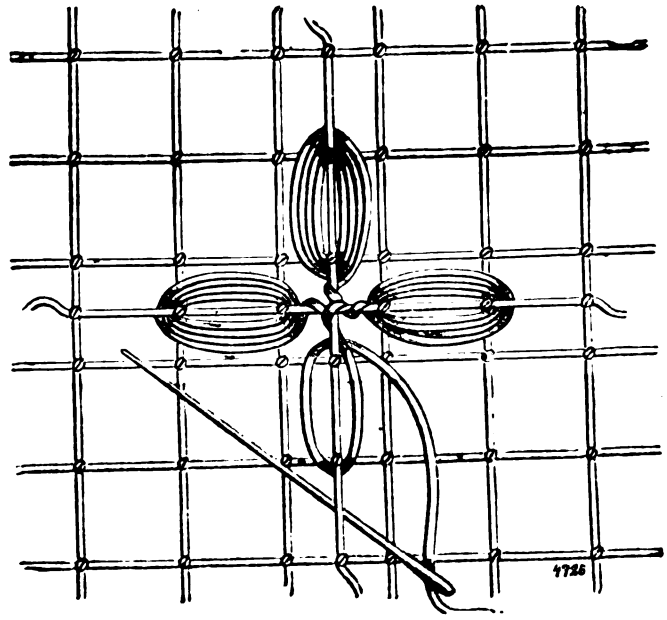
Spider Stitch.



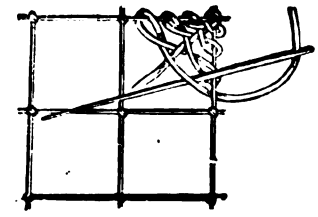
Point de Cone.



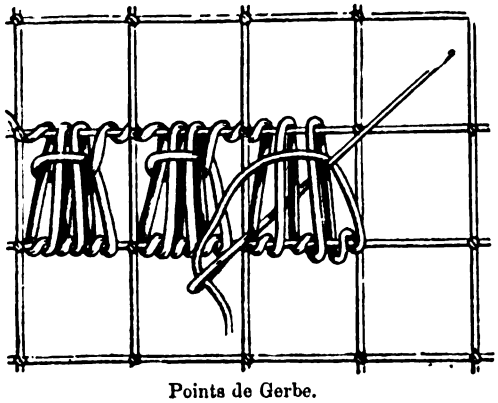
Point de Treillage.



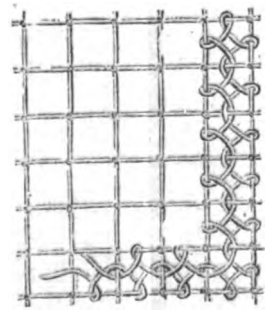
Spider Stitch.



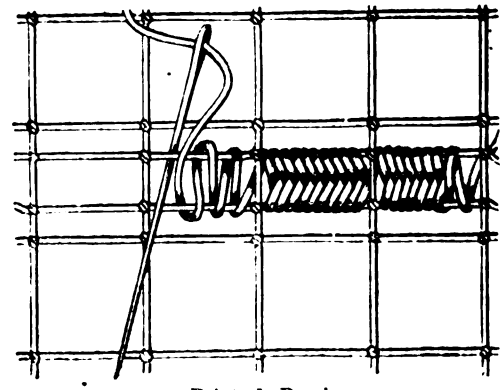
Point de Reprise.



Points de Gerbe.



Point d'Esprit.



Points de Reprise.

Ornamental Stitches for Guipure d'Art.

Digitized by Google

15. Guipure d'Art Squares.

Guipure d'Art is now one of the popular employments of ladies who employ their leisure hours in fancy work, and it can be adapted to many useful articles of furniture. It is easy to accomplish, and is fascinating work, as every stitch tells. After the foundation is netted, it should be stretched tightly on a small wire frame bound with ribbon, which is convenient to hold. Some workers recommend the Flemish thread for producing it. There are eight numbers of this thread used in guipure d'art—viz., 24, 42, 48, 60, 70, 84, 96, and 120. The first, third, fourth, and sixth of these numbers are generally employed for the purpose. Long and square frames for embroidering the netted foundation are to be procured, as well as tasteful boxes for holding this now favourite work.

For the four accompanying designs the materials required are: Walter Evans and Co.'s Mecklenburgh linen thread, Nos. 4 and 10, a steel netting needle, and meshes No. 12 and 8 bell-gauge; also Walker's elliptic needles No. 6, and a small wire frame about four inches square.

The Netted Squares.

Fill the needle with No. 6 thread, and using No. 8 mesh, commence on a piece of thread for the foundation. Net one stitch, turn back and net two stitches, both in the first stitch; turn back, net one stitch plain, then net two stitches in the last stitch. Continue working backwards and forwards, and netting two stitches in the last stitch of each row, until it is increased to twenty stitches; after which, net one row quite plain, then to decrease the square, net two stitches together at the end of each row, until it is decreased to two stitches, then net them together without the mesh, so as to make a small stitch; this finishes one square, and eight more will be required. The squares should now be washed, stiffened, and pinned out. When dry, sew one of them in the frame, and embroider the pattern on the netting with No. 10 thread and No. 6 needle. All the ornamental stitches used in darning these squares will be found illustrated on an enlarged scale, with the needle placed in working position, so as to obviate the necessity for any further written directions.

16. Description of Fancy Berlin Stitches.

These designs will be found useful for slippers, sofa cushions, ottomans, chairs, and a variety of other purposes.

No. 1 is the ordinary cross stitch, worked on Penelope canvas; the dividing lines are in black wool. The darker stripes have a green ground with crimson squares on it, the light stripes have a white ground with green squares. The squares are further enlivened with a single cross on each stitch in gold coloured silk. This pattern is easy to work, as but little counting is required.

No. 2.—This pretty stitch is very quickly worked, and for sofa cushions, as a means of using up odd skeins of wool, it will be found invaluable. It is worked on coarse Penelope canvas. A row of double cross stitch, known as either Leviathan or Smyrna stitch, commences the pattern. This row is followed by two lines of narrow black silk *soutache* or braid, which are held with the thumb while being sewn over with two lines of witch stitch in white purse silk. The two lines of braid are followed by a row of wool in double cross-stitch, each line being of a different colour; the bright shades of scarlet, blue, green, and mauve producing the best effect. Care must be taken to select braid of the correct width, two rows of which will be equal to the single row of wool.

No. 3 is worked in two colours, with four shades of each colour. Contrasts are the most effective—such as violet and green, blue and orange, &c. Our illustration is worked in pink and grey white standing for the lightest shade of grey. Commence with the darkest shade, and work over eight threads of canvas. For each succeeding colour commence two threads further off. Common, and not Penelope, canvas is the material on which this stitch should be worked.

No. 4 is a variation on the ordinary leviathan stitch, and is produced thus: instead of the usual eight stitches taken over four threads in a vertical and horizontal direction, our engraving represents the same only taken over three stitches. The first stitch is taken over two threads straight across the canvas, the second over four threads across, and the third and last over two threads. The thin crosses are over the larger ones, produced in gold cordonnet.

No. 5.—The variety of stitches in this design renders the work, when completed, highly effective. What is called the herring-bone stitch on canvas is clearly illustrated in our engraving, by the needle being placed in holes of the canvas as it is worked; the alternate rows are cross-stitch. The design commences thus: A row of herring-bone stitch in green filoselle, and a row of cross-stitch in black wool; then follow in the same succession alternate lines of green herring-bone and black cross-stitch, the former varied, as indicated in our design, with lines of dark violet and white. The violet stripes, and the first of the three green stripes, are worked over with white purse silk in herring-bone stitch; the black lines are also included when this is the case. This design well repays the trouble of working, and the colours can be varied according to taste.

No. 6.—This effective and quickly executed stitch is to be worked on Penelope canvas; the manner of working is so clearly illustrated that any written explanation would be superfluous. Our pattern is worked in stripes with cinnamon colour and mauve wool, three shades of each colour. The stripes are separated with a double row of cross-stitch in black wool, and these latter are afterwards crossed with maize filoselle. Four lines of each shade are worked to form every separate section of the shading. The colours may be varied, a pleasing contrast being the principal point for the successful effect of the work. If this stitch is used for sofa pillows, the furniture of the room must regulate the selection of the colours.

No. 7.—This stitch is one of the many variations of cross-stitch, and is so clearly illustrated in our engraving that any further description would be superfluous. The dark squares are all worked with black wool, and the alternate squares as follows: brown with a white centre, and green with a gold centre. The black squares are further ornamented with five crosses executed in gold-coloured cordonnet. It will be found useful for sofa cushions, &c.

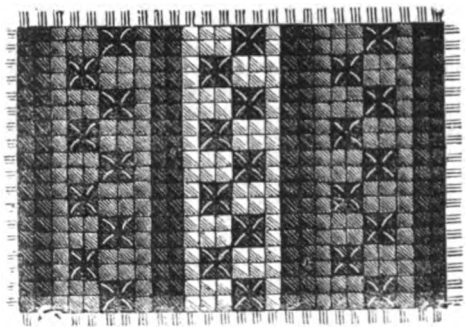
No. 8.—This stitch is flat when worked, and is, in fact, satin stitch on canvas. The colours used in our pattern are Havannah brown, violet, and white. The violet is represented in the engraving by the darkest shading. Penelope canvas should be used, and the needle should for every stitch take up six threads of the canvas. The white and brown diamonds are, when completed, crossed with gold fil selle.

A Knitted Purse.—Some very pretty purses may be knitted with fine netting silk and small steel needles, using steel or gold beads, which must be threaded on the silk before the work is commenced. The required number of stitches must then be set on, and the knitting done in the plain stitch like a garter, letting a bead down on each alternate stitch of each alternate row, which will bring all the beads on to the right side of the purse. For a long purse scarlet, black, blue, orange and white silk may be used, working about four or five rows of each, and then finishing the purse to the length required in blue or black. The variegated end is sewed up square, with a tassel at each corner, and the self-coloured end gathered in to a long tassel of steel or gold beads to correspond with the work. The part so knitted has a very good effect, and the work is simple and quickly done.

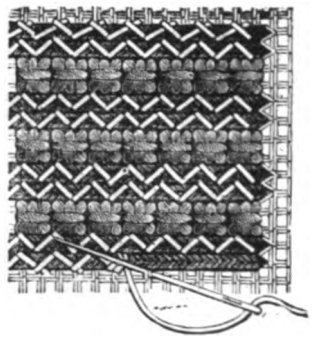
Pence Purses.—Four needles, No. 20. Claret and green, scarlet and black, single Berlin wool, or any two colours that may be preferred. Commence with the *handle*, by casting on 4 stitches with *claret*, and knitting in plain rows, backwards and forwards, until it be two inches long; then cast on 6 stitches on the same needle, 26 on the second, and 10 on the third; then from the first needle * knit 2, purl 2, alternately; from the second needle purl 2, knit 2, bring the wool forward, slip 1, knit 1, pass the slip-stitch over it; knit the remaining stitches plain, within 7 of the end; then knit 2 together, knit 1, purl 2, knit 2; on the next needle purl 2, knit 2, alternately. Repeat from * for 3 rounds, until 12 stitches only remain on the second needle; this finishes the *spout*. Knit 3 rounds, continuing the ribbing, of 2 stitches, purled and plain. Knit 5 rounds with *green*, 3 with *claret*, 5 with green, continuing the ribbing as before; knit 1 plain round, and purl 3 rounds, with *claret*; knit 1 plain round, bringing the wool forward between every two stitches; purl 3 rounds, knit 1 plain round. In the next two rounds bring the wool forward and knit 2 together; knit 1 plain round with *claret*, purl 3 rounds, knit 1 round plain. In the next 2 rounds bring the wool forward, and knit 2 together; knit 1 plain round, purl 3 rounds. Divide the stitches on the four needles, 12 on each; then knit 5 rounds plain, decreasing 1 stitch, alternately at each end and in the middle of the needle; knit 3 rounds more plain, decreasing occasionally. Divide the stitches on three needles, knit a plain round, and purl 3 rounds without decreasing; finish with plain rounds, decreasing, until 4 stitches only remain on each needle. Draw up the small opening, and attach the lower end of the handle to the side of the jug.

Under-Petticoat.—The following directions for making an under-petticoat in crochet will be found simple and inexpensive, and very pleasant work for leisure hours, as it does not require much attention. The petticoat is made of Scotch fingering wool, of which about 5*s.* worth will be required. Black and white speckled wool, with some bright colour (such as scarlet or violet) and white have a good effect. Make a chain of 424 stitches with the speckled wool, and for the next row put a treble stitch with one chain between into every alternate stitch of the foundation. Turn back and do the same for four more rows (making five in all), only putting the treble into the space instead of into a stitch. At the beginning of each row throughout the work 3 chain must be done to represent the first treble. Five rows of any bright colour preferred; two rows of white, five rows of colour as before; five rows of speckled, two rows of colour, five rows speckled; five rows of colour, two rows white, four rows of colour; two rows of speckled, two rows white, two rows speckled; two rows white, in the last of which leave out the chain stitch between the trebles every twelfth time; two rows speckled, missing one space entirely about every twelfth treble in the first row; two rows white, missing a space every twelfth treble in the first row as before; two rows speckled, missing spaces in the first row as before; two rows white in the same way, and one speckled row without diminishing. The rest of the petticoat is all white, going on backwards and forwards till it is the length required, and diminishing in every alternate row by occasionally missing a space till it is the proper size for the waist. Then do a row of plain crochet at the top, putting one stitch into each space, and also down the two sides (putting three or four stitches in each space), to strengthen the edge as far as it is intended to leave open for the placket-hole. A row of plain crochet round the edge of the petticoat with the colour, strengthens it and looks neat. There is only one seam in the petticoat, the work being sewn up at the back when finished, leaving off at the placket-hole.

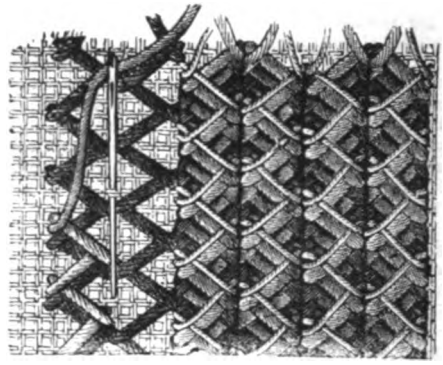
Digitized by Google



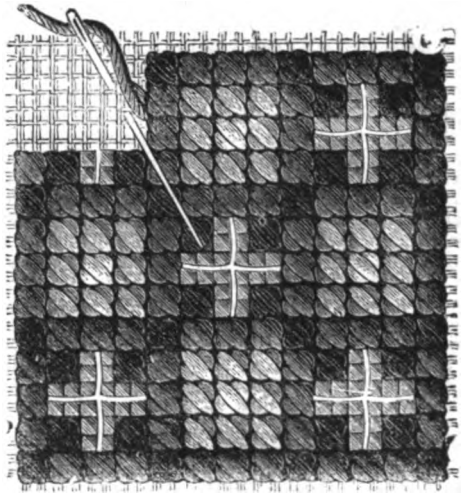
No. 1.



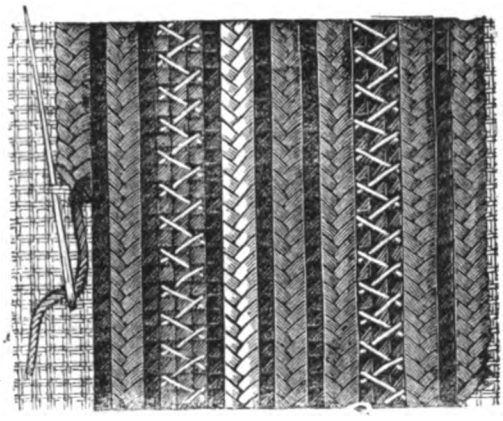
No. 2.



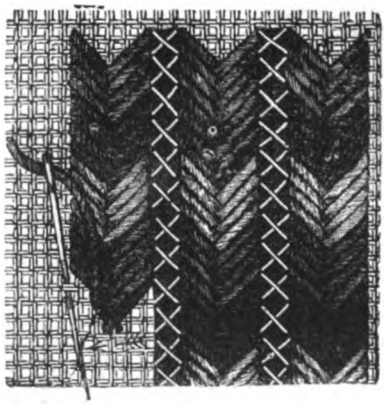
No. 3.



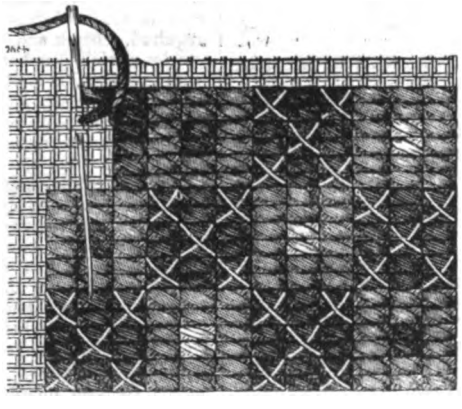
No. 4.



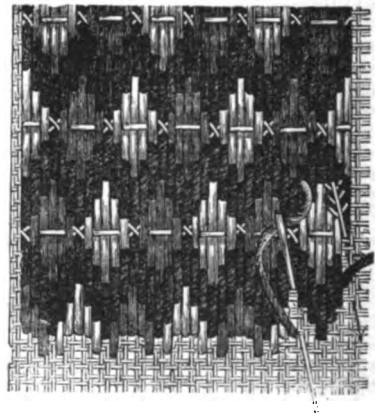
No. 5.



No. 6.



No. 7.



No. 8.

16. Fancy Berlin Stitches for Slippers, Cushions, &c.

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1866-67.

THE YEAR 1866 has seen many changes, but none greater than those to be remarked in ladies' dress. Crinolines have decreased in dimensions until there is just a suspicion of them, and nothing more; bonnets have grown wonderfully less, and become mere fanciful headdresses, taking various eccentric forms, and being generally worn perched at the summit of the head; short petticoats have come into vogue for outdoor wear; pleats have disappeared from below the waists of dresses; *peplums* have come in, *demi ajustes* have gone out; in fact, there seems a general shrinking and manifestation of collapse in many details of a fashionable lady's toilette very different from what the end of 1865 witnessed. This is the case with respect to many details; but as regards others, the facts are completely the reverse. Heads of hair seem, on the contrary, to have inflated, and the luxuriant growth of auburn locks is something to marvel at, were it not among "things generally known" that there is even more false addition worn than natural growth. Hairdressers drive a brisker trade than ever, for the new styles of *chignons* are coiled round and round like snail-shells, and to compass them at all satisfactorily, a thick length of hair measuring over a yard is positively necessary. To render this still thicker and more massive when coiled, a frizette is added inside the length, or *tail* of hair, as it is sometimes called. Then thick curls, and ringlets, and plaits, and rolls, are added *ad infinitum*, the grand object for a successful *coiffure* being an elaborate massive arrangement of hair, particularly at the back of the head. Not one Englishwoman in ten thousand is sufficiently well endowed by Nature to meet these requirements, consequently recourse is had to false additions, which, to do the hairdressers justice, are so artfully contrived that detection, even by practised eyes, is often a matter of difficulty.

No. 1. PROMENADE TOILETTE WITH SHORT SKIRT.

We will take a brief survey of the materials and styles now in vogue before directing the reader's attention to the different illustrations. For winter wear the newest fabric is plush, of a novel manufacture; entire suits—dress, petticoat, and paletot—are made of it. Her Royal Highness the Princess of Wales has already appeared in public on several occasions in plush suits, and her mother, the Queen of Denmark, has also had more

Digitized by Google

than one suit of this beautiful English manufacture. Velveteen is also a favourite material, and entire toilettes of black, grey, and mauve velveteen are very general. Brocaded Lyons silks are coming into favour; the reason of this re-introduction is the distressed state of the Lyons silk weavers. The Empress of the French set the example, and ordered a dress expressly for her *fête* day, which was celebrated at Compiègne last November. The material was ruby velvet brocaded with gold, and report says cost no less a sum than 28*l.* the *mètre*. The dress was tastefully trimmed with gold lace, and her Majesty, who, although rather stouter than of yore, is still pre-eminently handsome, looked exceedingly

petticoat and paletot are made of the same material; the latter is sleeveless, so that the skirt and sleeve match—the dress sleeves being the only ones worn. The long loose Venetian sleeves are once more making their appearance, but as yet are exceptions, and not the rule. For full dress and carriage toilettes the skirts are even longer than during preceding years, and trains are universal.

There are as many fashionable forms of bonnets as there are days in the week, but without doubt the *catalanes*, or small squares of velvet, in imitation of the Spanish headdress, predominate, and these are artfully adorned with lace, feathers, beads, and flowers. Bonnet strings are worn very wide, and

No. 2. PROMENADE TOILETTE WITH PEPLUM-BASQUE.

well thus draped in the products of those far-famed though of late rather neglected looms. Irish poplins, French merinoes, reps, and linseys are all popular—grey, mauve, and green being the fashionable colours. Striped fabrics have been worn so universally that they are at last giving way to round dots; and the taffetas with the metallic dots in relief are among the latest novelties in silks.

Short petticoats are decidedly gaining ground for out-door wear, and a much cleaner, healthier, and in every way more desirable toilette they prove for walking dresses. The short costumes are as yet fantastic in style; the

are frequently tied under the *chignon*; in many instances they are covered with either lace or blonde lappets.

Beads of all descriptions run riot on everything. They are embroidered thickly on Cluny lace, on cashmere, on velvet; and these fabrics are made up into jackets, paletots, and *peplums*. Jet, button, and feather trimmings are all in high favour, the last-named especially. Among the illustrations will be found specimens of the *peplum-basque* and the short out-door toilettes, both of which styles are likely to prevail during a portion at least of the year of grace 1867.

Digitized by Google

1. Promenade Toilette with Short Skirt.

A striped velveteen dress and petticoat to match; all the ornaments are black and white gimp. The skirt is gored, so that there are no pleats at the waist, and is fastened down the front with large fancy buttons; it is then looped up at the right side with a long piece of ribbon to match the gimp. The petticoat is bordered with a Russian pleating. A velvet hat with a wreath of shaded velvet leaves round it; a spray of similar foliage falls over the *chignon*.

2. Promenade Toilette with Peplum-Basque.

A black and white dress, either silk or foulard, with a *peplum-basque*. The skirt is trimmed at the seams and round the edge, likewise the bodice and basque, with black ribbon-velvet covered with white Cluny insertion. The velvet is two inches and a half wide on the skirt, and one inch and a half wide on the bodice—the lace in equal proportions. The waistband corresponds with the rest of the trimming. The *peplum-basque* is fastened on underneath the waistband, and only added for out-door wear. A Lamballe bonnet, consisting of tulle pullings covered with daisies and crystal drops.

Sponging a Black Silk Dress.—Sponge the black silk lightly on both sides with a perfectly clean sponge dipped in spirits of wine, then with a moderately warm iron smooth the silk over on one side, not the side that will form the outside when re-made. If the selvedges are too tight to allow the silk to become smooth, they will require snipping at intervals.

Black Silk Stockings.—The following is a good plan for washing black silk stockings. Make a lather with hot water and wash them well in it, but never rub the soap on them. Rinse them thoroughly in cold water, and mangle them instead of ironing. The mangle will give them a brighter appearance than the iron

Novel Application of Photography.—At Lyons a process has been adopted for photographing upon silk, linen, and other articles, and many persons have their portraits upon their linen instead of having it marked with their name or initials. In the silk shops various articles are exhibited, photographed with names and fanciful devices. The articles are not at all injured by washing. The process is easily and rapidly effected.

To clean Black Lace.—The lace must be carefully sponged with gin, or if preferred, with green tea, and afterwards wound round and round a bottle to dry. No iron must be used, as if touched with it the lace would assume a flattened and glossy appearance, which would spoil it. It is a good plan to fill the bottle with hot water to expedite the drying process. The lace must not be placed near the fire, or it will become of a rusty colour, and never look well.

Washing Materials.—Muslin-de-laine, chalis, and worsted damask may be cleaned by making a lather of chips of curd soap boiled in a little water; into this the article to be washed should be placed when the lather is cold; then well washed, rinsed quickly in a pail of cold water placed ready, wrapped in a cloth (or a sheet if the piece happens to be very large) well wrung, so that it is nearly dry when taken out, and then pinned upon a line; afterwards mangled. Black and white, as well as coloured materials, will look as well as new, *carefully* done this way.

Fashionable Riding Habits.—The present fashion for riding jackets is not a deep basque, but a *basquine*, beginning at the point of the jacket about an inch wide, and gradually increasing in width until it joins the sparrowtail at the back, which this year has been rounded at the edge instead of being straight. The length of the habit is cut to one yard and a half, from which a very wide hem is turned up. The skirt is much gored and quite plain in the front of the waist, with small pleats on the hips. With these exceptions, there is no difference in the make of habits since 1865 In hats there is no change.

To wash Cluny Lace.—Take an ordinary pint beer-bottle (of course seeing it is clean inside), and round the thick part sew one fold of strong linen or calico. Then carefully wind the lace round it, pulling it out to its full width, and tack each edge carefully, securing any parts of the pattern with the needle which are likely to be displaced in washing. Cover the whole with a strip of very thin book-muslin and make a lather with common yellow soap, adding a good quantity of blue, and a very little starch. In this boil the bottle well for some time, using an ordinary saucepan, then change the water, using no soap or blue, and let the boiling go on again; afterwards use fresh rinsing water pumping it over the bottle; dry gradually, and the lace will come off beautifully white and smooth, needing no ironing.

To wash Flannels.—Flannels and other woollen articles should be washed in rain water, never in hard water or in water softened by soda. They should not be rubbed with soap, but a good strong lather should previously be made with soap and clean soft water; add boiling water till it is as hot as the hand will bear, then dip the articles in lifting them up and down till well washed, but not rubbing them: squeeze (not wring) out the dirty suds, and use more clean if necessary. Thoroughly rinse in clean warm water, in which the blue bag has been dipped. Dry in the open air, if the weather be fine. If the articles are dusty, well brush or shake them before wetting. If they are very greasy add some ox-gall to the soapsuds, in the proportion of half a pint of gall to six quarts of suds; and in such case a second rinsing in clean water will be necessary to remove the smell.

To take Mildew out of Linen.—Rub the linen well with soap, and having scraped some fine chalk, rub it also on the place; lay the linen out of doors; as it dries wet it a little, and in twice doing the mildew will come out.

To clean White Cashmere.—If the laundress complies implicitly with the following directions, she may be quite sure that a white cashmere will not become the least yellow when washed. The cashmere must be washed with white soap (not too much of it) and cold water. When quite clean, it should be well rinsed in cold water with a little blue in it, then ironed while very damp with not a very hot iron, the ironing to be continued until the cashmere becomes perfectly smooth.

Moths.—Clothes that are in constant use, or that are often beaten or shook, are not attacked by moths; and the best plan with those articles which are not likely to be wanted for any length of time is to sew them up in calico, or pack them in paper, so as to exclude the parent moth, and thereby prevent her laying her eggs, the larvæ from which do the damage. Spirit of turpentine and benzine collas will also keep away moths, but the remedy may in many cases be thought as bad as the disease. Pepper, tobacco, and other things, are also used, but nothing, we think, equals properly packing for clothes, rugs, carpets, &c., not in use.

Non-inflammable Dresses for Ladies.—Muslins and similar fabrics, steeped in a seven per cent. solution of sulphate of ammonia, or a twenty per cent. solution of tungstate of soda, and then dried, may be held in the flame of a candle or gas-lamp without taking fire. That portion of the stuff in contact with the light becomes charred and destroyed, but it does not inflame, and consequently the burning state does not spread to the rest of the material. Both solutions are employed by dipping the clothes into the solution after they have been washed and rinsed. Tungstate of soda is used in the Queen's laundry. It is rather more expensive than the other; but it is preferable, as it does not in any way interfere with the "getting-up" of the articles.

To Fix Colour in Washing Materials.—The colour of washing materials may be preserved by using water that is only milk warm, making a lather with white soap before you put in the dress, instead of rubbing it on the material, and then by stirring into the first and second tub of water a large table-spoonful of ox-gall. The gall can be obtained from any butcher. The articles should be washed quickly, and then rinsed through two cold waters. Into each rinsing water stir a teaspoonful of vinegar, and after rinsing them wring them out immediately. When still a little damp bring them in, have irons ready heated, and iron them at once, as it injures the colour to allow them to remain damp too long, or to sprinkle and roll them up in a covering for ironing next day. If they cannot be conveniently ironed immediately, let them hang until they are quite dry, and then damp and fold them on the following day, a quarter of an hour before ironing.

Cleaning Ostrich Feathers.—When they have been *thoroughly* washed and rinsed, and passed several times between the fingers, or rubbed gently in the palm of the hand while in the soap, they do not require any further bleaching, but, on being dried, appear beautifully white. If the feather has been *dressed* previously, in which case a fine wire has been passed inside it, although not perceptible, it will be found that the feather can, with a little trouble and contrivance, be easily twisted into any shape or curl wished. The downy part of the feather, forming the *vane*, as it is termed by naturalists, can be curled by twisting it round a pair of scissors, or a thick netting-pin without the least difficulty, particularly if this be done before it is *quite* dry.

Our Portraits.

THE EMPRESS OF RUSSIA.

Her Imperial Majesty the Empress of "all the Russias" was born on the 8th of August, 1824. Her father was Louis, Grand Duke of Hesse-Darmstadt, who died in June, 1848; her mother was the Grand Duchess Wilhelmine Louise, daughter of the late Charles Louis, Hereditary Prince of Baden. She was baptised by the names of Maximilienne Wilhelmine Auguste Sophie Marie, and assumed the names of Marie Alexandrowna upon her reception into the Greek Church and her marriage with the present Emperor of Russia (then known as the Grand Duke Alexander), on the 28th April, 1841. The Empress is not only very beautiful, but is one of the most illustrious members of European royalty.

THE CESAREVNA OF RUSSIA.

The Cesarevna of Russia was born on the 26th of November, 1847; is daughter of the present King and Queen of Denmark, and sister of H.R.H. the Princess of Wales. Her Imperial Highness was baptised by the names of Mary Sophia Frederica Dagmar, but assumed the name of Mary Feodorowna on her marriage with the heir-apparent to the throne of Russia, the Grand Duke Alexander Alexandrowitch, which took place on Friday, Nov. 9, 1866.

THE ARCHBISHOP OF CANTERBURY.

The Archbishop of Canterbury was born in 1794, was educated at Westminster School and Christ's Church, Oxford, where he took first-class honours *in literis humanioribus*, and assumed the B.A. degree in the year 1815. In 1836 he became the first Bishop of Ripon, was translated to the See of Durham in 1856, was elevated to the See of York in 1860, and in October, 1862, he was translated to his present high position.

Digitized by Google

Cesarevna of Russia

(MARY SOPHIA FREDERICA DAGMAR, OF DENMARK).

Digitized by Google

H. I. M. The Empress of Russia.

Digitized by Google

The Queen and the Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married Feb. 10, 1840, to his Royal Highness Prince Albert. Her Majesty is the only child of his late Royal Highness Edward Duke of Kent, son of King George III. The children of her Majesty are:

Her Royal Highness Victoria Adelaide Mary Louisa, Princess Royal of England, born Nov. 21, 1840, and married to his Royal Highness Prince Frederick William of Prussia, Jan. 25, 1858, and has issue two sons and a daughter.

His Royal Highness Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue two sons, Prince Albert Victor, born Jan. 8, 1864, and George Frederick Ernest Albert, born June 3, 1865.

Her Royal Highness Alice Maud Mary, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue two daughters and a son.

His Royal Highness Alfred Ernest Albert, born Aug. 6, 1844.

Her Royal Highness Helena Augusta Victoria, born May 25, 1846, married to his Royal Highness Prince Frederick Christian Charles Augustus of Schleswig-Holstein-Sonderburg-Augustenburg, July 5, 1866.

Her Royal Highness Louisa Carolina Alberta, born March 18, 1848.

His Royal Highness Arthur William Patrick Albert, born May 1, 1850.

His Royal Highness Leopold George Duncan Albert, born April 7, 1853.

Her Royal Highness Beatrice Mary Victoria Feodore, born April 14, 1857.

George Frederick William Charles, K.G., **Duke of Cambridge**, cousin to Her Majesty, born March 26, 1819.

Augusta Wilhelmina Louisa, Duchess of Cambridge, niece of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married, in 1819, the late Duke of Cambridge.

George Frederick Alexander Charles Ernest **Augustus, K.G.**, Duke of Cumberland, and Ex-king of Hanover, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburgh-Strelitz, and has issue a son and two daughters.

Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, daughter of the late Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married June 28, 1843, to Frederick, Grand-Duke of Mecklenburgh-Strelitz, and has a son.

Mary Adelaide Wilhelmina Elizabeth, daughter of the late Duke of Cambridge, and cousin to Her Majesty, born Nov. 27, 1833, married the Prince of Teck, June 7, 1866.

State Payments to Members of the Royal Family.

Her Majesty's Privy Purse	£385,000
The Trustees of the late King of the Belgians (of this £27,000 repaid)	37,500
Her Royal Highness the Duchess of Cambridge	6,000
Her Royal Highness the Duchess of Mecklenburg-Strelitz	3,000
His Royal Highness the Duke of Cambridge	12,000
Her Royal Highness the Princess Mary of Cambridge	3,000
Her Royal Highness the Crown Princess of Prussia	8,000
Her Royal Highness the Princess Alice Maud Mary	6,000
His Royal Highness the Prince of Wales	40,000
Her Royal Highness the Princess of Wales	10,000
His Royal Highness Prince Alfred	15,000
Her Royal Highness Princess Helena	6,000

Her Majesty's Household.

LORD STEWARD'S DEPARTMENT.

Lord Steward	Duke of Marlborough.
Treasurer	Lord Burghley.
Comptroller	Viscount Royston.
Master of the Household	Sir T. Cowell, K.C.B.
Secretary of Board of Green Cloth	E. M. Browell, Esq.
Paymaster of the Household	W. Hampshire, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Lord Chamberlain	Earl of Bradford.
Vice-Chamberlain	Lord C. Hamilton.
Comptroller	Hon. S. C. B. Ponsonby.
Chief Clerk	T. C. March, Esq.
Keeper of the Privy Purse	General Sir T. M. Biddulph, K.C.B.
Secretary	R. Burrell, Esq.

Captain of the Yeomen of the Guard	Earl of Tankerville.
Captain of the Gentlemen-at-Arms	Earl of Cadogan.
Master of the Ceremonies	Major-Gen. Hon. Sir E. Cust, G.C.H.
Lord High Almoner	Bishop of Oxford.
Dean of Chapel Royal	Bishop of London.
Sub-Dean	Rev. F. Garden.
Clerk of the Closet	Bishop of Worcester.
Resident Chaplain	Dean of Windsor.
Mistress of the Robes	Duchess of Wellington.
Groom	Major-General F. H. Seymour.

MASTER OF THE HORSE'S DEPARTMENT.

Master of the Horse	Duke of Beaufort.
Clerk Marshal	Lord Alfred Paget.
Crown Equerry and Secretary	Lieut.-Col. G. C. Maude, C.B.

Master of the Buckhounds	Lord Colville.

Prince of Wales's Household.

Groom of the Stole	Earl Spencer.
Keeper of the Privy Seal	H. W. Fisher, Esq.
Comptroller	Major-General Knollys.
Private Secretary	J. W. Bateman, Esq.
Attorney-General	Sir W. J. Alexander, Q.C.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Earl of Derby.
Lord High Chancellor	Lord Chelmsford.
Chancellor of the Exchequer	Right Hon. Benjamin Disraeli.
Lord President of the Council	Duke of Buckingham.
Lord Privy Seal	Earl of Malmesbury.
Secretaries of State. Home Department	Right Hon. Spencer Walpole.
Foreign Affairs	Lord Stanley.
Colonies	Earl of Carnarvon.
War	General Peel.
India	Viscount Cranbourne.
First Lord of the Admiralty	Sir John Pakington, Bart.
President of the Board of Trade	Sir S. Northcote, Bart.
Chancellor of the Duchy of Lancaster	Earl of Devon.
President of the Poor-Law Board	Gathorne Hardy, Esq.
Postmaster-General	Duke of Montrose.

(The above form the Cabinet.)

First Commissioner of Works	Lord John Manners.
Secretary for Ireland	Lord Naas.
Attorney-General	Sir J. Rolt
Solicitor-General	Sir John Burgess Karslake.

SCOTLAND.

Lord High Constable	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal	J. H. Mackenzie, Esq.
Lord Privy Seal	Earl of Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Lord High Commissioner	Lord Belhaven.
Lord Justice General	Right Hon. D. McNeill.
Lord Justice Clerk	Right Hon. John Inglis.
Lord Advocate	Right Hon. George Patton.
Solicitor-General	S. Gordon, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas, Esq.
Commander of the Forces	Major-Gen. E. W. F. Walker.
Assistant Adjutant-General	Colonel Sir J. Douglas.

IRELAND.

Lord Lieutenant	Marquis of Abercorn.
Chief Secretary	Lord Naas.
Under Secretary	Major-Gen. Sir T. Larcon.
State Steward	Viscount St. Lawrence.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. M. Blackburne.
Lord Justice of Appeal	Right Hon. T. Brewster.
Master of the Rolls	Right Hon. J. E. Walsh.
Attorney-General	Michael Morris, Esq.
Solicitor-General	H. E. Chatterton, Esq.
Military Secretary	Lieut.-Colonel E. A. Whitmore.
Ulster King-of-Arms	Sir Bernard Burke, LL.D

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	Hon. Sir F. W. A. Bruce, K.C.B.	Charles F. Adams, Esq.
Argentine Conf.	G. B. Mathew, Esq.	M. Balcarne.
Austria	Lord Bloomfield, G.C.B.	Count R. d'Apponyi
Belgium	Lord Howard de Walden, G.C.B.	M. Van de Weyer.
Brazil	Ed. Thornton, Esq., C.B.	
Central America	Ed. Corbet, Esq.	Senor Carlos Gutierrez.
Chili	W. T. Thompson, Esq.	Don Manuel Carvalho.
China	Sir Rutherford Alcock, K.C.B.	
Denmark	Sir Chas. A. Murray, C.B.	Lieut.-General Bulow.
Ecuador	Colonel Neale	M. Flores.
France	Earl Cowley, G.C.B.	Prince de la Tour d'Auvergne.
Greece	Hon. E. M. Erskine	M. Tricoupi.
Hanse Towns	John Ward, Esq.	M. Rücker.
Italy	Hon. H. G. Elliot	Marquis d'Azeglio.
Japan	Sir H. Parkes	
Mexico	Hon. P. C. Scarlett, C.B.	M. F. Arranjoiz.
Netherlands	Sir John Milbanke, Bart.	Baron Bentinck.
New Granada	Philip Griffith, Esq.	Don Juan de F. Martin.
Persia	Charles Alison, Esq., K.C.B.	Mahmoud Khan.
Peru	Hon. W. S. Jerningham	Don Juan Y. de Osma.
Portugal	Sir A. Paget, K.C.B.	Count de Lavradio.
Prussia	Lord A. W. F. S. Loftus, K.C.B.	Count Bernstoff.
Russia	Sir A. Buchanan, K.C.B.	Baron de Brunnow.
Spain	Sir J. F. Crampton, Bart., K.C.B.	M. Gonzalez.
Sweden	Hon. G. S. S. Jerningham	Count Wachtmeister.
Switzerland	Adm. Hon. E. A. J. Harris, R.N.	J. Rapp, Esq. (Cons.-Gen.)
Turkey	Lord Lyons, G.C.B.	M. Musurus.

Digitized by Google

Officers of the City of London.

LORD MAYOR—Right Hon. Thomas Gabriel (Vintry, 1857).
SHERIFFS—Alderman Waterlow and F. M. Lycett, Esq.
CHAMBERLAIN—Benjamin Scott, Esq.
RECORDER—Russell Gurney, Esq., Q.C.
COMMISSIONER OF POLICE—Colonel James Fraser.
COMMON SERJEANT—R. Chambers, Esq., Q.C.
TOWN CLERK—Frederick Woodthorpe.

ALDERMEN.

The following have passed the Chair.

Copeland, William Taylor, Esq.	Bishopsgate	1829
Wilson, Samuel, Esq.	Bridge Without	1831
Duke, Sir James, Bart.	Farringdon Without	1840
Musgrove, Sir John, Bart.	Broad-street	1842
Challis, Thomas, Esq.	Cripplegate	1843
Sidney, Thomas, Esq.	Billingsgate	1844
Moon, Sir Francis Graham, Bart.	Portsoken	1844
Salomons, David, Esq.	Cordwainer	1848
Finnis, Thomas Quested, Esq.	Tower	1848
Carden, Sir Robert Walter	Dowgate	1849
Carden, John, Esq.	Cornhill	1851
Rose, William Anderson, Esq.	Queenhithe	1855
Lawrence, William, Esq.	Bread-street	1856
W. S. Hale, Esq.	Coleman-street	1856
B. S. Phillips, Esq.	Farringdon Within	1857

The following have not passed the Chair.

Allen, William F., Esq.	Cheap	1858
Abbiss, James, Esq.	Bridge Within	1859
Lawrence, James Clarke, Esq.	Walbrook	1860
Dakin, Thomas, Esq.	Candlewick	1861
Besley, Robert, Esq.	Aldersgate	1862
Gibbons, Sills John, Esq.	Castle Baynard	1862
Waterlow, Sydney H., Esq.	Langbourne	1863
Lusk, Andrew, Esq.	Aldgate	1863
Stone, David Henry, Esq.	Bassishaw	1864
Cotton, W. J. Richmond, Esq.	Lime-street	1866

English Archbishops and Bishops.

		Cons.	Trans.
Right Hon. Dr. Charles T. Longley	Canterbury	1836	1862
Right Hon. Dr. William Thomson	York	1861	1862
Dr. Archibald Campbell Tait	London	1856	
Dr. Charles Baring	Durham	1856	1861
Dr. Charles Richard Sumner	Winchester	1826	1827
Dr. Henry Phillpotts	Exeter	1830	
Dr. Connop Thirlwall	St. David's	1840	
Dr. Ashhurst Turner Gilbert	Chichester	1842	
Dr. John Lonsdale	Lichfield	1843	
Dr. Samuel Wilberforce	Oxford	1845	
Dr. Thomas Vowler Short	St. Asaph	1841	1846
Dr. James Prince Lee	Manchester	1848	
Dr. Renn Dickson Hampden	Hereford	1848	
Dr. John William Jacobson	Chester	1865	
Dr. Alfred Ollivant	Llandaff	1849	
Dr. John Jackson	Lincoln	1853	
Dr. Walter Kerr Hamilton	Salisbury	1854	
Dr. Robert John Eden (Lord Auckland)	Bath and Wells	1854	
Dr. Robert Bickersteth	Ripon	1856	
Hon. Dr. John Thomas Pelham	Norwich	1857	
Dr. James Colquhoun Campbell	Bangor	1859	
Dr. Joseph Cotton Wigram	Rochester	1860	
Hon. Dr. Samuel Waldegrave	Carlisle	1860	
Dr. Henry Philpott	Worcester	1860	
Dr. Charles John Ellicott	Gloucester and Bristol	1862	
Dr. Edward Harold Browne	Ely	1864	

The Sovereigns of Europe.

States.	Sovereigns.	Birth.	Accession.
Austria	Francis Joseph I.	Aug. 18 1830	Dec. 2 1848
Bavaria	Louis II.	Aug. 25 1845	March 10 1864
Belgium	Leopold II.	April 9 1835	Dec. 10 1865
Denmark	Christian IX.	April 8 1818	Nov. 15 1863
England	Victoria I.	May 24 1819	June 20 1837
France	Napoleon III.	April 20 1808	Dec. 2 1852
Greece	George I.	Dec. 24 1845	June 6 1863
Holland	William III.	Feb. 19 1817	March 17 1849
Italy	Victor Emmanuel II.	March 14 1820	March 23 1849
Portugal	Dom Louis I.	Oct. 31 1838	Nov. 12 1861
Prussia	William I.	March 22 1797	Jan. 2 1861
Rome	Pius IX.	May 13 1792	June 16 1846
Russia	Alexander II.	April 29 1818	March 2 1855
Saxony	John	Dec. 12 1801	Aug. 9 1854
Spain	Maria Isabella II.	Oct. 10 1830	Sept. 29 1833
Sweden and Norway	Charles XV.	May 3 1826	July 8 1859
Turkey	Abdul Aziz Khan	Feb. 9 1830	June 25 1861

Terms usually taken in Leases.

ENGLAND.

Lady Day	March 25	Michaelmas Day	Sept. 29
Midsummer	June 24	Christmas	Dec. 25

SCOTLAND.

Candlemas	Feb. 2	Lammas	Aug. 1
Whit Sunday*	May 15	Martinmas	Nov. 11

* This term, in Scotch leases, does not depend upon the moveable Feast of Whitsuntide, but is permanent.

Transfer and Dividend Days at the Bank of England.

Stock.	Days of Transfer.	Dividends Due.
Bank Stock	Tuesday, Wednesday, Thursday, Friday,	April 5, Oct. 10.
Three per Cent. Reduced		April 5, Oct. 10.
New Three per Cent. Annuities		April 5, Oct. 10.
Five per Cent. New		Jan. 5, July 5.
Three per Cent. Consols		Jan. 5, July 5.
Annuities, 30 years, ending April 5, 1885		April 5, Oct. 10.
New Two-and-a-Half per Cent. Annuities		Jan. 5, July 5.
New Three-and-a-Half per Cent Annuities		Jan. 5, July, 5.

The private transfer days are Monday and Saturdays.

The dividends are paid to the public three days after the dates named; if a Sunday intervene, four days after.

Fixed and Moveable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	Ascension Day—Holy Thurs.	May 30
Septuagesima Sunday	Feb. 17	Pentecost—Whit Sunday	June 9
St. David	March 1	Trinity Sunday	„ 16
Quinquagesima—Shrove Sund.	„ 3	Corpus Christi	„ 20
Ash Wednesday	„ 6	Accession of Queen Victoria	„ 20
Quadragesima Sunday	„ 10	Proclamation	„ 21
St. Patrick	„ 17	St. John Baptist—Midsummer Day	„ 24
Annunciation—Lady Day	„ 25	St. Michael—Michaelmas Day	Sept. 29
Palm Sunday	April 14	Birth of the Prince of Wales	Nov. 9
Good Friday	„ 19	St. Andrew	„ 30
Easter Sunday	„ 21	1st Sunday in Advent	Dec. 1
St. George	„ 23	St. Thomas	„ 21
Low Sunday	„ 28	Christmas Day	„ 25
Birth of Queen Victoria	May 24		
Rogation Sunday	„ 26		

Principal Articles of the Calendar.

	Gregorian, or New Calendar	Julian, or Old Calendar.
Golden Number	6	6
Epact	25	VI
Solar Cycle	28	28
Roman Indiction	10	10
Dominical Letter	F	A
Septuagesima	Feb. 17	Feb. 12
Ash Wednesday	March 6	March 1
Easter Sunday	April 21	April 16
Ascension Day	May 30	May 25
Pentecost—Whit Sunday	June 9	June 4
1st Sunday in Advent	Dec. 1	Dec. 3

The year 1867 is the latter part of the 5627th and the beginning of the 5628th year since the creation of the world, according to the Jews. The year 5628 commences on Sept. 30, 1867.

Beginnings of the Seasons, 1867.

		D.	H.	M.
Sun enters Capricornus and Winter begins	1866, Dec.	22	0	49 a.m.
„ „ Aries „ Spring „	1867, March	21	1	46 a.m.
„ „ Cancer „ Summer „	„ June	21	10	19 p.m.
„ „ Libra „ Autumn „	„ Sept.	23	0	42 p.m.
„ „ Capricornus „ Winter „	„ Dec.	22	6	46 a.m.
The Sun will consequently be in the Winter signs		89	0	57
„ „ „ „ Spring „		92	20	33
„ „ „ „ Summer „		93	14	23
„ „ „ „ Autumn „		89	17	54

The Summer Quarter is therefore 4 days 13 hours and 26 minutes longer than the Winter; 3 days 14 hours and 29 minutes longer than that of Autumn; and 17 hours and 50 minutes longer than that of Spring.

	1867.	D.	H.	M.			
The Sun will be on the Equator and going North	March	21	1	46 a.m.,	his declin. being	0°	0′
The Sun will reach his greatest North declination	June	21	10	19 p.m.	„	„ 23	27
The Sun will be on the Equator and going South	Sept.	23	0	42 p.m.	„	„ 0	0
The Sun will reach his greatest South declination	Dec.	22	6	46 a.m.	„	„ 23	27

The Sun will be North of the Equator (comprising the periods of Spring and Summer) 186 days 10 hours and 56 minutes.

The Sun will be South of the Equator (comprising the periods of Autumn and Winter) 178 days 18 hours and 51 minutes.

Digitized by Google

Charles Dickens, Esq.

Digitized by Google

The Archbishop of Canterbury.

Digitized by Google

1ST MONTH.] **JANUARY.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	1	Tu	*Circumcision*	8 8	4 0	3 34	1 22	25	10 41	11 14
2	2	W		8 8	4 1	4 34	1 55	26	11 46	—
3	3	Th		8 8	4 2	5 30	2 33	27	0 15	0 39
4	4	F		8 8	4 3	6 24	3 17	28	1 1	1 22
5	5	S		8 8	4 4	7 12	4 7	29	1 44	2 2
6	6	S	2ND S. A. CHRIST. *Epip.*	8 7	4 6	7 54	5 2	●	2 21	2 38
7	7	M	Plough Monday...	8 7	4 7	8 32	6 3	1	2 57	3 12
8	8	Tu	*Lucian P. and M.*	8 6	4 8	9 4	7 6	2	3 29	3 46
9	9	W		8 6	4 9	9 34	8 12	3	4 2	4 20
10	10	Th		8 5	4 10	10 1	9 20	4	4 38	4 55
11	11	F	Hilary Term begins	8 5	4 12	10 27	10 30	5	5 14	5 34
12	12	S	Hilary Bp. Cam. T. begins	8 4	4 14	10 54	11 42	6	5 53	6 14
13	13	S	FIRST S. AFTER EPIPHANY	8 3	4 15	11 21	Morn.	☽	6 36	7 0
14	14	M	Oxford Term begins	8 2	4 17	11 49	0 55	8	7 25	7 55
15	15	Tu		8 1	4 19	Aftern.	2 9	9	8 28	9 5
16	16	W		8 0	4 20	1 3	3 24	10	9 43	10 22
17	17	Th		7 59	4 21	1 54	4 36	11	11 2	11 38
18	18	F	*Prisca*	7 58	4 23	2 53	5 42	12	—	0 12
19	19	S		7 57	4 24	4 1	6 41	13	0 43	1 11
20	20	S	2ND S. AFTER EPIPHANY...	7 56	4 26	5 14	7 30	☉	1 40	2 5
21	21	M	*Agnes* [*Fabian*	7 55	4 28	6 29	8 11	15	2 29	2 55
22	22	Tu	*Vincent*	7 54	4 30	7 44	8 44	16	3 18	3 42
23	23	W		7 53	4 32	8 57	9 13	17	4 3	4 24
24	24	Th		7 52	4 33	10 7	9 41	18	4 45	5 5
25	25	F		7 51	4 34	11 14	10 6	19	5 25	5 46
26	26	S	Twilight ends at 6h. 34m...	7 50	4 36	Morn.	10 31	20	6 6	6 26
27	27	S	3RD S. AFTER EPIPHANY...	7 49	4 38	0 19	10 57	☾	6 48	7 10
28	28	M		7 48	4 40	1 23	11 25	22	7 33	7 58
29	29	Tu		7 46	4 42	2 23	11 57	23	8 27	9 3
30	30	W	Charles I. beheaded 1649...	7 45	4 44	3 22	Aftern.	24	9 39	10 17
31	31	Th	Hilary Term ends	7 43	4 46	4 16	1 13	25	10 54	11 31

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New Moon on the 6th, at 12.30 a.m.; first quarter on the 13th, at 4.34 p.m.; full moon on the 20th, at 7.36 a.m.; last quarter on the 27th, at 2.47 p.m.

THE PLANETS.

Morning Stars—Mercury, Venus, and Saturn. Evening Star—Jupiter.

REMARKS ON THE WEATHER.

In the first month of the year which, in the most natural division of the seasons, constitutes the second month of the Winter quarter, heat is at its lowest in all its particulars. The mean temperature varies from 39° 6, the mean highest in the day, to 32° 6, the mean lowest at night; yet the mean of the 24 hours, upon a long average of years, does not fall below the freezing point. Continued frost is consequently always an exception to the general rule of the climate; but the majority of nights are frosty. If we denote the complete saturation of the air with moisture by 1000, the mean state of this month would be 939. The quantity of rain greatly exceeds the amount of evaporation. The mean temperature of London is about 2° higher than that of the surrounding country; the difference exists chiefly in the night, and is greatest in Winter and least in Spring.

GARDEN PLANTS IN FLOWER.

Laurustinus (Viburnum Tinus); Bearsfoot (Helleborus fœtidus); Garden Anemone (Anemone hortensis); Christmas Rose (Helleborus niger); Yellow Hellebore (Eranthis hymenalis); Sweet Coltsfoot (Tussilago fragrans); Snowdrop (Galanthus nivalis); Japan Quince (Cydonia japonica); China Roses (Rosa indica); and Japan Allspice (Chimonanthus fragrans).

Useful Hints for the Household.

Washing.

THE following exceedingly practical directions on washing and getting up muslins and fine linen, are extracted with some few alterations from a valuable treatise on Starch, by Messrs. Wotherspoon of the Glenfield Starch Works:—

As cleanness and purity are the two great ends in washing which laundresses strive to attain, it will be necessary, in the first place, to see that the various tubs and vessels into which the clothes are to be put are perfectly clean. When this has been attended to, take the finer description of articles first, such as dress shirts, &c., and put them into a tubful of pure water the night previous to your washing day, and allow them to steep till the following morning. The linens will be easier freed of the starch, and the clothes will be found to be much easier cleaned when this is done. When about to wash, take them out of the tub in which they have lain overnight and wash it out, then fill with hot water, adding a little washing powder, then take the clothes and soap each article well as you put it into the water, then rub thoroughly until the water becomes so tainted as to be unfit for further use, when you can fill another tub with water the same as the first, and transfer the clothes from the first to the second tub, where they are to be treated the same as in the first, and when completed, take out and put them into a bag and place it in the boiler, which should be previously filled with water, and into which some sliced white soap and soda have been put, and permit them to boil, say for an hour or so, when they can be taken out, and after half wringing them, take them to the green to bleach, spreading the right side uppermost, and watering them when required. Care must be taken not to apply too much water at one time, as if left in pools on the top of the clothes in summer, it has a tendency to yellow them in these particular places. When the first side has been sufficiently bleached they can be reversed, and the second treated in the same way. Clothes should all be allowed to bleach for a day at least; they are not easily injured with too much bleaching, if properly attended to. When they have been bleached long enough bring them in and put them into a tubful of pure cold water, where allow them to remain all night, whereby they will be as much benefited as by another day's bleaching. On the following morning take them from the tub in which they have been steeping, and after a slight rinse through the water, put them into another tub prepared for them, containing water into which a little blue has been put (lukewarm water is best), then, when steeped a few minutes, wring them out and hang up to dry. It is absolutely necessary to put all fine clothes into a bag when to be boiled, and to cut the soap into slices and mix with the water in the boiler. When so done, they are safe from being stained either by the sides of the boiler or by the soap adhering to them in small particles.

We have given an outline of the method of preparing the clothes mentioned, and will now proceed with our remarks on the *treatment of muslins*. White muslins should be washed in warm water, and rubbed with white soap alone, without putting any soda into the water. Two waters for these will be sufficient; then take to the green to bleach, and subject to precisely the same treatment as already mentioned for other clothes until finished.

Coloured Muslins are put into warm water the same as white ones, but instead of rubbing the soap on to them, it should be tied up into a cloth by itself, and boiled in a goblet of water, and when dissolved, the liquid poured out of the goblet into the tub containing the water intended for their use. The boiling of the soap for coloured muslins is necessary on account of the delicacy of some of the colours, which, if rubbed with hard soap, would be tainted a little by its strength. When put through two waters both soaped in this way, they should be taken out and put into a tubful of pure cold water into which a handful or two of common salt is put, and stirred round to mix with the water. This will assist very considerably in keeping the colours fast. Allow them to remain in this tub for a few hours, and take out and dry in the open air, if possible, in some place shaded from the sun, which should be kept entirely from bearing upon them as it destroys their colour.

STARCHING AND DRESSING.

As the success of the laundress depends not only upon her knowledge of and experience in her calling, as well as a strict adherence to system in all her arrangements, but, especially, upon her selection of the best starch and her adoption of the best methods of preparing it, we would urge upon all laundresses the necessity of attending most particularly to these two latter points, as by neglecting them all the labour and care bestowed upon washing and bleaching will be wasted. We recommend them to use the Glenfield Patent Starch, because we are certain, when the directions are strictly adhered to, it is more easily used than any other. As this matter so much affects the comfort and appearance of the wearer of the articles dressed, we give the following simple directions to prepare the Glenfield Patent Starch for use: The articles intended to be starched having been laid out in their proper place, put the necessary quantity of dry starch into a perfectly clean earthen bowl or basin, moisten it with lukewarm water and bruise it with the back of a table-spoon until it is reduced to a paste; next place the bowl on the table, take the kettle containing pure boiling water (be sure it is boiling) in your left hand, and the spoon in your right, pour the boiling water on the starch, and while pouring, stir moderately with the spoon until the starch becomes of the required thickness, which is most correctly ascertained by lifting a small portion in the spoon and pouring it back again. Proceed to use it *while warm* according to the following directions, by the laundresses of the first families of the country.

MUSLINS.

There are few articles passed through the hands of the laundress, requiring more care and attention than muslins, and few also that show

Digitized by Google

2ND MONTH.] **FEBRUARY.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	32	F		7 41	4 48	5 6	2 1	26	—	0 5
2	33	S	*Purification.* Candlemas Day	7 40	4 49	5 50	2 54	27	0 33	0 58
3	34	S	4TH SUN. A. EPIP. *Blasius*	7 38	4 50	6 31	3 53	28	1 19	1 40
4	35	M		7 36	4 52	7 6	4 56	●	2 0	2 18
5	36	Tu	*Agatha*	7 34	4 54	7 38	6 2	1	2 37	2 55
6	37	W	Length of day 9h. 24m. ...	7 32	4 56	8 7	7 11	2	3 13	3 29
7	38	Th		7 30	4 57	8 32	8 20	3	3 47	4 2
8	39	F	Half Quarter Day	7 29	4 59	9 0	9 33	4	4 19	4 38
9	40	S		7 27	5 0	9 25	10 44	5	4 56	5 14
10	41	S	5TH S. AFTER EPIPHANY...	7 25	5 2	9 56	11 57	6	5 32	5 52
11	42	M		7 24	5 4	10 27	Morn.	7	6 14	6 36
12	43	Tu		7 22	5 6	11 3	1 12	☽	7 0	7 28
13	44	W	Length of day 9h. 48m. ...	7 20	5 8	11 48	2 22	9	7 58	8 33
14	45	Th	*St. Valentine*	7 18	5 10	Aftern.	3 28	10	9 15	9 56
15	46	F		7 16	5 12	1 42	4 27	11	10 38	11 23
16	47	S		7 14	5 14	2 50	5 19	12	—	0 1
17	48	S	SEPTUAGESIMA...	7 12	5 16	4 5	6 3	13	0 34	1 4
18	49	M		7 11	5 18	5 18	6 40	☉	1 30	1 57
19	50	Tu		7 9	5 19	6 33	7 11	15	2 20	2 42
20	51	W		7 7	5 21	7 43	7 39	16	3 4	3 25
21	52	Th	Day breaks 5h. 13m.... ...	7 5	5 23	8 53	8 7	17	3 44	4 3
22	53	F		7 3	5 25	10 0	8 32	18	4 23	4 41
23	54	S		7 1	5 27	11 7	8 58	19	4 57	5 17
24	55	S	SEXAGESIMA *St. Matthias*	6 59	5 29	Morn.	9 25	20	5 34	5 52
25	56	M	Length of night 13h. 25m...	6 56	5 30	0 10	9 56	21	6 8	6 27
26	57	Tu	Cambridge Term divides ...	6 54	5 32	1 0	10 30	☾	6 48	7 9
27	58	W	Hare-hunting ends	6 53	5 34	2 6	11 9	23	7 33	8 3
28	59	Th	Treaty of Amiens, 1802 ...	6 50	5 36	2 58	11 54	24	8 37	9 16

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New moon on the 4th, at 6.16 p.m.; first quarter on the 12th, at 1.40 a.m.; full moon on the 18th, at 7.41 p.m.; last quarter on the 26th, at 11.32 a.m.

THE PLANETS.

Morning Stars—Venus and Saturn. Evening Star—Mercury towards the end of the month. Mars is visible the greater part of the night.

REMARKS ON THE WEATHER.

The mean temperature increases nearly two degrees. This accession takes place principally while the Sun is above the horizon; the average maximum rising to 42° 4, nearly three degrees, while the nightly temperature advances about one degree, to 33° 7. This inequality is partly owing to the increased influence of radiation under a less clouded sky, which dissipates the increasing heat. The average of nights in this month, of which the air is frosty, does not exceed eleven. The quantity of rain is at its minimum, very little exceeding the amount of evaporation. The saturation of the air with moisture falls to 905. An abundance of hoar-frost is a well-known indication of rain. Great frosts are commonly preceded by continued thick mists, arising from the condensation of the vapours emitted by the rivers and other waters. Snow, when slowly produced, will often be found crystallised in the most beautiful forms.

GARDEN PLANTS IN FLOWER.

Snowdrop (Galanthus nivalis); Mezereon (Daphne Mezereon); Coan Sowbread (Cyclamen Coum); Wild Primrose (Primula vulgaris); Violets (Viola odorata); Lapland Diapensia (Diapensia lapponica); Spring Bulbocodium (Bulbocodium vernum); Fringed Star of Bethlehem (Ornithogalum fimbriatum).

the perfection of her work to greater advantage; therefore, to turn them out of hand successfully is, as anyone may readily suppose, a task accompanied with some little toil and difficulty. We have tried a variety of different experiments in the starching of muslins, for the purpose of discovering the best mode of dealing with these fabrics, and the way considered most satisfactory is, to have the muslin perfectly dry, and the starch made rather thick than thin, in a large basin. Then, dip the dress into the starch, which press well into the folds, then either wring gently or take the loose starch off with the hand and spread out before the stove and allow to dry thoroughly; water down afterwards to the proper dampness, taking all the creases carefully out, and roll up till next day for ironing. In ironing muslins, as well as other articles, great care is necessary to have the irons perfectly clean, and neither too hot nor too cold, as any of these two extremes is alike injurious to the success of the operation. Laundresses, in ironing muslins, require to have a long board for the purpose of placing inside the dress to allow its being done to better advantage. The board requires to be changed to fresh parts of the dress as the ironing proceeds. Commence and finish the body of the dress first, then iron the skirt (and flounces if any) and when completed hang up in the laundry. The heat will improve and beautify it considerably, both in stiffness and appearance.

LACES.

Laces, like muslins, require a good deal of care, and have to be rather tenderly treated—their texture being so fine, that any coarse treatment would be productive of ruinous consequences, and should be therefore carefully avoided. When laces require washing, they are not to be rubbed as ordinary articles are, but soaped and put into a small linen bag made for the purpose, tied close at the mouth, and put into a boiler for a few minutes—this will answer the same end as rubbing and will not injure the laces. After taking them out of the boiler, they should be spread out on the grass to bleach for a short time. When this is done they should be brought in and placed in a tubful of pure water by themselves—it will also be found beneficial to allow them to remain all night in the water—they can be taken the following morning and the water pressed gently out of them by the hand; they may then either be hung out in the air to dry, or dried indoors. When this is completed, they can be dipped into the starch, and then pressed and dried with a white cloth, giving them an air before the fire and putting aside for ironing—which is accomplished the same as with other articles. Laces are seldom or never wanted very stiff, therefore, if making starch for them alone, it should be made rather thin than otherwise. When lace is in very long strips it often perplexes the inexperienced how to manage it successfully. In such cases it should be doubled up half by half until it is less than a yard in length; then, take a needle and thread and fasten the plies together (a very few stitches will suffice), in which state it should remain until after starching. When about to be ironed, undo the sewing, open up and iron fold by fold, until finished.

PETTICOATS AND PRINTED CLOTHES.

Having now gone over the principal articles of feminine attire in which starch is employed, and described the method of treating each as found most suitable, we consider it almost needless to offer any remarks under this head, yet if omitting to do so our "hints" might be considered incomplete; therefore, for the information of those who are not quite versant in the art, we may be permitted to subjoin the usual and approved method of preparing these articles. Petticoats and printed clothes ought to be perfectly dry before being starched. They should be well soaked in starch made rather thick than otherwise, and the starch pressed firmly into the fibres, then wring the clothes softly and hang up to dry, after which moisten down with water till the required dampness, then lay aside and iron next day. Stiffness, in these, being more required than fineness of polish, they should be allowed to hang in the laundry a considerable time after being ironed. When allowed so to remain, they cannot fail to satisfy the wearer better than if ironed and put past at once.

SHIRTS.

Shirts should be dried before being starched. The starch having been made according to the directions on each package, in a vessel which has been thoroughly cleansed, proceed (while the starch is warm) to gather together the breast of the shirt and parts to be starched, which having accomplished, dip into the starch, and on withdrawal press the linen as firmly as possible so as to force the starch through all the fibres; then strip the starch off, and spread out over the "horse" to dry, which before an ordinary fire will not take more than five minutes. When dry repeat the operation, and if wanted very stiff, a third dipping will be necessary. After the last dipping in the starch, the clothes should be placed only a minute or so at the fire, after which they should be rolled up tightly and laid past for ironing. The starch should be made rather thin than thick, by being so it will soak into the linen better and more freely, than if made thick, and the linen will be of a more uniform stiffness. It is better to place all articles that have been starched before a stove or fire, than to hang them out in the open air; the air having a tendency to reduce the strength of the starch before it becomes dry. If the heat cannot be brought to bear conveniently in the same degree upon all the parts of the articles undergoing drying at the same time, they should be changed, in order that all the parts may be thoroughly dry before a second submersion in the starch. The ironing should be done the day following the starching. The clothes will then take on a better polish and the starch will not incline to stick to the iron; when this is completed they should be again placed on the clothes horse, and allowed to remain there all night with the heat bearing upon them. By adopting this principle the clothes will retain their stiffness longer in any kind of weather, and the wearer will be delighted with their elasticity and beautiful finish.

Another method is to make the starch pretty thick, and while the clothes are wet dip into the starch, squeeze the starch well through the clothes,

Digitized by Google

3RD MONTH.] **MARCH.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	60	F	*St. David*	6 48	5 37	3 45	0 44	25	9 56	10 35
2	61	S	*St. Chad*	6 46	5 39	4 27	1 41	26	11 17	11 53
3	62	S	QUINQUAGESIMA	6 44	5 41	5 4	2 42	27	—	0 25
4	63	M	Length of day 11h. 1m. ...	6 42	5 43	5 38	3 47	28	0 51	1 13
5	64	Tu	Shrove Tuesday...	6 40	5 45	6 7	4 55	29	1 33	1 54
6	65	W	Ash Wednesday...	6 38	5 46	6 36	6 7	●	2 13	2 30
7	66	Th	*Perpetua*	6 36	5 48	7 3	7 20	1	2 49	3 5
8	67	F		6 34	5 50	7 29	8 32	2	3 21	3 39
9	68	S		6 31	5 51	7 57	9 47	3	3 57	4 16
10	69	S	QUADRAGESIMA	6 28	5 53	8 28	11 1	4	4 35	4 54
11	70	M		6 26	5 55	9 4	Morn.	5	5 13	5 34
12	71	Tu	*St. Gregory*	6 23	5 57	9 47	0 12	6	5 56	6 19
13	72	W	*Ember Week*	6 21	5 58	10 36	1 21	☽	6 44	7 11
14	73	Th		6 18	6 0	11 34	2 21	8	7 40	8 15
15	74	F		6 16	6 2	Aftern.	3 14	9	8 58	9 44
16	75	S		6 13	6 4	1 48	3 59	10	10 28	11 12
17	76	S	2ND S. IN LENT. *St. Pat.*	6 11	6 6	3 0	4 38	11	11 52	—
18	77	M	Princess Louisa born 1848..	6 9	6 8	4 13	5 10	12	0 24	0 50
19	78	Tu	Length of day 12h. 3m. ...	6 7	6 10	5 24	5 39	13	1 16	1 41
20	79	W		6 5	6 11	6 34	6 8	☉	2 4	2 25
21	80	Th	*Benedict*	6 3	6 12	7 44	6 33	15	2 45	3 2
22	81	F		6 1	6 14	8 51	7 0	16	3 20	3 38
23	82	S		5 59	6 15	9 55	7 26	17	3 55	4 13
24	83	S	3RD SUNDAY IN LENT ...	5 57	6 17	10 57	7 55	18	4 30	4 47
25	84	M	*Annunciation.* Lady Day..	5 54	6 18	11 55	8 28	19	5 3	5 20
26	85	Tu	Duke of Cambridge b. 1819	5 52	6 20	Morn.	9 4	20	5 36	5 53
27	86	W		5 50	6 22	0 49	9 46	21	6 13	6 32
28	87	Th		5 48	6 24	1 38	10 34	☾	6 54	7 18
29	88	F	Length of night 11h. 19m..	5 45	6 26	2 33	11 28	23	7 47	8 24
30	89	S		5 43	6 28	3 0	Aftern.	24	9 5	9 46
31	90	S	4TH SUNDAY IN LENT ...	5 41	6 30	3 35	1 29	25	10 25	11 5

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New moon on the 6th, at 9.38 a.m.; first quarter on the 13th, at 8.47 a.m.; full moon on the 20th, at 8.55 a.m.; last quarter on the 28th, at 7.46 a.m.

THE PLANETS.

Evening Star—Mercury. Morning Stars—Jupiter and Venus.

REMARKS ON THE WEATHER.

With this month commences the spring quarter, the seedtime of the husbandman, when it is so important to the interests of agriculture that the superfluous moisture should be exhaled from the earth, which would prevent the proper preparation of the soil, and destroy the germinating principle of the grain. By a wise provision of Providence, therefore, the temperature of this month advances six degrees, while the dew point rises only four. The increase of temperature is chiefly during the day, and takes place by sudden starts, and not by a steady increase from day to day. Evaporation is rather more than doubled, as well as the quantity of rain, which it slightly exceeds. The moisture of the air is reduced to 831. Showers and hail are common, attended in some instances by frosty nights. Storms of wind may be expected about the equinox, and are distinguished from the equinoctial gales of autumn by their greater dryness.

GARDEN PLANTS IN FLOWER.

Spring Sowbread (Cyclamen vernum); Eastern Henbane (Hyoscyamus physaloides); Vernal Adonis (Adonis vernalis); Daffodils (Narcissus, many species); Van Thol Tulip (Tulipa suaveolens); Small Periwinkle (Vinca minor); Fritillary (Fritillaria Meleagris); Crown Imperial (Fritillaria Imperialis); Dog's-tooth Violet (Erythronium Dens Canis); Hyacinths (Hyacinthus orientalis); Cornelian Cherry (Cornus mascula); Dwarf Almond (Amygdalus nana); Blackthorn (Prunus spinosa).

then strip it off and spread out before the stove for about two minutes; after which, roll up and put past for ironing. On this principle, one starching will suffice.

We append a third mode of starching shirts, which in many places is practised with perfect success.

Have the shirts completely dry before being put into the starch, which should be made moderately thick, press the starch thoroughly into the linen, and then take as much of it off with the hands as possible. After which, put the starched parts into a clean white cloth and squeeze firmly, until all the exterior starch on the linen is absorbed by the cloth; then hang a minute or so at the fire to dry, after which moisten the body with a little water, then roll up and put past for ironing. Some people dispense with the hanging to the fire, as they say, if the weather be warm or the laundry hot it is unnecessary; but the majority of laundresses agree, that linens are much the better of an air at the fire before putting past, as they consider that the heating allows the ironing to be better performed and the clothes to acquire a more glossy appearance.

After shirts have been starched they should not be allowed to remain at the fire until *dry*, as they would thereafter require to be damped with water before they could be ironed—a practice which should be discarded, as when done in that manner they neither retain their stiffness so long nor look so well as when put past in a damp state.

GENTLEMEN'S COLLARS.

The next article in importance to the shirt for gentlemen's wear is the collar, which, indeed, in many cases, and especially during the winter months, may be said to be the leading article of gentlemen's dress prepared by the laundress; for however well dressed the shirt, and however elegant and pleasing the other garments may be, anything defective in the getting up of this important article, not only contrasts ill with the neatness and splendour of its associates, and with the wearer's general appearance, but adds considerably to his annoyance and discomfort. Too much care then can scarcely be bestowed on the getting up of this article, seeing its position is so conspicuous, and that its perfection and elegance adds so much to the comfort and satisfaction of the wearer. As collars are almost in every case preferred or required stiff, we would recommend the starch being made rather thin, and the collars dipped into it three times, pressing or squeezing the starch each time well into the linen, and stripping it off and drying before the stove five minutes between the times. If done on this principle, the collars will be found to retain their stiffness and elasticity longer than by the common practice of making the starch thick, and dipping the collars into it only once; for the starch being made thin penetrates better into the linen than when thick, and being dried before each starching, they absorb more starch, and will be stiffer, and consequently retain their firmness as long as desired. Place the collar for only a minute or so at the fire after the last starching, then put past for ironing.

IRONING.

As there are different ways of starching adopted by different individuals, so also are there different ways of ironing; and as a great deal depends on the success of this operation, for the pleasing both of the laundress and the wearer, we consider it our duty to place before our readers the best method we have discovered for the attainment of this end. Collars, the same as shirts, should be ironed the day following the starching; by which time the starch will have gradually dried up, and left the collar only damp—the condition most suitable for ironing. Place a table-cloth, or other white cotton cloth, over the top of the ironing-blanket; this will be found better than ironing upon the baize, and prevent any hairs from sticking to the collar: having done so, place the collar in a semicircular position right side up, then apply the iron with a firm pressure to the centre and run to the point, then glide the iron back and over the other half, and one turn or so more from point to point will do; then reverse the collar, and run the iron once lightly over the inside, then hang on the clothes-horse before the stove same as the shirts; when ironed in this position they will be found to incline to curl to the same shape in which they are worn. Ironing collars straight should never be done, as the collars remain straight, and are never so agreeable round the neck when they have to be bent in putting on.

CONCLUDING REMARKS.

We would further add, in conclusion, that the utmost care should be taken to have the water by which the starch is to be made perfectly free from all impurities, as, if at all dirty, it is impossible to make the starch as pure as it is needed to satisfy the fastidious.

Some laundresses make a practice of putting various ingredients into the starch when making it, thinking they are thereby adding to its virtues: but we consider this perfectly unnecessary. The hotter the starch is used the better, both for stiffening and imparting a finer and more glossy surface to the linens when ironed. It is a matter of the greatest importance to keep the irons perfectly clean, and free from all stains, smoke, &c.; unless this is carefully attended to, the laundress, however willing and anxious she may be to complete her work creditably, will undoubtedly fail in doing so, and ought therefore to give special attention to this important branch of her profession. In ironing articles, of whatever description, the irons should all be brought to the exact heat, neither too hot nor too cold; and if so, the most pleasant results will follow. The finer the texture of all fabrics, the better gloss and polish will be imparted when properly ironed. Hence it is that laundresses generally prefer dressing fine clothes to coarse ones, their taste and skill appearing to more advantage; fine articles, therefore, are alike prized by both laundress and wearer.

In concluding our remarks, we may observe that all clothes which have been previously starched and laid past, should, when required for use, be placed at the fire for a few minutes; if this is done they will feel more flexible and agreeable to the wearer, and their appearance be in consequence considerably improved.

Digitized by Google

4TH MONTH.] **APRIL.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	91	M	Length of Day 12h. 53m....	5 38	6 31	4 6	2 37	26	11 40	—
2	92	Tu		5 36	6 33	4 35	3 46	27	0 12	0 37
3	93	W	*Richard, Bp.*	5 34	6 35	5 2	4 57	28	0 58	1 19
4	94	Th	*Ambrose, Bp.*	5 32	6 37	5 29	6 14	●	1 39	1 59
5	95	F		5 29	6 38	5 58	7 29	1	2 17	2 34
6	96	S	*Old Lady Day*	5 27	6 40	6 28	8 46	2	2 54	3 13
7	97	S	5TH SUNDAY IN LENT ...	5 24	6 41	7 4	10 1	3	3 32	3 52
8	98	M		5 22	6 43	7 44	11 12	4	4 13	4 34
9	99	Tu	Fire Insurance due	5 20	6 44	8 32	Morn.	5	4 54	5 17
10	100	W		5 18	6 45	9 27	0 16	6	5 40	6 4
11	101	Th		5 15	6 46	10 31	1 12	☽	6 29	7 1
12	102	F	Cambridge Term ends ...	5 13	6 48	11 39	2 0	8	7 33	8 9
13	103	S	Oxford Term ends	5 11	6 50	Aftern.	2 40	9	8 52	9 34
14	104	S	PALM SUNDAY...	5 9	6 52	2 0	3 13	10	10 16	10 58
15	105	M	Easter Law Term begins ...	5 7	6 53	3 11	3 42	11	11 35	—
16	106	Tu		5 5	6 55	4 20	4 10	12	0 7	0 35
17	107	W		5 2	6 57	5 27	4 35	13	0 59	1 22
18	108	Th	*Maunday Thursday*	5 0	6 59	6 35	5 0	☉	1 42	2 1
19	109	F	GOOD FRIDAY. *Alphege*...	4 58	7 0	7 42	5 27	15	2 18	2 37
20	110	S		4 56	7 2	8 45	5 54	16	2 54	3 12
21	111	S	EASTER SUNDAY	4 55	7 4	9 45	6 25	17	3 28	3 46
22	112	M	Easter Monday	4 53	7 6	10 41	7 1	18	4 2	4 19
23	113	Tu	Easter Tuesday. *St. George*	4 51	7 8	11 32	7 40	19	4 34	4 50
24	114	W	Oxford Term begins	4 49	7 10	Morn.	8 26	20	5 8	5 24
25	115	Th	*St. Mark*	4 47	7 11	0 19	9 17	21	5 44	6 4
26	116	F	Cambridge Term begins ...	4 45	7 13	0 59	10 13	22	6 26	6 49
27	117	S		4 43	7 14	1 35	11 14	☾	7 15	7 44
28	118	S	LOW SUNDAY	4 41	7 16	2 6	Aftern.	24	8 20	8 59
29	119	M	Length of night 9h. 21m....	4 39	7 17	2 35	1 24	25	9 36	10 14
30	120	Tu		4 37	7 19	3 2	2 36	26	10 51	11 24

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New Moon on the 4th, at 10.4 p.m.; first quarter on the 11th, at 3.9 p.m.; full moon on the 18th, at 11.6 p.m.; last quarter on the 27th, at 2.1 a.m.

THE PLANETS.

Mars and Saturn are visible nearly all night. Morning Stars—Venus and Jupiter.

REMARKS ON THE WEATHER.

The mean temperature of the air rises only six degrees, and the dew point only four and a half. The mean of minimum saturation is 651. Evaporation is increased to 2.290 inches, and the quantity of rain does not exceed 1.786 inches. The power of radiation from the earth in its mean effect attains its highest amount. The most experienced meteorologists are of opinion, from long series of careful observations, that a wet spring is an indication of a dry time for the ensuing harvest. There are upon an average six frosty nights in this month. The greatest depression of temperature, in every month, happens all other circumstances being the same, a short time before sunrise.

GARDEN PLANTS IN FLOWER.

Wall Flower (Cheiranthus Cheiri); Hyacinth (Hyacinthus orientalis); Cowslip (Primula veris); Pasque Flower (Anemone Pulsatilla); Yellow Tulip (Tulipa sylvestris); Gentianella (Gentiana acaulis); Yellow Alysson (Alyssum saxatile); Spring Snow Flake (Leucojum vernum); Primrose Peerless (Narcissus biflorus); Sweet Bay (Laurus nobilis); Spring Crocus (Crocus vernus, and others); Bulbocodium (Ixia Bulbocodium); Swedish Dogwood (Cornus suecica); Common Almond (Amygdalus communis); Cherry (Prunus Cerasus); Bird Cherry (Prunus Padus); Common Laurel (Prunus laurocerasus); Black Hawthorn (Crattægus nigra); Snowy Mespilus (Amelanchier Botryapium).

Cooking Salt Cod.

SALTED cod is by the English considered only a dish of penitence; and most good housewives probably think that to serve it up in a nauseous form is prudent and economical, without reflecting that the chances are in favour of a much greater expense than the sum saved being incurred in medical attendance and physic.

There is not a more delicious or more wholesome article of food than the salted cod, provided it be carefully prepared; and among the various modes of doing this, we do not object, as one of the varieties, to the eternal egg-sauce. But this must be properly made, and as it is in such general use we had perhaps better begin with directions for making it.

Boil half a dozen eggs very hard; when cold, chop them of the size required; put a lump of fresh butter into a saucepan, with a small quantity of water, a little salt, and some flour; when the butter is melted, add the chopped eggs, and half a table-spoonful of lemon juice. Let the sauce boil up, then take it from the fire and put it into a sauceboat.

The fish must be soaked long enough to deprive it of almost all its salt. Indeed, it must be so fresh as to require even a little salt added to it. To boil it, the cod must be put into plenty of cold water, in a large boiler. The moment the water begins to boil, take it off the fire, and let the fish remain in the hot water until it is sufficiently done. Care must be taken not to break it in taking it out of the water; the best way to avoid this is to fasten the fish into a dish, and let the lattor be boiled with it—a practice very often followed in boiling a turbot.

We now proceed to point out a few of the several modes of dressing salted cod, so as to entitle it to assume the station it ought to hold at the tables of the rich, and to show the less affluent that they are treating with neglect one of the cheapest and most palatable dishes that could be afforded them.

The first process is that of soaking; this is done by putting the fish into plenty of cold water, which must be changed twice a day, until the salt is drawn out, a fact to be ascertained only by tasting a little bit of the thick part of the fish. The next thing to be done is to boil the cod; for this we have already given directions.

We begin with *Salt Cod and Cream Sauce.* After the cod is boiled, place it carefully in a dish with the skin downward; then cover it with the following sauce. Put half a pound of butter into a stewpan; as soon as it is melted, scatter over it a table-spoonful of flour. When the flour and butter are well mixed, and have begun to boil, add gradually a pint of fresh cream a little salt, a dessert-spoonful of anchovy sauce, a little cayenne and white pepper. Do not let it boil up, but allow it to thicken gradually, stirring it all the while with a wooden spoon. Garnish the dish with fried potatoes thus prepared. Peel the potatoes and cut them into balls of the size of a walnut. Put a lump of butter into a stewpan; when it boils, throw in the potatoes wiped very dry. Toss them until they are done; but take care they are not fried too much. If you do not like to garnish with the potatoes, have a dish of them upon the sideboard, to be eaten with the fish.

Salt Cod à-la-Maitre d'Hôtel.—When the fish is boiled, separate it into large flakes, but without their being detached from the skin or from each other, the skin being downward in the dish. Make your sauce thus:—To half a pound of butter add a table-spoonful of flour: when the butter and flour are properly mixed and are in ebullition, add gradually half a pint of water. Do not now let it boil. Season it with white pepper and salt to your taste, and add the juice of half a lemon, with some chopped parsley. Before you put this sauce into the dish, take care that the fish be well drained. Cover the fish with it. Garnish with fried potatoes like the preceding.

Salt Cod and Fried Onions.—Boil the cod as usual. Cut some onions into dice, and fry them brown in a stewpan. Then dredge them with flour. Add gradually half a pint of cream, and a little water. When the onions are well done, put in a good lump of fresh butter, and season to your taste. Divide the fish into separate flakes; put it into the sauce; let it have a boil, then serve it up hot.

Salt Cod and Boiled Onions.—Boil the fish, and put into a dish with the skin downward, and place boiled onions all round it. Put half a pound of butter into a stewpan with a table-spoonful of flour. When the flour and butter are well mixed, add gradually three-quarters of a pint of good gravy. Stir the mixture until it boils. Season it to your taste with pepper and salt. When the sauce is done, take it off the fire. When entirely off the boil, thicken it with three yolks of eggs beat up with the juice of half a lemon and a table-spoonful of water. Pour the sauce over the fish and onions. Parsneps may be eaten with this dish.

Salt Cod à-la-Provençale.—Boil the fish, and keep it hot. Pound four or five cloves of garlic, and put them into a stewpan with two table-spoonfuls of olive oil a quarter of a pound of butter, one anchovy chopped fine, pepper and salt to your taste. Keep shaking the stewpan until the contents are well mixed; then put in the hot fish, and continue to shake it until the whole forms a compact mass. Just before it is done, add a little cream. Serve it up immediately.

Flavoured Vinegar.

VINEGAR may be flavoured in a variety of ways, and is sometimes very useful for flavouring, &c. Capsicum vinegar, garlic vinegar, shallot vinegar, onion vinegar, caper vinegar, cress-seed vinegar, celery-seed vinegar, truffle vinegar, ginger vinegar, black-pepper vinegar, white-pepper vinegar, Chili vinegar, horse-radish vinegar, may all be made by steeping about an ounce of either of the articles in a pint of vinegar, letting it stand for fourteen days, and then straining and bottling for use. Tarragon vinegar, and others in which the leaf is the flavouring substance, are made by floating the leaves in vinegar, steeping for a fortnight and straining.

Digitized by Google

5TH MONTH.] **MAY.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	121	W	*St. Philip and St. James* ...	4 35	7 21	3 28	3 48	27	11 54	—
2	122	Th		4 33	7 23	3 56	5 3	28	0 19	0 42
3	123	F		4 31	7 24	4 25	6 21	29	1 4	1 26
4	124	S		4 29	7 26	4 58	7 38	●	1 46	2 7
5	125	S	2ND S. AFTER EASTER ...	4 28	7 27	5 37	8 54	1	2 28	2 49
6	126	M	*St. John, Evangelist*	4 26	7 29	6 23	10 4	2	3 10	3 32
7	127	Tu		4 24	7 30	7 18	11 5	3	3 54	4 16
8	128	W	Length of day 15h. 10m ...	4 22	7 32	8 23	11 57	4	4 40	5 4
9	129	Th		4 21	7 33	9 28	Morn.	5	5 30	5 55
10	130	F		4 19	7 35	10 40	0 40	☽	6 21	6 53
11	131	S		4 17	7 36	11 51	1 16	7	7 25	7 58
12	132	S	3RD SUND. AFTER EASTER	4 15	7 38	Aftern.	1 47	8	8 36	9 14
13	133	M	Easter Law Term ends ...	4 14	7 39	2 10	2 15	9	9 52	10 27
14	134	Tu		4 12	7 41	3 18	2 41	10	11 5	11 37
15	135	W	Length of night 8h. 29m....	4 11	7 42	4 27	3 6	11	—	0 4
16	136	Th		4 10	7 44	5 31	3 30	12	0 29	0 50
17	137	F		4 8	7 45	6 35	3 57	13	1 14	1 36
18	138	S		4 6	7 47	7 36	4 26	○	1 54	2 13
19	139	S	4TH S. AF. EAST. *Dunstan*	4 5	7 48	8 34	4 59	15	2 30	2 47
20	140	M		4 4	7 49	9 28	5 37	16	3 5	3 23
21	141	Tu		4 3	7 50	10 16	6 21	17	3 39	3 56
22	142	W		4 2	7 52	10 58	7 9	18	4 12	4 28
23	143	Th		4 0	7 53	11 36	8 3	19	4 46	5 3
24	144	F	Queen Victoria born 1819...	3 59	7 55	Morn.	9 1	20	5 22	5 40
25	145	S	Princess Helena born 1846..	3 58	7 56	0 8	10 2	21	6 1	6 24
26	146	S	ROGATION S. *Augustine*	3 57	7 58	0 36	11 8	☾	6 47	7 12
27	147	M	*V. Bede.* Trin. L. T. begins	3 56	7 59	1 4	Aftern.	23	7 42	8 12
28	148	Tu		3 55	8 0	1 30	1 25	24	8 48	9 26
29	149	W	Restoration of Kg. Charles II.	3 54	8 1	1 54	2 38	25	9 59	10 30
30	150	Th	*Ascension Day*	3 53	8 2	2 22	3 53	26	11 2	11 33
31	151	F	*Corpus Christi*	3 52	8 3	2 53	5 11	27	—	Noon.

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New moon on the 4th, at 7.40 a.m.; first quarter on the 10th, at 10.4 p.m.; full moon on the 18th, at 1.52 p.m.; last quarter on the 26th, at 5.22 p.m.

THE PLANETS.

Morning Stars—Venus and Jupiter. Evening Star—Mars. Saturn may be seen during the greatest portion of the night.

REMARKS ON THE WEATHER.

The temperature of the air still outstrips the advance of the vapour, and the atmosphere attains very nearly its state of greatest dryness. The state of saturation is 769; the mean minimum 597. Evaporation amounts to 3.286 inches, and rain to 1.853 inches. The force of radiation from the surface of the earth is 13°; its mean nightly effect 4° 2; the reduction of this effect implies a rather more clouded state of the atmosphere. The genial showers of this month are generally brought by the south-west winds. They greatly promote the progress of vegetation. Frosty nights are not uncommon, and produce great injury to the fruit blossoms. There are, in fact, only two months, namely, July and August, in which, taking into consideration the power of radiation, vegetation, in certain situations, is not occasionally exposed to a temperature of 32°.

GARDEN PLANTS IN FLOWER.

Poet's Narcissus (Narcissus poeticus); Milk Wort (Polygala vulgaris); White Peony (Paeonia albiflora); Columbine (Aquilegia vulgaris); Yellow Asphodel (Asphodelus luteus); Lily of the Valley (Convallaria majalis); Globe Flower (Trollius Europæus et Asiaticus); Laurel Rose (Rhododendron ponticum); Monkshood (Aconitum Napellus); Broom (Spartium scoparium); Lilac (Syringa vulgaris et persica); German Flag (Iris germanica); China Rose (Rosa indica).

Protecting Cucumbers, Melons and Vegetable Marrows.

AFTER trying various modes for protecting marrows and cucumbers from insects, we find the following superior to any other. Two small twigs of osier or other slender wood, about a foot and a half or two feet long, are bent over the young plants and the ends thrust in the ground, as represented

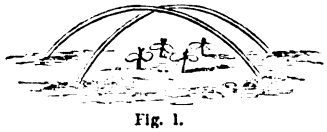


Fig. 1.

by Fig. 1. A newspaper is then placed upon these curved sticks, covering the whole, and the edges are fastened down all round by a covering of earth as shown in Fig. 2. This constitutes the whole contrivance, and affords complete protection from all insects; the paper being thin and porous, admits a sufficient supply of air and light, at the same time sheltering from

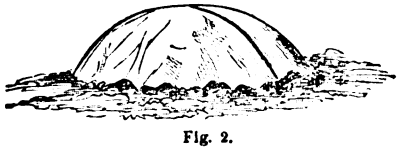


Fig. 2.

cold winds. Plants thus protected grow twice as fast as those fully exposed. Another advantage of this mode is the protection it affords from night frosts, rendering it admirably adapted to plants which have been early removed from the hotbed. Lastly and not least is its cheapness. A gardener will apply it to a dozen in as many minutes, the material costing nothing to anyone who takes a newspaper.

Unless the paper is very thin and fragile, heavy rains will not break it. Strong plants will sometimes burst through; but a better way, when they

Fig. 3.

become large, is to tear a hole in the top, as shown in Fig. 3, the remaining paper at the sides still affording some protection, although plants of this size are usually safe from injury. We obtained the suggestion from an American paper, but improved upon it as above described.

On the mixing of Eggs for a Pudding.

WE have frequently known not only that eight or ten, after having been broken into a basin, have been thrown away, because the very last that was added proved stale, but also that, owing to the carelessness of a cook, a valuable Christmas pudding has been spoiled by the admission of an egg that was musty; we would therefore suggest that a cup be used to break each egg into before it is put into the basin in which they are all to be beaten, the scent will thus detect if one be unfit for use.

Castor Oil Pomade for the Hair.

PUT half a pound of fresh lard into a basin, and pour a quart of boiling water over it; stir it, that it may be well melted. This purifies it and gets rid of the salt. When cold take it out of the water, squeeze it dry, and beat it with a wooden fork till in a soft cream; then add, by degrees, two ounces of fresh castor oil and twenty-five drops of essential oil of bergamot, or any other perfume preferred, and beat it till quite like a thick cream. Put it into covered toilet pots. If tightly covered it will keep a long time.

On keeping Gold and Silver Fish.

HAVING for three or four years preserved several fish that were presented to us, a few practical hints to those who may be in possession of those foreign beauties, and unskilled in their management, may not be unacceptable. The largest globe that London could furnish was provided. New River water, to the extent of three gallons, was given every day; and as the globe was emptied and replenished by means of a syphon, the fish were not disturbed. A frequent cause of their death is injudicious food, and too much of it; bread kills them, and biscuit is scarcely to be trusted, because the materials of which it is composed are not always pure. Foreign vermicelli, in minute portions, given at intervals of two or three days, is the very best food. Water contains so much nourishment, that if it be changed every day, little food need be given in addition. The most proper situation for a globe of fish is near a window (which in fine weather should be open), but not in the direct rays of the sun, because the spherical figure of the water, caused by the glass, may tend to form a burning lens. The centre of a green basket flower-stand, with exotic plants on each side, is a most elegant arrangement; at the bottom of the globe two or three shells, and a piece of red coral, may be introduced with admirable effect; they offer a double advantage, for they conceal any unsightliness caused by sediment in the water, &c. We have seen moss introduced; but as it is not an aquatic plant, it might prove distasteful, if not inimical to the fish. When the globe requires to be cleaned, which may be about once a week, it will be requisite to employ a net, in order to remove them; this may be made of gauze, attached to a long piece of whalebone bent round at the end, to form the receptacle, into which one fish at a time should be introduced, and lifted gently from the globe into a large bowl.

Digitized by Google

6TH MONTH.] **JUNE.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	152	S	*Nicomede*	3 51	8 4	3 28	6 29	28	0 26	0 51
2	153	S	SUNDAY AFTER ASCENSION	3 51	8 5	4 9	7 22	●	1 16	1 41
3	154	M	Length of day 16h. 16m....	3 50	8 6	5 1	8 50	1	2 5	2 29
4	155	Tu		3 50	8 7	6 2	9 49	2	2 53	3 16
5	156	W	*Boniface*	3 49	8 8	7 9	10 37	3	3 41	4 6
6	157	Th		3 48	8 9	8 23	11 17	4	4 30	4 55
7	158	F	Oxford Easter Term ends...	3 47	8 10	9 37	11 51	5	5 22	5 48
8	159	S	Oxford Trinity Term begins	3 47	8 11	10 50	Morn.	6	6 12	6 40
9	160	S	WHIT. SUND. PENTECOST	3 46	8 11	Aftern.	0 19	☽	7 8	7 37
10	161	M		3 46	8 12	1 9	0 48	8	8 11	8 45
11	162	Tu	*St. Barnabas*	3 45	8 13	2 18	1 12	9	9 20	9 53
12	163	W	Ember Week	3 45	8 14	3 24	1 37	10	10 22	10 54
13	164	Th		3 45	8 15	4 28	2 3	11	11 25	11 55
14	165	F		3 45	8 16	5 30	2 30	12	—	0 23
15	166	S		3 44	8 16	6 28	3 1	13	0 47	1 9
16	167	S	TRINITY SUNDAY	3 44	8 16	7 24	3 36	14	1 31	1 51
17	168	M	*Alban.* Trin. Law T. ends	3 44	8 16	8 14	4 18	☉	2 10	2 27
18	169	Tu	The Camb. Commencement	3 44	8 17	8 58	5 5	16	2 47	3 4
19	170	W		3 44	8 17	9 37	5 56	17	3 20	3 37
20	171	Th	Accession of Q. Victoria, 1837	3 44	8 18	10 12	6 57	18	3 55	4 11
21	172	F	Proclamation. C. E. T. ends	3 44	8 18	10 43	7 54	19	4 28	4 45
22	173	S		3 44	8 18	11 9	8 57	20	5 4	5 23
23	174	S	1ST SUN. AFTER TRINITY ..	3 45	8 19	11 35	10 2	21	5 43	6 2
24	175	M	*St. John Baptist.* Mid. Day	3 46	8 19	11 59	11 10	22	6 23	6 45
25	176	Tu	Length of Night 7h. 27m....	3 46	8 19	Morn.	Aftern.	☾	7 10	7 39
26	177	W		3 46	8 18	0 23	1 30	24	8 8	8 40
27	178	Th		3 46	8 18	0 52	2 46	25	9 15	9 47
28	179	F	Queen Victoria crowned 1838	3 46	8 18	1 23	4 1	26	10 19	10 53
29	180	S	*St. Peter*	3 47	8 18	2 0	5 17	27	11 24	11 56
30	181	S	2ND SUN. AFTER TRINITY..	3 47	8 18	2 45	6 29	28	—	0 27

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New moon on the 2nd, at 3.12 p.m.; first quarter on the 9th, at 6.37 a.m.; full moon on the 17th, at 4.55 a.m.; last quarter on the 25th, at 5.28 a.m.

THE PLANETS.

Morning Stars—Venus and Jupiter. Evening Stars—Mercury and Mars. Saturn is visible during the greater part of the night.

REMARKS ON THE WEATHER.

In this month the advance of the dew point and of the daily temperature are nearly equal. The dryness of the atmosphere is now at its height. The maximum temperature of the air averages 69° 4, the minimum 48° 1, and the greatest difference between the two happens at this time. The quantity of evaporation rises a little above that of last month, and amounts to 3.760 inches, and the quantity of the rain to 1.830 inches. The state of the air's saturation is 762; the mean minimum 597. The energy of the sun's beams is now at its height, as well as its mean *effect* at midday; the temperature of the air, however, does not attain its maximum till the two following months. The average number of days on which rain falls is under twelve, and is the lowest of any month in the year.

GARDEN PLANTS IN FLOWER.

White Jasmine (Jasminum officinale); Greek Valerian (Polemonium cœruleum); Sword Lily (Gladiolus communis); Dwarf Larkspur (Delphinium Ajacis); Honeysuckle (Lonicera Periclymenum et Caprifolium); Turkscap Lily (Lilium pomponium); Fraxinella (Dictamnus albus); Provence Rose (Rosa provincialis); Indian Pink (Dianthus sinensis); Gueldres Rose (Viburnum Opulus); Garden Pink (Dianthus hortensis); Monkey Flower (Mimulus luteus); Sweet William (Dianthus barbatus); Night-smelling Rocket (Hesperis tristis).

On the Preparation of Liqueurs.

THE enormous cost of the French, German, Dutch, and Italian liqueurs renders their being prepared in a cheap form a most desirable thing. As an agreeable termination to a repast, and at the same time a gentle and wholesome stimulus that induces the stomach to perform its digestive functions more kindly, these liqueurs are in great request among the wealthy; but, from the excessive price at which they are sold, the less affluent classes are debarred from their use.

The particular effect looked to from the use of these cordial preparations is a gentle action of the stomach, and nothing more; they are therefore to be taken sparingly: hence the object of having a very small glass, which contains a sufficient dose to prove beneficial.

In the countries where these liqueurs are made, they are distilled from the fruits and plants of which they carry the flavour, and mixed with sugar and alcohol. This mode of preparation, which is generally considered the best, is attended with considerable expense, without, in our opinion, giving the liqueurs a superiority over those made after the fashion we are about to indicate, that might compensate for the difference in the cost. Indeed, if the alcohol be good, we assume that as perfect liqueurs may be made by our recipes as by the most elaborate use of the still, and at one-third of the expense.

The spirit required for the liqueurs which we shall indicate—indeed, for all liqueurs made with the essential oils, should be sixty-two degrees over *proof*. If the liqueur to be made is intended to be kept, or for sale, a rectifier should be applied to for a few gallons of spirit carefully rectified to the requisite height. And let it be understood, that although these liqueurs are fit for use the moment they are made, they improve greatly by being kept, and after a few years might vie with the most famed.

The first thing to be prepared is the colouring matter. Four colours only are generally used in tinting liqueurs: yellow, red, pink, and green. They are thus prepared:—

Yellow.—Into a four-ounce phial put half a drachm of saffron and two ounces of spirits of wine, of the strength indicated as above. Let it stand until the spirit is tinged of a deep yellow; then strain it for use.

Red.—Put a quart of ripe bilberries, well cleansed from the leaves, into a clean tinned copper stewpan, with as much cold water as will cover them. Boil them until they are well broken, then throw them into a basin to cool. When cold strain them through a linen bag. To the juice add an equal quantity, by measure, of spirits of wine, of the strength already indicated. Filter the mixture through filtering-paper, and bottle it for use.

When no bilberries are to be obtained, the red colour may be produced by infusing, during a fortnight, two ounces of red sandal-wood in a pint of spirits of wine. If, at the expiration of that time, the colour should not be dark enough, the addition of a little sub-carbonate of soda will give it the required tint.

Pink.—Dissolve half an ounce of cochineal in a sufficient quantity of spirits of wine.

Green.—Put a handful of well-cleansed vine-leaves, or spinach, into a decanter, and fill it with spirits of wine. Let it stand in the sun, or near the fire, during ten days. When the spirits of wine have become of a bright green, the preparation may be strained for use.

The colouring matter being ready, the next thing to be thought of is the syrup, which is made in the following manner.

Put a quart of water over the fire, in a well-tinned and exceedingly clean copper stewpan. When it begins to boil, drop into it, lump by lump, one pound of the best loaf sugar. Let it boil up after all the sugar is dissolved; then pour it into a broad dish to cool. When cold it is fit for use.

The first liqueur to which we shall call the reader's attention is the *Crême de Citron*, or Lemon Cream. On the Continent, it is made with the *oleum de cedra*, an oil not always to be had in London, but for which oil of citron is a very good substitute. This liqueur is of a clear bright yellow, and of very agreeable flavour. To make it put sixty drops of oil of citron (or *oleum de cedra*, if you have it) into a quart of spirits of wine; shake it well, then mix with it the quart of syrup, for making which we have already given the recipe. Add likewise two ounces of the yellow colouring matter; then filter the whole through filtering-paper. If not sufficiently bright and pellucid, filter it a second time, through some fresh paper; then bottle it for use.

We next come to *Crême de Girofle*, or Cream of Cloves, a delightful liqueur, excellent for singers when suffering under relaxation of the throat. It is made by adding forty drops of oil of cloves to a quart of spirits of wine, and, after shaking it well, mixing with it a quart of syrup as above indicated, and as much of the red colouring matter as will impart to it a good colour. Filter it through filtering-paper, and bottle it immediately.

The queen of liqueurs is considered, among the Sybarites of our island, to be *Noyau*, for which we give two recipes: one for the white, the other for the pink.

White Noyau is made as follows:—Into a quart of spirits of wine put twenty drops of good essential oil of bitter almonds, and six drops of oil of orange. Shake it well; then add the quart of syrup. Filter it through the paper until it is clear and bright.

This liqueur is more used in England than any other, though our own taste would lead us to prefer Curaçoa, and several others in the list we offer in the present paper. But, as this is matter of mere taste, those who choose to put our recipes to the proof must judge for themselves.

Pink Noyau.—To a quart of spirits of wine add fifteen drops of essential oil of bitter almonds, three drops of oil of roses, four drops of oil of aniseed, and one drop of tincture of Vanilla. Shake it well; then add the quart of syrup, and a sufficient quantity of the pink colouring matter to make the liqueur of a delicate pink colour. After filtering it, bottle it for use.

It is necessary here to observe that the quality of the essential oil of bitter almonds varies a great deal. The proportions we have indicated in our recipes for Pale and Pink Noyau apply only to the best and most con-

Digitized by Google

7TH MONTH.] **JULY.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	182	M		3 48	8 18	3 39	7 32	●	0 55	1 22
2	183	Tu	*Visit. Virg. Mary.* Ox. Act	3 49	8 17	4 45	8 27	1	1 47	2 12
3	184	W	Dog days begin	3 50	8 17	5 56	9 12	2	2 40	3 5
4	185	Th	*Trans. St. Martin*	3 51	8 16	7 13	9 50	3	3 31	3 55
5	186	F		3 52	8 16	8 31	10 22	4	4 19	4 44
6	187	S	Oxford Trinity Term ends...	3 53	8 15	9 46	10 51	5	5 8	5 31
7	188	S	3RD SUND. AFTER TRINITY	3 54	8 15	10 55	11 17	6	5 56	6 20
8	189	M	Length of day 16h. 19m. ...	3 56	8 15	Aftern.	11 42	☽	6 45	7 9
9	190	Tu		3 56	8 14	1 14	Morn.	8	7 36	8 4
10	191	W		3 57	8 13	2 18	0 7	9	8 35	9 8
11	192	Th		3 58	8 13	3 22	0 34	10	9 39	10 11
12	193	F		3 59	8 12	4 22	1 4	11	10 43	11 17
13	194	S		4 0	8 11	5 18	1 38	12	11 50	—
14	195	S	4TH SUND. AFTER TRINITY	4 1	8 10	6 10	2 17	13	0 19	0 44
15	196	M	*St. Swithin*...	4 2	8 9	6 57	3 2	14	1 6	1 26
16	197	Tu		4 3	8 8	7 39	3 52	☺	1 49	2 8
17	198	W		4 4	8 7	8 15	4 47	16	2 26	2 45
18	199	Th		4 5	8 6	8 46	5 46	17	3 2	3 18
19	200	F	Princess Augusta born, 1822	4 6	8 5	9 14	6 48	18	3 35	3 51
20	201	S	*Margaret V. and M.*... ...	4 7	8 4	9 39	7 54	19	4 8	4 26
21	202	S	5TH SUND. AFTER TRINITY	4 9	8 3	10 5	9 0	20	4 43	5 1
22	203	M	*Mary Magdalene*	4 10	8 2	10 30	10 8	21	5 19	5 38
23	204	Tu		4 11	8 0	10 56	11 17	22	5 57	6 19
24	205	W		4 12	7 58	11 24	Aftern.	☾	6 41	7 6
25	206	Th	*St. James*	4 14	7 56	11 58	1 42	24	7 31	8 1
26	207	F	*St. Anne.* Duch. of C. b.1797	4 15	7 54	Morn.	2 56	25	8 34	9 10
27	208	S		4 17	7 53	0 37	4 7	26	9 46	10 22
28	209	S	6TH SUND. AFTER TRINITY	4 19	7 51	1 26	5 14	27	11 0	11 37
29	210	M		4 21	7 50	2 23	6 12	28	—	0 10
30	211	Tu		4 23	7 49	3 31	7 2	29	0 41	1 11
31	212	W		4 24	7 47	4 46	7 44	●	1 38	2 5

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

New Moon on the 1st, at 9.48 p.m.; first quarter on the 8th, at 5.31 p.m., full moon on the 16th, at 7.56 p.m.; last quarter on the 24th, at 2.32 p.m.; new moon on the 31st, at 4.43 a.m.

THE PLANETS.

Morning Star—Venus. Evening Stars—Mercury, Mars, and Saturn.

REMARKS ON THE WEATHER.

In this month the increase of vapour is rather greater than that of temperature, and both approach their maximum. The hygrometric degree is 811; the mean minimum moisture 658. Evaporation decreases to 3.293 inches, and the rain attains its maximum, 2.516 inches. A continuance of rainy weather commonly happens about the middle of this month. This periodical tendency to rain has given rise to the popular tradition of St. Swithin. The increase of the mean temperature is wholly derived from the night, for the mean maximum is only 69° 2, while the mean minimum rises to 52° 2. The decrease of solar power does not immediately check the mean temperature. As the sun advances in north declination, the heat we derive from him increases *actually* in proportion to his altitude, but not *sensibly*, because a part of it is required to heat the earth, and is there lost by absorption. As he declines southward in the autumn, the heat we receive *actually* grows less in proportion, but not *sensibly*, because we now receive back a certain quantity from the warm earth.

GARDEN PLANTS IN FLOWER.

Damask Rose (Rosa damascena); Yellow Rock Rose (Cistus Helianthemum); Evening Primrose (Œnothera biennis); Martagon Lily (Lilium chalcedonicum); Common Mullein (Verbascum Thapsus); Thorn Apple (Datura Stramonium); Musk Mallow (Malva moschata); Traveller's Joy (Clematis Vitalba).

centrated essential oil. It may occur that the oil is not so strong as that we have ourselves been accustomed to use, in which case a few drops more might be added to the liqueur before it is filtered, by first dissolving them in spirits of wine. In this respect the maker must consult his own taste and judgment.

The next to Noyau, in the estimation of connoisseurs, is *Anisette*. Bordeaux is celebrated for this liqueur, and the name of Marie Brisart, the most eminent of the manufacturers of Anisette in that city, is known throughout Europe. To make Anisette, add, to a quart of spirits of wine, twenty drops of the essential oil of aniseed, and, after shaking it well, mix with it a quart of the syrup; then filter and put it into bottles.

Crême de Canelle, or Cream of Cinnamon, is also a very agreeable liqueur, and is extremely beneficial to dyspeptic persons. It warms and comforts the stomach, and removes the pain and unpleasant effects arising from flatulence and fermentation in that organ. We give the best mode of making it.

To a quart of spirits of wine add twenty drops of oil of cinnamon, and two of oil of roses. Shake it well until the oil is properly dissolved; then mix with it a quart of the syrup, and a sufficient quantity of the red tincture to produce a bright, full colour. Filter, and bottle it immediately.

Crême de Rose, or Rose Cream, is prepared much in the same manner. Into a quart of spirits of wine put twelve drops of oil of roses, and three of oil of nutmeg. Shake the mixture well, and, when the oils are dissolved, add a quart of the syrup, and a sufficient quantity of the pink tincture to produce a fine rose colour. It may then be filtered and bottled.

Crême de Menthe, or Cream of Mint. Drop into a quart of spirits of wine twenty-five drops of oil of mint, and three of oil of citron. Shake it well, and mix with it a quart of syrup. Add as much as may be deemed necessary of the green colouring matter; then filter and bottle the liqueur.

One of the most delicious of cordials is the following—*Crême de Vanille*, or Cream of Vanilla. Into a quart of spirits of wine put twelve drops of the tincture of Vanilla. Shake it well: then add a quart of the syrup. When well mixed, let it stand ten minutes; then filter it twice or thrice, if necessary, through filtering paper. If it is bright and clear after coming through the filtering-paper the first time, it need not be filtered again.

Cream of Peppermint is rather a vulgar liqueur; nevertheless we give it among the others, as some might perhaps be found who would prefer it to any other.

To a quart of spirits of wine add twenty-five drops of oil of peppermint, and, after shaking it, mix with it a quart of the syrup. Filter it until it is bright.

Pomeranzen, Wackholder, and Kummel, are German liqueurs in some repute, though not so highly esteemed as those which have already appeared on our list.

Pomeranzen is made by adding to a quart of spirits of wine ninety drops of oil of orange, and a quart of the syrup. It must be filtered.

Wackholder.—Into a quart of spirits of wine put thirty drops of oil of juniper. Shake it well, and add a quart of the syrup. When it is filtered, bottle it for use.

Kummel.—To a quart of spirits of wine add seventy drops of oil of caraways, and, after you have shaken it well, mix with it a quart of the syrup. Filter it, and it will be fit to bottle.

The next thing to which we must direct attention is the *Golden Wasser*, or *Dantzic Brandy*. This liqueur, which is very little known in England, has a beautiful appearance, from the gold that floats in it. At Paris it is in very great request. We have no doubt that it will prove equally acceptable here.

To a quart of spirits of wine add twelve drops of oil of aniseed, six drops of oil of cinnamon, three drops of oil of roses, and eight drops of oil of citron. Shake it well. As soon as the oils are dissolved, mix with it a quart of the syrup. Filter it through filtering-paper, and before you bottle the liqueur, stir into it a square of leaf gold, cut into very little bits.

We shall conclude with a recipe for making the far-famed *Curaçoa*, which, to our taste, is the best of liqueurs.

Boil a quart of water in a very clean stewpan. Add to it, bit by bit, a pound of dark-brown sugar-candy. When the whole is dissolved, let the syrup boil up; then pour it into a deep dish to cool. Do not use the syrup until it is quite cold.

Into a quart of spirits of wine drop one hundred and twenty drops of oil of bitter orange. When this latter is dissolved, mix with it the syrup just described; then filter and bottle the liqueur, which should be of a rich brown colour.

Use of Salt to prevent Stains.

If red wine, fruit, jams, &c., be spilt on a table-cloth, the *anti*-economical mode of removing them, is either to apply bleaching liquor at home; or if we are too idle, or too much occupied, or too careless about the matter, we give general directions to our laundress, and she either extracts the stains or not, "as it may happen;" and too often, if the former, it is done with so little caution that the liquid is spilled where it is not required, and not being noticed cannot be washed out, and the consequence is that beautiful table linen is frequently found with holes that are perfectly unaccountable to the owner of them, and blame attaches, in consequence, to every one, from the bleacher to the shopkeeper, when she alone is in fault. Bleaching liquid is very seldom required to be used in a family if due attention be paid to a stain. The moment it is made, let salt (common table salt) be rubbed on the spot *before it have time to dry*. The use of the salt is to keep it damp till the cloth is taken to the wash, when, without any further trouble or attention it will entirely disappear by the usual process of washing. If the stain have had time to dry, the application of salt will too often fail in the effect intended; and then the use of bleaching liquor will probably be required. This, if cautiously rinsed out from the linen, will not injure cotton or linen goods.

Digitized by Google

8TH MONTH.] **AUGUST.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	213	Th	*Lammas Day*	4 25	7 46	6 3	8 20	1	2 31	2 55
2	214	F		4 26	7 44	7 21	8 49	2	3 18	3 41
3	215	S		4 28	7 42	8 36	9 19	3	4 3	4 25
4	216	S	7TH SUND. AFTER TRINITY	4 30	7 41	9 49	9 45	4	4 46	5 7
5	217	M		4 31	7 40	10 58	10 11	5	5 27	5 48
6	218	Tu	Prince Alfred born 1844 ...	4 33	7 38	Aftern.	10 38	6	6 12	6 33
7	219	W	*Name of Jesus*	4 35	7 36	1 11	11 7	☽	6 58	7 20
8	220	Th		4 36	7 34	2 12	11 39	8	7 45	8 14
9	221	F		4 38	7 32	3 11	Morn.	9	8 47	9 23
10	222	S	*St. Lawrence*	4 40	7 31	4 4	0 16	10	9 58	10 34
11	223	S	8TH SUND. AFTER TRINITY	4 41	7 29	4 54	0 59	11	11 12	11 42
12	224	M	Grouse Shooting begins ...	4 42	7 27	5 37	1 47	12	—	0 17
13	225	Tu	*Old Lammas Day*	4 44	7 25	6 15	2 40	13	0 42	1 5
14	226	W		4 45	7 23	6 49	3 38	14	1 25	1 46
15	227	Th		4 46	7 21	7 19	4 40	☉	2 6	2 25
16	228	F		4 47	7 19	7 46	5 45	16	2 42	2 57
17	229	S		4 49	7 17	8 10	6 52	17	3 13	3 31
18	230	S	9TH SUND. AFTER TRINITY	4 51	7 15	8 35	7 59	18	3 47	4 3
19	231	M		4 52	7 13	9 1	9 9	19	4 20	4 37
20	232	Tu		4 53	7 11	9 29	10 18	20	4 55	5 15
21	233	W	Blackcock Shooting begins...	4 55	7 9	9 59	11 29	21	5 34	5 52
22	234	Th		4 57	7 7	10 35	Aftern.	☾	6 14	6 37
23	235	F		4 59	7 5	11 18	1 53	23	7 1	7 32
24	236	S	*St. Bartholomew*	5 1	7 3	Morn.	2 59	24	8 4	8 40
25	237	S	10TH SUN. AFTER TRINITY	5 2	7 1	0 11	3 59	25	9 21	10 3
26	238	M		5 3	6 59	1 12	4 53	26	10 43	11 24
27	239	Tu		5 5	6 57	2 21	5 37	27	11 59	—
28	240	W	*St. Augustine*	5 7	6 55	3 37	6 15	28	0 31	1 0
29	241	Th		5 8	6 53	4 53	6 47	●	1 29	1 53
30	242	F	Length of day 13h. 41m. ...	5 10	6 51	6 11	7 17	1	2 15	2 40
31	243	S		5 12	6 49	7 25	7 45	2	3 0	3 20

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

First quarter on the 7th, at 7.9 a.m.; full moon on the 15th, at 10.37 a.m.; last quarter on the 22nd, at 9.22 p.m.; new moon on the 29th, at 1.5 p.m.

THE PLANETS.

Morning Stars—Mercury and Venus. Evening Stars—Mars and Saturn. Jupiter is visible nearly all night.

REMARKS ON THE WEATHER.

The temperature of this month is but little reduced, owing to the prevalence of hot nights. The action of the sun's rays is considerably assisted by the warm earth, which radiates heat into the air; while, in spring, it absorbs every day a proportion of the heat which the sun produces. The greatest heats of summer are generally produced by east and south-east winds; the greatest heats of winter by south and south-west winds. Evaporation is nearly the same as in the last month, 3.327 inches, but the rain decreases nearly one-half; the average amount being only 1.453 inches; state of saturation 819; mean minimum moisture 677.

GARDEN PLANTS IN FLOWER.

French Marygold (Tagetes patula); Zinnia (Zinnia elegans et multiflora); Passion Flower (Passiflora cœrulea); Dyer's Coreopsis (Coreopsis tinctoria); Yellow Gentian (Gentiana lutea); Sweet Sultan (Centaurea moschata); Calathian Violet (Gentiana Pneumonanthe); Lady's Traces (Spiranthes autumnalis); American Groundsel (Senecio elegans); Globe Thistle (Echinops sphærocephalus); Soap Wort (Saponaria officinalis); Turnsole (Heliotropium europæum); Golden Rod (Solidago odora et gigantia); Grove Aster (Aster hemoralis); Tansy (Tanacetum vulgare); Siberian Wallflower (Cheiranthus rostratus); Shining Marygold (Tagetes lucida); Winter Cherry (Physalis Alkekengi); Long-flowered Marvel of Peru (Mirabilis longiflora).

Salad Mixture.

TAKE two yolks of raw eggs, and two table-spoonfuls of best olive oil, and well mix with one teaspoonful of salt, and the same of mustard, anchovy sauce, and Chili vinegar; when the whole is thoroughly mixed, add a table-spoonful and a half of Tarragon vinegar. The salad should be wiped dry before being made up, and should never be made up until immediately before sending to table.

To keep Eggs Fresh.

SMEAR them over, *the day they are laid*, with lard or butter, free from salt. A piece the size of a walnut will suffice for a dozen eggs. Take them one by one in the palm of the hand, and two or three turns of the hand will effectually close up the pores; then place them in an open basin or basket, loose, on the pantry-shelf, and at the end of six months they will be as good as the day they were laid.

Liquid Honey for Sweetening.

THE following recipe for a delicious liquid honey is taken from Mr. Langstroth, the celebrated American apiarian. He says "the best judges have pronounced it one of the most luscious articles they ever tasted." "Put two pounds of the purest white sugar in as small a quantity of hot water as will dissolve it; take one pound of freshly strained white clover honey—any honey of good flavour will answer—and add it warm to the syrup, thoroughly stirring together. As refined loaf sugar is a pure and inodorous sweet, one pound of honey will give its flavour to two pounds of sugar, and the compound will be free from that smarting taste that pure honey often has, and will usually agree with those who cannot eat the latter with impunity. Any desired flavour can be added to it."

Cream Cheese.

THE following recipe for making cream cheese has been found successful: Take a quart of cream, or, if not desired very rich, add one pint of new milk, warm it in hot water until it is about the heat of milk from the cow. Add a table-spoonful of rennet, let it stand till thick, then break it slightly with a spoon, and place it in a frame eight inches square and four inches deep, in which previously put a fine canvas cloth; press it slightly with a weight, let it stand thirteen hours, and then put a finer cloth in the frame—a little powdered salt should be put over the cloth. It will be fit for use in a day or two.

To clean Watercress and Salads.

AT certain periods of the year it is common for the under part of the leaves to have a transparent gelatinous substance adhering to them, which cannot be removed by washing. If, however, the cresses are put into a strong brine made with common salt and water, and suffered to remain there a few minutes, every animal substance will be detached from the leaves, which may then be washed with pure water and sent to table. Salads and culinary vegetables of all kinds may by the same simple method be freed from slugs, worms, and insects.

Cheap and excellent Ginger-beer.

Two gallons of water, 2lb. of loaf sugar, 2oz. of bruised ginger, one lemon; put all together, and pour the boiling water upon it. Let it stand one day, then strain it, and put two spoonfuls of yeast to it.

Uses of Paste.

To those of our female readers, who may not be aware of the wonder-working powers of this substance, we shall very gladly communicate our own knowledge on the subject; and then present them with the most approved method of making a useful ingredient in domestic economy, "which," as the medicine advertisements say, "no family should be without."

Where is the young female who is destitute of books in constant requisition, which possess the faculty of tearing? What young lady is without an accumulating mass of loose music, still too small to form a volume for the binder? And where is the mother who has not regretted the wear and tear, the almost *decomposition*, as chemists would say, of her daughter's music; that expensive item in modern female education? And yet a very little trouble, nay, almost a little amusement, will set all to rights, and soon produce order and neatness, where disorder reigned before.

The material requisite for this simple undertaking, will consist of that wonder-working substance *paste*, a paste brush, and some old, thin, book-muslin.

Having arranged each piece of music separately, and fastened it with a needle and strong thread, through the middle of the backs (where half sheets occur, turn down a very *leetle* fold, to afford a space for the needle), cut a strip of muslin, the whole length of the page, and about an inch in breadth: and paste this down the back, so as to extend over the paper on each side of it, nearly to the extremity of the margin. Muslin is recommended, in preference to paper, for two obvious reasons; that it is stronger, and thinner, and will not increase the bulk too much, when the music shall be aranged for binding. We have known music thus effectually repaired, to have endured the attacks of constant "practising" for years without further trouble.

A very small quantity of paste should be made, that it may be used while it remains free from mouldiness. A dessert-spoonful of flour to half a pint of water, with as much powdered alum as can be pinched up by the ends of the finger and thumb, must be brought to a boil, stirring one way all the time; and on a good fire the whole process will be finished in a very few minutes. As soon as it boils up once (*i.e.* when the *one bubble* shall appear), it is done: the longer it boils, the less perfect it will become. Alum is added to prevent mouldiness; without the admixture of this mineral substance paste will become thin, watery, and mouldy in a few days. With a little stock of paste always at hand, it is surprising how easily, speedily, and agreeably, the books and music of a family can be kept in order.

Digitized by Google

9TH MONTH.] **SEPTEMBER.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	244	S	11TH SUN. AFTER TRINITY	5 13	6 46	8 38	8 11	3	3 42	4 2
2	245	M		5 15	6 44	9 48	8 39	4	4 23	4 41
3	246	Tu		5 16	6 42	10 55	9 7	5	5 0	5 19
4	247	W		5 18	6 40	Noon.	9 38	6	5 37	5 56
5	248	Th	*Old St. Bartholomew*... ...	5 20	6 37	1 1	10 14	☽	6 17	6 38
6	249	F		5 21	6 35	1 56	10 54	8	6 58	7 23
7	250	S	*Eunurchus*...	5 23	6 32	2 47	11 41	9	7 54	8 26
8	251	S	12TH SUN. AFTER TRINITY	5 25	6 29	3 33	Morn.	10	9 5	9 45
9	252	M		5 26	6 27	4 14	0 31	11	10 25	11 5
10	253	Tu	Length of day 12h. 58m. ...	5 27	6 25	4 49	1 28	12	11 41	—
11	254	W		5 29	6 22	5 20	2 29	13	0 12	0 38
12	255	Th		5 31	6 20	5 47	3 32	14	0 59	1 20
13	256	F		5 32	6 18	6 15	4 39	15	1 39	1 57
14	257	S	*Holy Cross*	5 33	6 16	6 40	5 48	☹	2 13	2 31
15	258	S	13TH SUN. AFTER TRINITY	5 35	6 14	7 6	6 58	17	2 46	3 2
16	259	M		5 36	6 12	7 32	8 8	18	3 21	3 37
17	260	Tu	*Lambert*	5 38	6 10	8 3	9 20	19	3 55	4 14
18	261	W		5 40	6 7	8 37	10 32	20	4 31	4 50
19	262	Th	*Ember Week*	5 42	6 5	9 16	11 45	21	5 9	5 29
20	263	F		5 43	6 2	10 6	Aftern.	22	5 51	6 13
21	264	S	*St. Matthew*	5 45	6 0	11 4	1 53	☾	6 41	7 10
22	265	S	14TH SUN. AFTER TRINITY	5 46	5 58	Morn.	2 47	24	7 45	8 25
23	266	M		5 48	5 56	0 7	3 32	25	9 9	9 53
24	267	Tu		5 49	5 54	1 19	4 12	26	10 36	11 18
25	268	W		5 51	5 52	2 33	4 46	27	11 51	—
26	269	Th		5 53	5 50	3 48	5 16	28	0 21	0 50
27	270	F	Length of night, 12h. 7m....	5 55	5 47	5 1	5 44	●	1 15	1 39
28	271	S		5 56	5 45	6 17	6 11	1	1 59	2 20
29	272	S	18TH SUN. AFTER TRINITY	5 58	5 43	7 27	6 37	2	2 39	2 58
30	273	M	*St. Jerome*...	5 59	5 41	8 36	7 5	3	3 18	3 37

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

First quarter on the 5th, at 11.21 p.m.; full moon on the 14th, at 0.33 a.m.; last quarter on the 21st, at 3.9 a.m.; New moon on the 27th, at 11.42 p.m.

THE PLANETS.

Morning Star—Mercury at beginning of month. Evening Stars—Mars and Saturn. Jupiter may be seen during greater part of the night.

REMARKS ON THE WEATHER.

In this, the first month of autumn, the reduction of temperature begins to be sensibly felt; but still less in the night than during the day. Precipitation and evaporation are again nearly upon a par; the former averaging 2.193 inches, the latter 2.620 inches, the state of saturation 827; mean minimum moisture 702. The power of the sun again decreases. Terrestrial radiation remains nearly the same. At the latter part of this month, or the beginning of the next, the equinoctial gales may be expected. The changes of the barometer are great and sudden. Some of the finest weather in the whole year commonly occurs in this month.

GARDEN PLANTS IN FLOWER.

Umbelled Hawkweed (Hieracium umbellatum); Orpine (Sedum Telephium); Amarella (Gentiana amarella); Ladies' Fringes (Gentiana ciliata); Golden Rod (Solidago Virgaurea); Harvest Bells (Campanula rotundifolia); Autumnal Hyacinth (Scilla autumnalis); Whorled Coreopsis (Coreopsis verticillata); Rose Feverfew (Pyrethrum roseum); Changeable Colchicum (Colchicum versicolor); Michaelmas Daisy (Aster N. Angliæ); Devil's Bit Scabious (Scabiosa Succisa); Southernwood (Artemisia Abrotanum); Italian Pimpernel (Anagallis Monelli); Meadow Saffron (Colchicum autumnale); Clary (Salvia sclarea); Red Valerian (Centranthera rubra); Fuchsias (Fuchsia gracillis, &c.).

Making Pilau.

THIS very wholesome and cheap dish consists of nothing more than rice swelled and softened by broth of any description. The substances most commonly used, and their proportions, are as follows:

Three ounces of rice for each person; it should be picked and washed in three waters. Half a pound of mutton to each portion of rice. Half an ounce of very fresh butter cut into small bits for each of the portions. A sufficient quantity of water to allow, when the broth is made, one pint to be imbibed by each portion of the rice. The broth is made first, and the meat should be but two-thirds dressed.

Pilau is made in a well-tinned copper stewpan, with a cover of sufficient size to allow the rice to swell, over a charcoal brazier. The broth is poured into the saucepan, and when it boils the cleaned rice is gradually thrown into it; the rice insensibly absorbs the broth, and when the whole is imbibed the rice is swollen, but unbroken, and perfectly tender, and is done. When taken off the fire and uncovered, a number of little holes, produced by the evaporation of the broth, will be observed; into these small pieces of butter are put, and the stewpan is carefully closed; the butter soon melts and mixes with the rice; it is left to simmer for a quarter of an hour, and then placed in a tureen or dish. The rice should not be stirred while on the fire. The meat having been cut into small pieces and browned nicely in fresh butter (which completes its cooking), is placed neatly on the pilau.

Pilau is improved by using pigeons and fowls, either added to the meat or alone. No vegetables are to be used, as they impart a harsh unpleasant flavour to the dish.

A Pilau for Five Persons.—Five ounces of rice, two pounds and a half of meat, two ounces and a half of fresh butter, five pints of broth made from the meat, and salted as usual. After the broth is made half an hour is sufficient for cooking this dish, which is the general food of the Turks.

Venice Pilau, as a Side-dish.—Six ounces of rice, washed in three tepid waters; stew it gently in two pints of broth over a clear charcoal fire, and closely covered. When all the broth is imbibed it is done, and is to be taken off the fire; add three ounces of fresh butter, cut into small bits, that it may melt the quicker, and close the stewpan. Take six yolks and three whites of eggs, and beat them up well; uncover the stewpan and pour them into the rice, and then close it again, but still off the fire, and let it simmer. Take a deep dish, butter it, pour into it one-third of the rice, and add some small pieces of butter, and a layer of meat, cut and browned apart; then a second layer of rice, butter, and meat; then a third layer; arrange the whole in a dome shape; beat up the yolk of an egg in milk or cream, and cover the outside with it, then put the dish into the oven; the butter melts and the pilau assumes a yellowish crust; it is served in the same dish.

Constantinople Pilau.—According to the quality and number of the guests take either mutton, fowls, or pigeons; boil them till rather more than half done, then put the meat and broth into a basin. Having washed the pot, melt some butter in it, and when very hot, having cut up the half-cooked meat into bits, the fowls into four, and the pigeons in half, throw them into the butter and fry till of a light brown. The necessary quantity of rice being well washed, is then to be placed over the meat in the pot, and the broth to be poured over the rice till it is covered to a full finger's depth; then cover the pot, and keep a clear fire under it, and, from time to time, take out some grains of rice to ascertain if it softens sufficiently or requires more broth; the rice must remain whole though thoroughly done, as well as the pepper which is used for seasoning. As soon as the rice is done, cover the top of the pot with a cloth five or six times folded, and the cover above it; and in a little time melt some more butter, and pour it into holes made for the purpose with the handle of the spoon; cover it quickly again, and let it simmer till served. It is served in large dishes, with the meat nicely arranged at the top. One may be white of its natural colour, another tinted yellow with saffron, and a third red with pomegranate juice.

Though the meat is fat enough for our stomachs, the Turks add as much as three pounds of butter to six of rice, which makes the pilau disagree with those unaccustomed to it.

Some persons prefer rice simply cooked with salt and water; it is served in many ways among the grandees of the Porte; and instead of meat, a herb, omelette, or nicely poached eggs are placed on the rice: in this manner it can disagree with none.

Management of Plants in Rooms.

To treat on the proper management of plants in houses is a subject attended with considerable difficulty, every genus requiring some variation both in soil, water, and general treatment. If the room where the plants are intended to be placed is dark and close, but few will ever thrive in it; if, on the contrary, it is light and airy, with the windows in a suitable aspect to receive the sun, plants will do nearly as well as in a greenhouse; but if they are observed to suffer, the effects may generally be traced to one of the four following causes: Want of proper light and air, injudicious watering, filthiness collected on the leaves, or being potted in unsuitable soil.

Want of proper light and air is perhaps the most essential point of any to be considered, for, however well all other requisites are attended to, a deficiency in either of these will cause the plants to grow weak and sickly. Let them always be placed as near the light as they can conveniently stand, and receive as much air as can be admitted, when the weather will allow. Indeed, those persons who have no other convenience than the house to keep them in, will find that they derive immense advantage from being, during fine weather, in spring and autumn, turned out of doors in the evening, and taken in again in the morning, the night-dews contributing greatly to their health and vigour.

Injurious watering does more injury to plants in rooms than many persons imagine. To prevent the soil ever having a dry appearance is an object of importance in the estimation of very many; they therefore water to such

Digitized by Google

10TH MONTH.] **OCTOBER.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	274	Tu	Cam. Michaelmas T. begins	6 1	5 40	9 43	7 36	4	3 54	4 11
2	275	W		6 3	5 38	10 45	8 11	5	4 29	4 46
3	276	Th	*Old St. Matthew*	6 5	5 35	11 45	8 49	6	5 4	5 21
4	277	F		6 7	5 32	Aftern.	9 33	7	5 40	5 58
5	278	S		6 9	5 30	1 27	10 22	☽	6 21	6 43
6	279	S	16TH SUN. AFTER TRINITY	6 10	5 27	2 10	11 15	9	7 10	7 42
7	280	M	Day breaks 4h. 17m... ...	6 12	5 25	2 47	Morn.	10	8 16	8 58
8	281	Tu	Length of day, 11h. 8m. ...	6 14	5 22	3 20	0 14	11	9 39	10 20
9	282	W	*St. Denys*	6 16	5 20	3 49	1 16	12	10 59	11 31
10	283	Th	Ox. Michaelmas Tm. begins	6 17	5 18	4 15	2 22	13	—	Noon.
11	284	F	*Old Michaelmas Day* ...	6 19	5 15	4 41	3 30	14	0 25	0 45
12	285	S		6 20	5 13	5 5	4 40	15	1 5	1 24
13	286	S	17TH SUN. AFTER TRINITY	6 22	5 11	5 34	5 51	☉	1 42	1 58
14	287	M		6 24	5 8	6 3	7 5	17	2 17	2 33
15	288	Tu	Length of Twilight, 1h. 54m.	6 25	5 6	6 36	8 19	18	2 51	3 11
16	289	W		6 27	5 4	7 15	9 33	19	3 31	3 50
17	290	Th	*Etheldreda*	6 28	5 2	8 2	10 45	20	4 10	4 29
18	291	F	*St. Luke, Evangelist*... ...	6 30	5 0	8 57	11 49	21	4 50	5 12
19	292	S		6 31	4 58	10 0	Aftern.	22	5 36	6 2
20	293	S	18TH SUN. AFTER TRINITY	6 32	4 56	11 8	1 33	☾	6 30	6 59
21	294	M		6 34	4 54	Morn.	2 14	24	7 34	8 14
22	295	Tu		6 36	4 52	0 20	2 48	25	8 59	9 43
23	296	W		6 38	4 50	1 33	3 18	26	10 24	11 3
24	297	Th		6 40	4 47	2 47	3 46	27	11 37	—
25	298	F	*Crispin*	6 42	4 45	3 59	4 11	28	0 5	0 31
26	299	S		6 44	4 43	5 9	4 38	29	0 56	1 18
27	300	S	19TH SUN. AFTER TRINITY	6 46	4 41	6 20	5 6	●	1 40	1 58
28	301	M	*St. Simon and St. Jude* ...	6 48	4 39	7 28	5 35	1	2 17	2 34
29	302	Tu	Length of night, 14h. 13m.	6 50	4 37	8 33	6 7	2	2 52	3 10
30	303	W		6 51	4 36	9 34	6 44	3	3 28	3 45
31	304	Th		6 53	4 34	10 31	7 25	4	4 2	4 18

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

First quarter on the 5th, at 6.17 p.m.; full moon on the 13th, at 1.24 p.m.; last quarter on the 20th, at 9.17 a.m.; new moon on the 27th, at 1.3 p.m.

THE PLANETS.

Evening Stars—Mercury, Venus, Mars, Jupiter, and Saturn.

REMARKS ON THE WEATHER.

The mean temperature falls nearly 9°; the dew-point declines almost in the same proportion, the dryness is reduced to 4° 1, and moisture increases to 870. Evaporation decreases to 1.488 inches, while the rain continues in nearly the same quantity, the amount for the month being 2.073 inches. Now that the fruits of the earth are laid up in store, the increase of wet is attended by no injurious effects; the remaining heat of the earth is preserved from needless expenditure, and guarded from dissipation, by an increasing canopy of clouds, by which the effect of radiation is greatly reduced.

GARDEN PLANTS IN FLOWER.

Late Feverfew (Pyrethrum serotinum); Sweet Maudlin (Achillea ageratum); Beautiful Aster (Aster pulcherrimus); Liatris (Liatris elegans and pilosa); Garden Gold Flower (Chrysanthemum coronarium); Belladonna Lily (Amaryllis Belladonna); Guernsey Lily (Nerine sarniensis); Saffron Crocus (Crocus sativus); Dahlias (Dahlia superflua); Yellow Amaryllis (Sternbergia lutea); Parrot Corn-flag (Gladiolus psittacinus); Scarlet Sage (Salvia fulgens); Round-headed Buddlea (Buddlea globosa); Spotted Honeywort (Cerinthe maculata).

GARDEN WORK.

The garden should now be cleared and put in order for the season. Fibrous-rooted plants should be transplanted. Bulbs should be got in the borders. Dahlia roots dug up, dried in the shade, and put away till May.

an excess that the mould becomes sodden, and the roots consequently perish. Others, to avoid this evil, run exactly into the opposite extreme, and scarcely give sufficient to sustain life. This, however, is by no means so common a practice as that of giving too much, for in general if anything appears to be the matter with the plants, large doses of water are immediately resorted to, and if recovery is not speedy this nostrum is again administered, with but little doubt of its infallible restorative powers; but such persons, like an unskilful physician who gluts the weakly stomach of his patient, only hasten on what they are trying to prevent. This overplus of water will show its bad effects by the very dark colour and flabby disposition of the leaves; and if the plant receives too little, the leaves will turn yellow, and eventually die.

The best plan is, to always allow the soil in the pot to have the appearance of dryness (but never sufficient to make the plant flag) before a supply of water is given, which should then be pretty copious; but always empty it out of the pan or feeder in which the pot stands, as soon as the soil is properly drained. The water used for the purpose ought always to be made about the same temperature as the room in which the plants grow—never use it fresh from the pump; either let it stand in a warm room all night, or take off the chill by adding a little warm water to it, or the growth of the plants will be much checked.

Filthiness collected on the leaves may either arise from insects or dust. The former may be speedily remedied by placing the plants under a handglass or anything that is convenient, and burning some tobacco until they become well enveloped in the smoke; and the latter may be removed by occasionally washing them on the head with pure water, either by means of a syringe, the rose of a watering-pan, or with a sponge, when the filth still adheres.

Being potted in unsuitable soil is by far the most difficult part of the business to rectify, for no certain line can be drawn, unless each genus was treated on separately; however, as this cannot be done in a paper like the present, a few general remarks, which, perhaps, with some little exceptions, may be found to be pretty correct, must suffice.

All plants whose branches are fragile or slender, and roots of a fine thready, fibrous texture, with general habits like the *Ericeæ*, will require the same soil (peat earth) and very similar treatment to Cape Heaths. Those whose wood and general habits partially differ, and whose roots are of a stronger texture, as *Acacia*, *Ardisia*, *Stenocarpus*, *Tetratheca*, *Tristanea*, &c., will require a portion of sandy loam, in many cases about equal parts; and where the habits, &c., differ materially from the heath, only a small portion of peat earth will be required, and a compost may be made a little rich, by the addition of well-rotted dung.

Almost all Cape and other bulbs, as *Sparaxis*, *Ixia*, *Gladiolus*, *Tritonia*, &c., thrive best in a mixture of light rich sandy loam, leaf mould, and a little peat. Shrubby and herbaceous plants, with luxuriant roots and branches, as several species of *Myrtus*, *Jasminum*, *Hibiscus*, *Hermannia*, *Heliotropium*, &c., require rich loam, lightened with leaf soil, without any portion of peat. Plants with powerful roots, and but slender heads, as *Veronica*, *Senacia*, *Scutellaria*, *Ruellia*, *Mauraudia*, &c., require a light, sandy soil, mixed with a small portion of leaf mould and very rotten dung. At the time of potting, always lay plenty of broken potsherds at the bottom of each pot, to give a good drainage.

It will be seen that these directions do not allude to either orchideous, succulent, or aquatic plants. Many of the orchideæ require a portion of decayed wood mixing with the soil; others grow in damp moss; but these being chiefly stove plants, will not flourish in a room. There are several species, however, that thrive very well both in the greenhouse and in rooms, as *Arethusa*, *Calypsogon*, *Dendrobrium*, *Ophrys*, &c., the soil suitable for these is a mixture of about equal parts of light sandy loam and peat; very little or no water must be given when they are not in a growing state.

Succulent plants of all descriptions require very little water, and in general are very easily managed in rooms; many of them thrive in a mixture of sandy soil and lime rubbish, as *Aloe*, *Cucalia*, *Cactus*, *Aizoon*, &c.; others grow well in a mixture of equal parts of light sandy loam and peat, as *Coris*, *Cotyledon*, *Mesembryanthemum*, &c. The proper soil for the geranium is half rich rotted manure, a fourth fresh yellow loam, and a fourth of equal parts of good garden mould and leaf soil.

Aquatic plants, as *Villarsia*, *Actinocarpus*, &c., generally do well in a mixture of peat and loam, and require to be constantly kept in a wet state; indeed, the best way is to place the pot in a deep pan or feeder, which should always be kept filled with water.

Bulbs of most sorts flourish in rooms with less care than most other kinds of plants. Hyacinths should be planted in autumn. In preparing pots for them, select such as are about four inches deep and three inches wide; put a little rotten dung in each pot, fill each pot up with light rich soil, and plant the bulbs so shallow that nearly half the bulb stands above the soil; plunge the pots in the open air, and cover them six or eight inches deep with rotten bark. During spring take them out as they are wanted to bring into flower, and set them in the window of a warm room where they will be fully exposed to the sun. Those who do not possess a garden may set the pots in a cellar or outhouse, or in the corner of a yard, and cover them with light soil or sand until they are wanted to bring into the room to flower. When the leaves begin to decay after they have done flowering, give them no water; when the leaves are dead, take them out of the soil and remove the offsets, and lay them in an airy situation until the time of planting.

If grown in water-glasses, they require to be placed in a light airy situation, and the water will be required to be changed once in three or four days. If drawn up weakly, it will be necessary to support the stems with sticks, split at the bottom so as to fit on the edge of the glasses at the top. This, however, will not be necessary if they be kept in a light and airy situation. When out of flower, plant them in pots of soil to perfect their leaves, and treat them as above; they will then flower again the succeeding year.

Digitized by Google

11TH MONTH.] **NOVEMBER.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON. RISES	MOON. SETS	MOON. AGE	High Water at London Bridge. MORN.	High Water at London Bridge. AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	305	F	*All Saints' Day*	6 56	4 32	11 22	8 12	5	4 35	4 52
2	306	S	Michaelmas Law T. begins...	6 57	4 31	Aftern.	9 4	6	5 11	5 29
3	307	S	20TH SUN. AFTER TRINITY	6 59	4 29	0 46	10 0	7	5 48	6 10
4	308	M	Length of day 9h. 27m. ...	7 0	4 27	1 19	11 1	☽	6 33	6 59
5	309	Tu		7 2	4 25	1 50	Morn.	9	7 30	8 5
6	310	W	*St. Leonard*	7 4	4 24	2 15	0 4	10	8 44	9 24
7	311	Th		7 5	4 23	2 42	1 10	11	10 1	10 38
8	312	F	Cambridge Mich. T. divides..	7 7	4 22	3 7	2 18	12	11 13	11 41
9	313	S	Prince of Wales born 1841...	7 9	4 20	3 33	3 29	13	—	0 6
10	314	S	21ST SUN. AFTER TRINITY	7 10	4 19	4 0	4 41	14	0 29	0 49
11	315	M	*St. Martin*	7 12	4 17	4 31	5 57	15	1 10	1 30
12	316	Tu	Length of twilight, 2h. 0m..	7 14	4 16	5 8	7 12	☉	1 49	2 9
13	317	W	*Britius*	7 16	4 14	5 54	8 27	17	2 28	2 48
14	318	Th		7 18	4 12	6 46	9 37	18	3 10	3 31
15	319	F	*St. Machutus*	7 19	4 11	7 48	10 40	19	3 54	4 15
16	320	S		7 21	4 10	8 58	11 33	20	4 38	5 1
17	321	S	22ND SUN. AFTER TRINITY	7 23	4 9	10 10	Aftern.	21	5 27	5 54
18	322	M	Length of night 15h. 17m...	7 25	4 8	11 24	0 52	☾	6 22	6 52
19	323	Tu		7 27	4 7	Morn.	1 23	23	7 25	7 59
20	324	W	*Edmund, King and Mart....*	7 28	4 6	0 37	1 52	24	8 39	9 21
21	325	Th	Princess Royal born 1840...	7 30	4 4	1 48	2 18	25	9 59	10 35
22	326	F	*St. Cecilia*...	7 31	4 3	2 59	2 43	26	11 9	11 42
23	327	S	*Clement*	7 33	4 2	4 7	3 9	27	—	0 8
24	328	S	23RD SUN. AFTER TRINITY	7 34	4 0	5 15	3 36	28	0 33	0 55
25	329	M	Michaelmas Law Term ends	7 36	3 58	6 21	4 7	29	1 17	1 38
26	330	Tu	Twilight ends 6h. 0m.	7 37	3 57	7 24	4 41	●	1 58	2 17
27	331	W	Princess Teck born 1833 ...	7 39	3 56	8 24	5 20	1	2 34	2 52
28	332	Th		7 40	3 55	9 16	6 5	2	3 9	3 27
29	333	F		7 42	3 55	10 4	6 55	3	3 43	3 59
30	334	S	*St. Andrew*	7 44	3 54	10 46	7 50	4	4 15	4 32

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

First quarter on the 4th, at 2.27 p.m.; full moon on the 12th, at 1.9 a.m.; last quarter on the 18th, at 5.6 p.m.; new moon on the 26th, at 5.11 a.m.

THE PLANETS.

Evening Stars—Mercury and Saturn at the beginning of the month, and morning during the latter part. Evening Stars—Venus, Mars, and Jupiter.

REMARKS ON THE WEATHER.

In this generally dark and dreary month the atmosphere is nearly saturated with moisture. The temperature of the air is nearly 42° 9, and the dew-point averages no lower than 40° 5, the dryness is, therefore, only 2° 4, and the moisture averages 910. The precipitations are augmented to 2.400 inches, and only 0.770 inch are carried off by evaporation. The comparative warmth of the season is owing to the heat given out by the condensation of the vapour into rain, &c. Dense fogs and mists are common, and a gloomy, windy sky are prevailing characteristics of this month.

GARDEN PLANTS IN FLOWER.

Mountain Violet (Viola altaica); Sweet Coltsfoot (Tussilago fragrans); Ten-petalled Sunflower (Helianthus decapetalus); Chinese Chrysanthemums (Chrysanthemum sinense); Indian Hawthorn (Raphiolepis rubra); Blue Sage (Salvia augustifolia); Arbutus (Arbutus Unedo); Irish Heath (Menziesia Dabeoci); Blue-headed Gilia (Gilia capitata); Grey-leaved Bindweed (Convolvulus althæoides); Scarlet Lobilia (Lobilia fulgens).

GARDEN WORK.

Tulips should be planted the first week. Transplant hardy shrubs. Make beds of hyacinths if not done last month. Plant out roses and rose sticks for grafting or budding. Collect dead leaves for leaf mould.

Curry Powder.

CORIANDER seed, 4½oz.; cumin seed, 1oz.; black pepper, ¾oz.; cayenne, ½oz.; and pale turmeric, 2oz. Another recipe: Coriander seed, 1½oz.; mustard seed, 1oz.; black pepper, ½oz.; lesser cardamom, ½oz.; ginger, ½oz.; mace, ¼oz.; and pale turmeric, 2½oz.

To pickle Eggs.

AT the season when fresh eggs are most abundant, take as many as may be thought desirable, and boil them hard. Remove the shells, and lay the eggs carefully in large-mouthed jars, pouring over them scalding vinegar well seasoned with whole pepper, allspice, ginger, and other spices. When cold, cork them close, and in a month they will be fit for use. As a condiment for cold meat, hashes, &c., they will be found exceedingly good.

Mode of curing Hams.

THE following is a recipe for curing Westphalia hams:—Rub every ham over with 4oz. of saltpetre. The next day put of bay-salt, common salt, and coarse brown sugar each ½lb. into one quart of stale strong beer; boil this together, and pour it boiling over the ham. Let it lie for a fortnight in this pickle, rubbing it well, and turning it twice a day. Smoke it afterwards for a fortnight over a wood fire, taking care that the wood is neither pine, fir, nor deal. Where there is no convenience for smoking, Smith's "Cambrian Essence" will prove an excellent substitute.

Rules for Pickling.

THE best vinegar should always be used for pickling: in all cases it should be boiled and strained. The articles to be pickled should first be parboiled or soaked in brine, which should have about six ounces of salt to one quart of water. The spices used for pickling are whole pepper, long peppers, allspice, mace, mustard-seed, and ginger, the last being first bruised. The following is a good proportion of spice: to one quart of vinegar put half an ounce of ginger, the same quantity of whole pepper and allspice, and one ounce of mustard-seed, four shalots, and one clove of garlic. Pickles should be kept secure from the air, or they soon become soft; the least quantity of water, or a wet spoon, put into a jar of pickles, will often spoil the contents.

Packing Eggs for Travelling.

As eggs which have to be sent long journeys or sea-voyages will be likely to encounter much shaking, they should be carefully packed. If bran is used, it will shake down, and leave room for the eggs to shift. The following mode of packing has been found much more successful: Procure a box which will rather more than hold the eggs placed on end; spread at the bottom a bed of cut hay, or any other elastic material which will not shift if the case should happen to be turned upside down; cut strips of cotton-wool (common wadding), and roll each egg in a piece of it; arrange them in the box, and fix them in their places with hay, paper, or anything most convenient; fill up with cut hay, and fasten on the lid. If for a very long journey, the case had better be placed in the midst of a hamper of hay, straw, shavings, or anything of the kind, possessing some elasticity.

Orange Marmalade.

PROCURE Seville oranges, stew them till they become so tender that you can pierce them with a straw, changing the water two or three times. Drain them, take off the rind, weigh the pulps, previously taking out the pips; and, supposing the quantity to be six pounds, add seven of sugar; boil it slowly till the syrup be clear, then add the peel, having cut it into strips. Boil it up again, and it is finished. This is a new method, has been tried, and found to be excellent as well as economical.

Scouring Bedrooms in Winter.

THE practice of scouring bedrooms in the winter season, is one of exceeding danger, and productive of colds and coughs innumerable, to say nothing of more serious evils, occasioned by the humidity of the atmosphere, and the difficulty of ventilation, and the carelessness or ignorance of persons respecting the necessity of it. A fire should always be lighted in a room the floor of which has been wetted; and if this should be impracticable in consequence of there being no grate, a pan of hot coals should be passed over the boards. A day should be selected for the performance of this operation, when an obvious tendency to dry quickly can be observed in the air, and the windows and doors should be set wide open; but such a day rarely occurs in winter; it is therefore advisable to avoid the danger of having rooms scoured, and to rest contented with thorough and frequent sweeping, till a more proper season shall arrive.

Bedroom Carpets.

WHEN bedrooms are not covered entirely with carpeting, it is usual to have "bed-round carpets," *mitred* at the corners. This mitring is an improvement on the old fashion of three straight pieces (the longest bit at the feet), but when a bed-round carpet is mitred, it is very difficult to shake, requiring two or three persons, besides the certainty of splitting the seams. It is therefore desirable to make an alteration that shall obviate the inconvenience, without spoiling the pretty finish which the mitred corners produce. This is effected by having the carpets cut out as if to be mitred; but instead of joining the corners, let them be finished off with binding, the same as the ends, and *left open*. When laid down they will present exactly the same appearance, and the inconvenience of the joined corners will be obviated.

Blackbeetles.

THE following are several recipes for getting rid of these pests:—Place a few lumps of unslacked lime where they frequent. Set a dish, containing a little sugared beer or syrup at the bottom, and place a few sticks, so as to form a sort of gangway for the beetles to climb up, when they will go headlong into the bait set for them. Mix equal weights of red lead, sugar, and flour, and place it near their haunts. Plaster of Paris, mixed with oatmeal. Phosphorus paste, such as is sold in the shops. Get a couple of hedgehogs and turn them out in the kitchen; when all is quiet at night the hedgehogs will come out and eat up hundreds of beetles. Do not poison the hedgehogs, but put some water for them to drink.

Digitized by Google

12TH MONTH.] **DECEMBER.** [1867.

Day of Month	Day of Year	Day of Week	ANNIVERSARIES AND FESTIVALS.	SUN. RISES	SUN. SETS	MOON RISES	MOON SETS	MOON AGE	High Water at London Bridge MORN.	High Water at London Bridge AFTERN.
				h. m.	h. m.	h. m.	h. m.	Days	h. m.	h. m.
1	335	S	1ST SUNDAY IN ADVENT ...	7 46	3 53	11 21	8 49	5	4 50	5 8
2	336	M		7 47	3 52	11 52	9 49	6	5 27	5 47
3	337	Tu		7 48	3 52	Aftern.	10 53	7	6 7	6 29
4	338	W	Length of day 8h. 2m.	7 49	3 51	0 45	11 58	☽	6 51	7 20
5	339	Th		7 51	3 51	1 8	Morn.	9	7 49	8 24
6	340	F	*Nicholas, Bishop*	7 52	3 51	1 33	1 6	10	9 0	9 36
7	341	S		7 53	3 50	2 0	2 16	11	10 10	10 42
8	342	S	2ND SUNDAY IN ADVENT...	7 54	3 50	2 28	3 29	12	11 13	11 43
9	343	M		7 56	3 50	3 0	4 44	13	—	0 10
10	344	Tu		7 57	3 49	3 40	6 1	14	0 34	0 57
11	345	W	Grouse-shooting ends... ...	7 58	3 49	4 31	7 16	☉	1 22	1 44
12	346	Th		7 59	3 49	5 30	8 24	16	2 8	2 32
13	347	F	*Lucy, V. and M.*	8 0	3 49	6 38	9 24	17	2 54	3 18
14	348	S		8 1	3 49	7 52	10 14	18	3 42	4 7
15	349	S	3ND SUNDAY IN ADVENT...	8 2	3 49	9 8	10 55	19	4 31	4 55
16	350	M	Cambridge Mich. Term ends	8 3	3 49	10 24	11 28	20	5 22	5 48
17	351	Tu	Oxford Michaelmas T. ends	8 4	3 49	11 38	11 56	21	6 13	6 40
18	352	W	*Ember Week*	8 5	3 50	Morn.	Aftern.	☾	7 7	7 37
19	353	Th	Length of twilight, 2h. 7m..	8 5	3 50	0 49	0 50	23	8 8	8 43
20	354	F		8 6	3 50	1 58	1 15	24	9 18	9 53
21	355	S	*St. Thomas*	8 6	3 51	3 7	1 41	25	10 29	11 4
22	356	S	4TH SUNDAY IN ADVENT ..	8 6	3 51	4 13	2 10	26	11 34	—
23	357	M		8 7	3 51	5 16	2 42	27	0 4	0 31
24	358	Tu		8 7	3 52	6 16	3 18	28	0 52	1 14
25	359	W	CHRISTMAS DAY	8 8	3 53	7 12	4 1	●	1 38	1 57
26	360	Th	*St. Stephen*	8 8	3 53	8 1	4 49	1	2 16	2 35
27	361	F	*St. John, Apostle*	8 9	3 54	8 45	5 42	2	2 53	3 10
28	362	S	*Innocents' Day*	8 9	3 55	9 23	6 39	3	3 28	3 44
29	363	S	1ST SUNDAY AFTER XMAS.	8 9	3 56	9 55	7 39	4	4 1	4 18
30	364	M	Length of night 16h. 12m...	8 9	3 57	10 24	8 42	5	4 33	4 50
31	365	Tu	*Silvester*	8 9	3 58	10 49	9 45	6	5 7	5 26

MEMORANDA FOR THE MONTH.

THE PHASES OF THE MOON.

First quarter on the 4th, at 10.21 a.m.; full moon on the 11th, at 0.10 p.m.; last quarter on the 18th, at 3.34 a.m.; new moon on the 25th, at 11 39 p.m.

THE PLANETS.

Morning Stars—Mercury and Saturn. Evening Stars—Venus and Jupiter.

REMARKS ON THE WEATHER.

The month of December, the first of the winter quarter, closes the year with nearly the same characters as those of the preceding month. Frosts are very seldom of long continuance. The mean temperature of the whole year is not found to vary, in different years, more than four degrees and a half.

GARDEN PLANTS IN FLOWER.

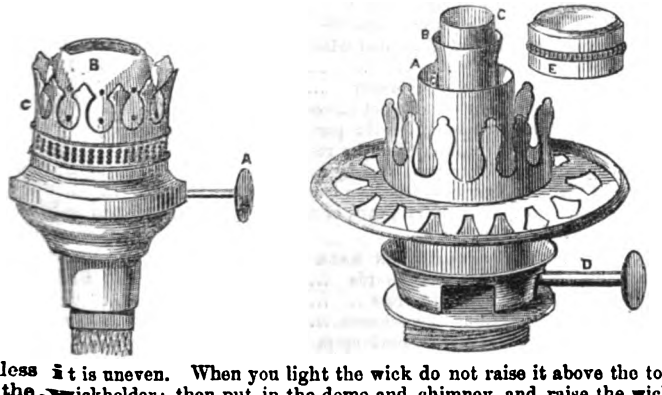
China Roses (Rosa indica); Late Chrysanthemums (Chrysanth. sinense); Japan Allspice (Chimonanthus fragrans); Chinese Jasmine (Jasminum revolutum); Cape Aletris (Tritoma Uvaria), Violets (Viola odorata); Heartsease (Viola tricolor); Japan Corchorus (Kerria japonica)

GARDEN WORK.

In this, the final month of the year, severe frosts are to be expected; therefore protect the stems and roots of half-hardy shrubs. Secure tender roses in sheds. Cover with litter pansies and pinks. Protect dwarf plants by mats and hoops. Delicate and half-hardy climbers may have mats hung before them, so as not to touch them; this will keep off the frost. These coverings should not be removed on bright days.

To manage Paraffin Lamps.

WITH regard to the management of paraffin lamps, we would say buy a stout-made lamp of good material and workmanship. The oil reservoir should be of glass or earthenware, as metal conducts the heat of the flame to the oil, and heats it so that it smells. Keep all the parts of the lamp scrupulously clean, and as the oil has a tendency to spread over the surface, the outside of the lamp should be carefully wiped before lighting. Always dry a new wick before use; a damp wick prevents the oil rising freely. If it is wished to light a new wick immediately, dip the upper part of it into the oil before lighting. Never burn the lamp with the flame low. By so doing no saving is effected, as part of the oil is driven off in vapour without being burnt, and a bad smell is the result. Whereas, when properly burnt, a paraffin lamp gives off no smell whatever. Never put the oil into a dirty can; a very few drops of any other oil will cause the lamp to smoke. Buy no oil that will not stand the hot water test. To trim and light flat wick lamps the best method is to take off the dome C, that carries the chimney, and wipe the top of the wick and wickholder clean. Do not cut the wick



unless it is uneven. When you light the wick do not raise it above the top of the wickholder; then put in the dome and chimney, and raise the wick slowly. When it is wished to re-light the lamp without fresh trimming, take off the chimney from the gallery. Turn the handle till the wick comes up to the split in the cone; light it, and instantly turn it down into the cone till the flame is all but extinguished; put on the chimney and gradually turn up the wick till the flame gives its brightest light without smoking or getting dingy at the top. To put on a new wick on the circular wick lamps, remove the gallery that carries the chimney and globe, by sliding it up the tube A. Take off the small nozzle E from the top of the burner, as shown in the figure. Take a cotton and cut the lower end to a point. Two inches from the top cut a slit two inches long through one thickness of the cotton. Push the pointed lower end of the cotton down between the outer tube A and the moveable tube B. Pass the slit in the cotton over the tube B, so as to surround it with the upper part of the wick, and tie a thread loosely around the wick so as to secure it to B. Turn down the tube B by means of the handle D, when it will carry the cotton down with it. Replace the nozzle, E, on the top of the burner, cut off the cotton level with the top, turn the cotton up again and dip it in the oil, and the whole is ready for use. One cotton will last three months. Keep the square hole at the bottom of the central air-tube, C, free from dirt or ashes.

How to test the Safety of Paraffin Oil.

MANY persons object to the employment of paraffin oil on account of its liability to accident. It is not too much to say, that all the accidents that have ever taken place with mineral oils have been caused by the use of those from which the naphtha has not been properly removed, and which, consequently, take fire at a low temperature. Now the question to be answered is, what is a safe oil and how are we to know it? If an oil gives off inflammable vapours before being heated to 130 degrees of Fahrenheit's thermometer, it is considered unsafe for domestic use. To test this is very easy to anyone possessing a thermometer, and a slight acquaintance with making experiments; but what is wanting is a method of testing which requires no scientific knowledge and no apparatus but what is to be found in every house, and the following, proposed by Mr. Tegetmeier, in a paper read by him before the Association of the Medical Officers of Health, meets the case, and may be used with confidence in its results: Take a breakfast cup holding about half a pint, fill it full from a kettle of boiling water, pour this into an earthenware quart jug, then fill the same cup again with boiling water from the kettle, and pour it also into the quart jug, then fill the cup with cold water, put it into the jug, shake the jug to mix the hot and cold water, then pour the tepid water from the jug into the cup till the cup is half full; now pour about a table-spoonful of the oil to be tested on the tepid water in the cup, take the oil-can with the oil out of the room, then touch the surface of the oil in the cup with a lighted splinter of wood, or a match without sulphur. If the match causes a flash of flame to appear on the surface of the oil, it is below the standard of safety, and should not be used; if no flame appears, the oil is up to the standard. In this trial no time should be lost after pouring the boiling water from the kettle, as the water may get too cold, but the whole can be got through in from two to three minutes. It is well to have a saucer at hand, and if the oil should be a bad oil and ignite with the match, place the saucer on the mouth of the cup and the flame is extinguished. This trial should be done in daylight, and at a distance from a fire, and the directions must be followed exactly in the order as given above. It will be objected that it is dangerous to set people to try such experiments, but if the above rules be followed there is no risk.

Digitized by Google

Postal Regulations.

LETTERS.

ONE PENNY is the well-known charge on letters passing between two places within the United Kingdom, and weighing under half an ounce; if above that weight, 1*d.* must be paid for every additional half-ounce.

Unpaid letters are charged double; on these insufficiently paid, twice the amount of the deficiency is charged. As the post-office does not give the turn of the scale, pay the next higher rate when the letter just balances the weight, or you will in all probability inflict the double penalty on the receiver.

Letters, book-packets, &c., may be registered, for safe transmission, by payment of a fee of 4*d.* If the letter be marked "Registered" and posted without a registration receipt being obtained from the postmaster, 1*s.* will be charged.

On letters containing coin, posted without registration, 8*d.* is charged on delivery. Small sums should therefore be sent in postage-stamps, not in money.

NEWSPAPERS.

The newspaper regulations apply solely to publications bearing the impressed newspaper stamp—that is, the stamp (which, except in the case of the *Times*, the *Illustrated News*, and one or two others, is printed on the corner in red ink) with the name of the newspaper printed on the sheet itself. For newspapers paid by postage-labels, see "Book Post."

Publications bearing a newspaper stamp are not limited as to weight; the sender, therefore, need only ascertain the fact of the paper bearing a stamp.

The publication must be folded in such a manner that the whole of the stamp may be seen; but if there are more than two papers in the same cover, it will suffice if the stamps be so arranged that they can readily be examined.

A newspaper must be posted within a fortnight from the printed date of issue. Up to that time it may be reposted again and again without charge; but after the fortnight it can only be transmitted under book-post regulations.

The newspaper, if put in a cover, must be left open at the ends, and must not contain any inclosure. It must have on it no writing or mark beyond the name and address of the person to whom it is sent. Even an old address must be cut off (obliteration not being sufficient) before sending the paper to another person, or it will be charged for as an unpaid letter. When, however, it is found desirable to mark or write upon a newspaper, all that is necessary to be done is, to add a penny postage-label, when you may write as much as you please.

BOOK POST.

Unstamped newspapers, magazines, and MSS. are carried under the book-post regulations, as well as books, maps, engravings, photographs, plain paper, parchment, &c. The charge on these "book packets" is 1*d.* for 4oz.; 2*d.* for 8oz.; and from that point the increase is 2*d.* for every 8oz., there being no 3*d.* or other intermediate charge. Inasmuch as the payment is by weight, a newspaper weighing over 4oz. requires two penny stamps, notwithstanding that a similar paper bearing an impressed newspaper stamp of 1*d.* will go free; but on the other hand, two or three copies of a smaller newspaper may be transmitted for a single stamp, provided they do not together exceed 4oz., although each, if sent separately, or under newspaper regulations, would cost 1*d.* The postage on book packets must be prepaid in full, by means of postage-stamps affixed outside. The wrapper round the book or parcel must be open at the ends, but a string may be tied round to prevent the contents slipping out. If it is closed at the ends, double letter rate will be charged for it on delivery.

No book-packet may contain any written letter, closed or open, or any inclosure sealed or otherwise closed against inspection; nor must there be any letter, nor any communication of the nature of a letter, written in any such packet, or in or upon its cover. Entries, however, merely stating who sends the book, &c., or to whom it is given, are not regarded as a letter. Indeed, the name and address of the sender is not only permitted, but recommended, so that if, for any reason, the packet cannot be forwarded, it may be returned.

Book-packets may be detained for twenty-four hours if the postmaster thinks fit. Whenever, therefore, prompt delivery is a matter of importance, it is better to pay the full letter charge, and thereby avoid risk of delay.

PATTERN POST.

Patterns (of no intrinsic value) may be sent by post at the rate of 2*d.* for 4oz., 4*d.* for 8oz., and 4*d.* additional for every increase of 8oz. or fraction of that weight. If the patterns exceed 24oz. in weight, or anything of value is sent ostensibly as a pattern, the full letter rate will be charged. In other respects the regulations are much the same as for the book-post.

POSTAGE-STAMPS.

Every postmaster is required to have on hand a sufficient stock of postage-labels and embossed penny envelopes, and to sell them to the public at the following prices:—Labels at 1*d.*, 2*d.*, 3*d.*, 4*d.*, 6*d.*, 9*d.*, and 1*s.*, respectively. Of the embossed penny envelopes, 12 are to be sold for 1*s.* 1½*d.*, 8 for 9*d.*, 6 for 6¾*d.*, 4 for 4½*d.*, 2 for 2¼*d.*, and 1 for 1½*d.*

Every rural messenger is authorised to sell postage-labels and embossed envelopes at the prices stated above; and when any person applies to him for postage labels the messenger must either supply them, or (if he have none in his possession) must, without extra charge, receive the postage in money, and, on his arrival at the post-office, obtain labels for it and affix them carefully to the letters.

FOREIGN POSTAGES, POST-OFFICE ORDERS, ETC.

The regulations as to letters, newspapers, book and pattern posts for foreign countries and our colonial possessions, differ in other respects besides cost of postage. Full information on these points, and also as to Post-office Orders, the Post-office Savings Bank, and other matters not touched on here, will be found in the "British Postal Guide," which may be obtained by order of any postmaster or bookseller.

Assessed Taxes, &c.

PROPERTY AND INCOME TAX.

FROM April, 1866, to April, 1867, all incomes of 100*l.* per annum and not exceeding 200*l.* are taxed at the rate of 4*d.* in the pound, after allowing a deduction of 60*l.*: for example, a man earning 100*l.* will pay only on 40*l.*, and one earning 190*l.* will pay on 130*l.*; but those of 200*l.* and upwards are to pay on the full amount.

Exemption of Premiums from Income Tax.—Under a recent Act of Parliament, the premiums paid by a person for an assurance on his own life, or on the life of his wife, or for a deferred annuity to his widow, are declared free from income tax, provided such premiums do not exceed one-sixth of his returnable income.

RECEIPTS.

For 2*l.* and upwards, 1*d.*—N.B. Persons receiving the money are to pay the duty.

Receipts may be stamped within fourteen days of date on payment of 5*l.*, or within the month on payment of 10*l.* penalty; after that time they cannot be stamped. Penalty for giving a receipt without a stamp, 10*l.* Penalty for not effectually cancelling or obliterating adhesive stamps when used, 10*l.* Penalty for frauds in the use of adhesive stamps, 20*l.*

ARMORIAL BEARINGS.

Persons chargeable with the duty of assessed taxes for any carriage at the rate of 3*l.* 10*s.* ... ... (per annum)	£2	12	9
Other persons	0	13	2

DUTIES ON LEGACIES AND SUCCESSION TO REAL PROPERTY.

To children or their descendants, or lineal ancestors of the deceased ...	£1	0	0
Brother or sister, or their descendants...	3	0	0
Uncle or aunt, or their descendants	5	0	0
Grand uncle or aunt, or their descendants	6	0	0
All other relations or strangers	10	0	0

The husband or wife of the deceased not chargeable with duty. Probates and Letters of Administration are exempt if the effects are under 100*l.* in value.

DUTIES ON DOGS.

Dogs of any description, each ... ... (per annum)	£0	12	0
Packs of hounds, of 66 or more	39	12	0
Packs of greyhounds, of 15 or more	9	0	0

Exemptions.—Dogs wholly kept and used in the care of sheep or cattle, or in driving or removing the same; provided no such dog shall be a greyhound, hound, pointer, setting-dog, spaniel, lurcher, or terrier. Dogs under 6 months old.

HORSES AND MULES.

Every horse kept or used for racing ... ... (per annum)	£3	17	0
Horses and mules above 13 hands in height, used for riding and drawing carriages chargeable with duty	1	1	0
Ditto kept for any other purpose	0	10	6
Horses and mules kept by farmers, bailiffs, shepherds or herdsmen, rectors, vicars, curates, Roman Catholic priests, Protestant dissenting ministers, physicians, surgeons, apothecaries, and common carriers... ...	0	10	6
Ditto under 13 hands, kept for riding or drawing carriages chargeable with duty...	0	10	6
Ditto, kept for any other purpose	0	5	3

Exemptions.—Horses or mules used for agriculture or trade.

DUTIES ON CARRIAGES.

For every carriage with four wheels, where drawn by two or more horses or mules... ... ... (per annum)	£3	10	0
Where drawn by one horse or mule only	2	0	0
For every carriage with four wheels, each being of less diameter than thirty inches, where drawn by two or more ponies or mules, neither of them exceeding 13 hands in height	1	15	0
Where drawn by one such pony or mule only	1	0	0
For every carriage with less than four wheels, where drawn by two or more horses or mules	2	0	0
Where drawn by one horse or mule only	0	15	0
Where drawn by one pony or mule not exceeding 13 hands in height...	0	10	0
Carriages kept and used solely for the purpose of being let for hire, one-half of the above-mentioned duties respectively.			
For any carriage with four wheels used by any common carrier	2	6	8
And where the same shall have less than four wheels...	1	6	8

Exemptions.—Any waggon, van, cart, or other carriage, to be used solely in the course of trade or husbandry.

DUTIES ON MALE SERVANTS.

For servants aged 18 years and upwards ... ... (per annum)	£1	1	0
Ditto under the age of 18 years...	0	10	6
Ditto employed as under-gardeners	0	10	6
Ditto employed as under-gamekeepers	0	10	6

Exemptions.—Occasional waiters, potboys, helpers, or ostlers of innkeepers.

HOUSE DUTY.

On inhabited houses of the annual value of 20*l.*, or upwards, the duty is 6*d.* in the pound in respect of dwelling-houses occupied by any person in trade who shall expose to sale and sell any goods in any shop or warehouse, being part of the same dwelling-house, and in front and on the ground or basement story thereof; or by a person licensed to sell therein, by retail, beer &c.; or as a farmhouse by a tenant or farm servant, and *bonâ fide* used for the purpose of husbandry only. But for dwelling-houses not occupied and used for any of the purposes described in the preceding, the duty is 9*d.* in the pound.

Exemptions.—Market-gardens and nursery-grounds are not to be included in valuation of inhabited houses.

Digitized by Google

Eclipses.

In 1867 there will be two eclipses of the sun—viz., on March 6 a partial eclipse, visible at Greenwich, and on August 29 a total eclipse, not visible in Europe.

There will also be two eclipses of the moon—viz., on March 20 and Sept. 13 and 14. Both eclipses will be visible from Greenwich.

The first solar eclipse will take place on March 6, and begins at Greenwich at 7m. after 8h. in the morning. The greatest phase is at 9h. 32m. a.m., and the eclipse will end at 8m. to 11h. Greenwich mean time.

The second eclipse of the year is that of the moon, on March 20. It will begin at 7h. 16m. a.m., and will end at 22m. after 10h. At 8h. 49m. the greatest phase will take place, when four-fifths of the moon's diameter will be covered.

The third eclipse is one of the sun, on August 29. It will be visible from parts of South America and the South Atlantic Ocean as a total eclipse, and at the Cape of Good Hope as a partial eclipse.

The fourth and last eclipse of the year is one of the moon, on the night of September 13 and the morning of the following day, and is visible at Greenwich. The eclipse will begin generally at 3m. to 11h. p.m. on the 13th. The greatest phase will occur at 26m. after midnight, when the moon will be in the zenith of a place whose longitude is 7 deg. 26 min. W., and latitude 4 deg. 16 min. S., and it will end generally at 1h. 55m. a.m. on the morning of the 14th.

Names of Months.

The Names of the months were given by the Romans. January, the first month, was named after Janus. February, the second month, was named from Febro, to purge. *March*, the third month, was formerly the first month, and was dedicated to Mars. April, the fourth month, was derived from Aperire, to open, in reference to buds and flowers beginning to open. May, the fifth month, is said to *have been* named in honour of the Majores, senators who assisted Romulus in the government. June, the sixth month, from Juno, because it was sacred to this goddess. July, the seventh month, was named after Julius, the surname of Caius Julius, who was born in this month. August, the eighth month, was named in honour of Augustus. September, the ninth month, was formerly the seventh month, and takes its name from septem, seven. October, November, and December were named from octo, eighth; novem, nine; and decem, ten; indicating their places in the year as the eighth, ninth, and tenth months.

High Water Table.

To the time to be added to or subtracted from high water at London Bridge *to obtain time of* high water at the undermentioned ports and places:—

	h. m.		h. m.
ames.		Cowes, I. Wight..	add 8 39
.....	add 0 35	Cromartie	— 9 48
.....	— 0 50	Dartmouth Harbor	— 4 3
ith ...	— 1 0	Deal	— 9 8
.....	— 1 10	Dee River (Saltney,	
.....	— 1 30	Scotland)	subt 2 0
.....	— 1 50	Devonport Dock-	
int ..	subt 0 6	yard	add 3 36
.....	— 0 20	Dieppe	— 8 59
.....	— 0 53	Dingle Bay	— 1 23
.....	— 2 7	Donegal Bar.....	— 2 58
tream)	— 0 58	Douglas Harbour	— 9 5
—		Dover Pier	— 9 5
....	subt 0 54	Downs (stream) ..	— 0 38
...	*add 6 8*	Dublin Bar	— 9 5
...	— 5 24	Dunbar	— 0 13
...	— 8 38	Duncansby Head..	— 6 8
....	— 4 39	Dundalk Bar	— 8 53
...	— 8 23	Dundee	— 0 25
..	— 2 18	Dungarvon	— 3 12
...	— 9 8	Dungeness	— 8 25
..	— 9 *8*	Dunkerque	subt 1 54
..	— 3 23	Eddystone	add 3 18
..	— 7 38	Exmouth Bar	— 4 28
nd	— 2 16	Eyemouth	— 0 8
..	*subt 1 47*	Falmouth	— 3 18
.	add 1 39	Flamboro' Head ..	— 2 22
.	— 5 38	Flatholme.....	— 4 47
	— 3 40	Fowey	— 3 23
	— 9 43	Galloway Mull...	— 9 8
	— 8 25	Galway	add 2 28
	— 8 36	Granville	— 4 6
	— 0 15	Gravelines	— 9 46
	— 4 43	Greenock	subt 1 59
	— 0 38	Guernsey Pier....	add 4 23
	— 3 38	Hartlepool	— 1 21
	— 4 47	Harwich	subt 2 1
	— 5 8	Hastings	add 8 46
	— 9 18	Havre de Grace ..	— 7 44
	— 1 40	Holleseley	— 9 23
	— 4 38	Holyhead Harbour	— 0 23
	— 2 32	Honfleur	— 7 22
	— 3 53	Howth Harbour ..	— 9 1
	— 9 31	Hull	— 4 22
	— 5 14	Humber, River	
	— 0 23	entrance	— 3 53
	— 4 3	Ipswich	subt 1 37
	9 42	Isle of Man, Air	
	3 53	Point	add 9 0
	8 58	Jersey, St. Aubin	— 4 14
	6 53	Kenmare River ..	— 1 35
	4 53	King Road (Bristol	
	3 38	Channel)	— 4 38
	1 26	Kingstown Harbor	
	[illegible]	Ireland	— 9 3
	by [illegible]	But [illegible]sale Harbour..	— 2 36
	[illegible]	[illegible]kcudbright....	— 9 8
	ped in t	Hogue Harbour	— 6 35
		[illegible]'s End	— 2 23
	ncluded [illegible]	[illegible]'s Pier.....	— 0 10
		Lerwick Harbour	add 6 23
		Liverpool (Clarence	
		Dock)	— 9 9
		Margate Pier	subt 1 55
		Milford Haven	
		(entrance)	add 3 46
		Minehead Pier....	— 4 23
		Montrose	subt 0 2
		Morlaix	add 2 46
		Needles Point	— 7 38
		Newcastle	— 2 15
		Newhaven	— 9 44
		Newport, Wales ..	— 4 38
		Orfordness	— 9 24
		Ostend	subt 1 12
		Pembroke Dock-	
		yard	add 4 5
		Pentland Firth....	— 8 53
		Penzance	— 2 23
		Peterhead.....	subt 1 33
		Portland Race....	add 4 52
		Portland Breakwtr.	— 4 49
		Port Patrick.....	— 9 7
		Portsmouth Dock-	
		yard	— 9 34
		Ramsgate Harbour	— 9 34
		Rye Bay	— 9 13
		Saltees	— 3 33
		Scarborough.....	— 2 4
		Scilly Isles.....	— 2 35
		Shannon Mouth ..	— 1 43
		Sheerness Dock-	
		yard	subt 1 30
		Shields, North....	add 1 24
		Shoreham	— 9 27
		Skerries.....	— 2 38
		Sligo Bay	— 3 53
		Southampton	— 9 33
		Spithead (stream)	— 7 23
		Spurn Point.....	— 3 43
		St. Helen's Harb.	— 8 53
		St. Ives	— 2 23
		St. Malo.....	— 3 58
		Stromness.....	— 6 53
		Sunderland	— 1 15
		Swansea Bay	— 4 3
		Tay Bar	subt 0 1
		Tees River Bar...	add 1 23
		Torbay	— 4 3
		Tralee Bay	— 2 38
		Tynemouth Bar ..	— 0 43
		Waterford Harbour	— 3 59
		Wexford Harbour	— 5 14
		Weymouth	— 4 53
		Whitby	— 1 38
		Wick	— 9 15
		Wicklow	— 8 23
		Wisbeach	— 5 23
		Yarmouth Roads..	— 7 10
		Youghall	— 3 7

The Poultry-yard.

Profitable Poultry.

A CORRESPONDENT of *The Field* says that in breeding table fowls, a short-legged Cochin cock, and some large Dorking hens, will produce chickens that, at eight months old, will weigh from 11lb. to 13lb. the pair, when picked and ready for the spit. For laying, nothing surpasses the old fahioned red-cheeked Spanish, taking into consideration the size and richness of the egg. Another corespondent, writing on the same subject, says:—To combine quality with size (the great desideratum in table poultry), the best birds to *start with* are a cross between Cochin and Dorking. Select a good cock of the first variety, not above three years old, and mate him with six first-rate Dorking hens of a year old; next season take the *pullets* of that cross, and mate them with game; the produce of this cross you must use for the table, as it cannot be improved on; do not breed from them on any consideration, as it cannot be done to gain any point of goodness. By the above crosses you get all the essentials you require; in the first you get size from the Cochin, and one good cross of quality from the Dorking; and by your game cross you sacrifice very little in size, and add another first-rate cross of quality. I have seen birds of this cross obtain first-rate and rapid weight, and when killed retain nothing of their Eastern origin except that peculiar juiciness for which they are remarkable; the flesh being as white as snow, and as savoury as any aldermanic gourmand could desire. This cross cannot be improved upon for table purposes. It is a great folly to breed further than one cross (*i.e.*, to mate cross-bred birds together), and you may rely on it, that the further you get from the first cross the more disappointment you will have. It is more difficult to cross to breed increased egg producers than increased value for the table; and, in fact, I do not think that any amount of crossing can produce birds which would beat in laying some of present known favourite varieties.

Rearing Chickens.

It will usually be found most desirable to allow a hen to sit where she has been in the habit of laying. If the weather be not frosty, and an early brood be desired, the best plan is to allow the eggs, as laid, to remain undisturbed in the nest. If this be done, the hen will be observed to become broody much sooner than she otherwise would do. The eggs also hatch with much greater certainty than if they had been removed and then replaced. This possibly arises from their being warmed up, and moved by the hen every day. Whatever be the cause, the fact is certain that a hen who steals a nest in a hedge, or in some concealed situation, usually brings forth a much larger and stronger brood than one sitting in the hen-house that has had the eggs given to her in the ordinary manner. It is obvious, however, that in situations where the nest is apt to be disturbed by other hens laying in the same nest, the plan cannot be carried out. The number of eggs given to a sitting hen should vary with the season. In warm weather a hen will cover about thirteen of her own eggs very efficiently; in winter not more than eight or nine should be given. There is no reason for the prevalent prejudice in favour of an odd number.

It is scarcely necessary to add, that the sitting hen must be well fed. As old Cobbett says, "Though she does not give *milk*, she gives *heat*;" and since his time science has made still more evident the truth, that the production of animal warmth depends entirely on the consumption of a portion of the food taken into the system. The chickens are usually all hatched on the twenty-first day—that is to say, on the same day three weeks that the eggs were given to the hen; and on the following morning they are ready and strong enough to leave the nest with the hen and take food.

Any interference with hatching hens is exceedingly undesirable. The removal of the chickens as fast as they are hatched, and the placing of them in flannel by the side of the fire, is a most injurious plan. It is not possible to supply the exact temperature and genial warmth of the mother. Artificial aids can never supply the place of nature. The same remark applies to cramming the chickens with pepper or barley-corns, as is practised by some would-be improvers on nature. Anatomy teaches us that shortly before birth the yolk passes into the intestines of the bird, and furnishes it with food sufficient for its support for the first day; and the experience of those who have tried to rear large numbers of chickens by means of artificial hatching-machines, was entirely in favour of keeping the young birds for the first twenty-four hours without any supply of food. The best food for the young chicken is coarse oatmeal moistened with milk, or grits, varied with a little egg and bread-crumbs. If the hen is allowed a free range during the warmer part of the day, after the dew is off the grass, she will, by scratching, furnish the young birds with a supply of animal food in the form of insects, grubs, small worms, &c., that will be found far more effectual in promoting their growth than the chopped egg or shred meat which must otherwise be given them as a substitute for the natural supply. In districts where cheese-making is carried on, a supply of chopped curd will be found very useful in promoting the growth of the chicken. The practice of gamekeepers, of hanging up the leg of a horse or other piece of decaying flesh to furnish maggots for the young pheasants, can hardly be followed near a dwelling-house; but if a dead fowl or any other animal be permitted to become flyblown, and then buried about a foot deep in any situation where the fowls run, they discover the maggots as they work their way to the surface on attaining maturity, and by scratching obtain an abundant supply of animal food.

Digitized by Google

Ills and Evils.

Antidote for Strychnine.

A FEW grains of camphor in an emulsion will counteract the perilous effects of strychnine and cause spasms to subside; and in the more advanced stages of lockjaw, a camphor bath and strong injection of the same has been found effectual.

Chilblains and Chaps.

THE following application is strongly recommended. It is to be applied by means of a pencil, and is to be renewed as often as required, so as to protect the parts from the air, until the cure, which is speedy, is completed: Collodion, 30; Venice turpentine, 12; castor oil, 6; mix.—*Medical Times and Gazette.*

Salve for Broken Chilblains, &c.

CUT up into small pieces 6oz. of galbanum plaister and 4oz. beeswax, and simmer over a slow fire in half a pint of sweet oil, till quite dissolved. Have ready in a jar in which the salve is to be kept, 12oz. of honey, on which pour the hot ingredients, and keep stirring all the time until quite cold.

Bites and Scratches of Cats, Dogs, &c.

To relieve the pain and reduce the swelling produced by bites and scratches, well bathe the wounds with tincture of arnica, diluted with about twelve times its quantity of water. The blood will soon begin to flow freely, the pain cease, and the swelling abate; and the wounds will quickly heal of themselves, unless there is serious injury done.

Remedy for the Sting of a Bee, &c.

FOR wasps', hornets', or bees' stings, vegetable blue, or equal parts of hartshorn and olive oil, will be found a good remedy. For dogs, when bitten by a viper, olive oil and volatile alkali, administered internally and externally, will afford relief and prove a sufficient remedy, or olive oil and hartshorn applied externally and the oil alone internally; but the inflammation will not subside under three days.

Cure for Bruises, Cuts, &c.

TAKE spirits of turpentine, tincture of myrrh, aloes, and Friar's balsam, and mix together in equal quantities. Colonel Whyte says of this: "It is an old recipe I got years ago when hunting in the county of Louth, where such recipes are most necessary, as the stones are nearly as sharp as Sheffield razors; it is the very best for cuts, overreaches, and wounds of every description for either man or beast that I ever yet met with, and is well worth noting in any sportsman's book."

Bite of Mad Dogs.

A SAXON forester, named Gastell, has published in the *Leipsic Journal* the following remedy, which he has used for fifty years, and by means of which, he says, he has saved many human beings and animals from death by hydrophobia. Take immediately some warm vinegar or tepid water, wash the wound clean therewith, and then dry it; then pour upon the wound a few drops of hydrochloric acid, which neutralises the poison of the saliva.

Tincture of Arnica for Sprains, &c.

NOTHING relieves the severe pain often consequent upon such injuries, as tincture of arnica, in the proportion of six drachms or one ounce to a pint of cold water. Let this be used as a lotion, and kept constantly applied. If the arnica be procured from any good respectable chemist, it will generally be found that all pain, swellings, and discoloration will soon cease. Subsequently, and to relieve the weakness and stiffness of the injured parts, elastic bandages should be used; these, if well adjusted, combined, of course, with rest, and that cardinal virtue, patience, will complete the cure.

Chilblains.

To cure chilblains, simply bathe the parts affected in the liquor in which potatoes have been boiled, at as high a temperature as can be borne. On the first appearance of the ailment, indicated by inflammation and irritation, this bath affords almost immediate relief. In the more advanced stages, repetition prevents them breaking; and its occasional adoption will operate against a return, even during the severest frost. Another method, when unbroken, is to soak the hands or feet in water in which a large spoonful of mustard has been mixed, to be used as hot as it can be borne. If broken, use glycerine.

Burns and Scalds.

A VERY great deal of injury is often caused by endeavouring to do more than is necessary, and it cannot be too firmly impressed on the memory: 1st. That as the exposure to the air of a burnt surface is the cause of the continuance of pain, the part should be immediately protected from the atmosphere. 2nd. That burns, if instantly wrapped up and kept excluded from the air, require no further treatment whatever, and heal in a few days; and where burns and scalds have quickly healed after being covered up in cotton wool or wadding, or after being thickly coated over with flour, the result is due to the effectual exclusion of the air, not to the particular virtues of the application. 3rd. That when the clothes of a person are on fire, the person is to be made to lie down, and to be instantly enveloped in the carpet, hearth-rug, blanket, coat, or any other article that by smothering the fire will extinguish the flame. 4th. That the blister raised by burning is never to be broken, nor burnt clothes adhering to the flesh removed.

Cure for the Toothache.

THE following is an American remedy:—"My dear friend," says H., "I can cure your toothache in ten minutes." "How, how?" I inquired; "do it in pity." "Instantly," said he; "have you any alum?" "Yes." "Bring it, and some common salt." They were produced. My friend pulverised them, mixed them in equal quantities, then wetted a small piece of cotton, causing the powder to adhere, and placed it in my hollow and aching tooth. "There," said he, "if that does not cure you I will forfeit my head. You may tell this to every one, and publish it everywhere. The remedy is infallible." It was as he predicted. On the introduction of the mixed alum and salt I experienced a sensation of coldness, and with it—the alum and salt—I cured the torment of the toothache.

Hoarseness.

WHEN Napoleon I. returned from Elba, he was seized with this affection but a few hours before he was to reply to the harangues of the municipality of Lyons. His physician, Dr. Fourreau de Beauregard, prescribed the following potion:—Liquid ammonia, 10 drops; syrup of erysimum, 45 grammes (about 1½ oz.); infusion of blossoms of lime-tree, 90 grammes (about 3 oz.); to be taken in one draught. It produces the desired effect immediately, and was afterwards known by the name of "Imperial potion."

. . . When a public man is affected with sudden hoarseness just at a time when he must speak, the impediment may be removed by the application of a mustard plaister round the neck, and another at the base of the breast.—*Dr. Caffe in the "Journal des Connaissances Médicales."*

Cure for Warts.

THE following are several recipes for getting rid of warts:—1. Whenever your hand is disengaged, rub the wart with your tongue. 2. The extracted juice of a bean-pod is, after two or three applications, a safe and certain agent for the removal of warts. 3. Take a piece of the root of the ash-tree; put a part of the root into the fire; this will cause the juice to fizzle out at the part which has not been exposed to the action of the fire. Apply the juice to the wart. 4. Obtain at a good chemist's a small stopped bottle of strong glacial acetic acid—it must be the glacial acid. Touch the wart constantly with a camel's-hair brush dipped in it, so as to leave a drop on the wart to soak in. Do not let any run on to the surrounding skin. Persevere in this treatment, and some fine day on looking for the wart it will be found to have vanished. This acid does not stain the skin, and no scar will be perceptible where the wart has been.

Corns.

THE following are recipes for the cure of corns, both hard and soft: 1. Pare hard corns, and with a camel's-hair pencil apply daily a strong solution of iodine—say a drachm to the ounce. The paring ought to be repeated in a week. 2. Both hard and soft corns can be cured by the following simple means: Dip some lint in warm water; when well soaked, lay several folds of it on and between the toes; cover it well with gutta percha paper or oiled silk; tie this on at night, and, if possible, wear it for a day or two as well. All pain will be at once removed, and the corns will soon be so softened as to be easily picked out. 3. Soak in water or vinegar two or three folds of fine soft rag—it must be a little larger than the corn—cover it over with oiled-silk, so as entirely to exclude the air, and keep it on until the corn becomes soft and easy to take out. 4. Soft corns may generally be prevented by the free use of tepid water and brown soap. If the soft corn be very painful, touch it with lunar-caustic every morning till the pain abate.

Scarlatina, Measles, and Diptheria.

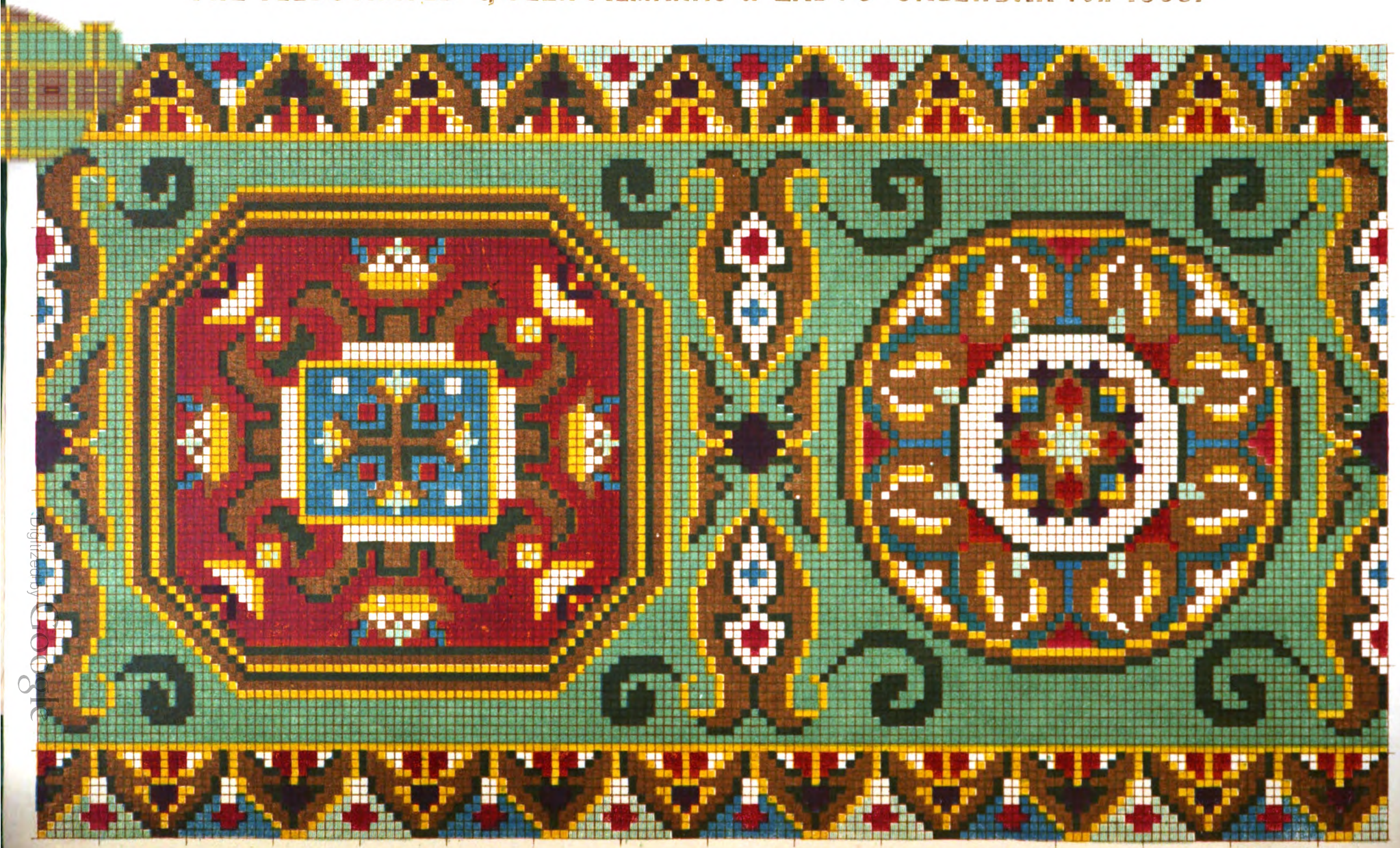
SESQUI-CARBONATE of ammonia, which is well known for its power in arresting the deadly influence of snake poisons, has been found to possess a similar influence over scarlet fever and measles. Mr. Charles Witt, of 30, Spring-gardens, London, says that the dose for these diseases varies from three to ten grains, according to the age of the patient. It should be dissolved (with an equal quantity of loaf-sugar to make it palatable) in as little cold water as will admit of its being swallowed; and it should on no account be mixed with other medicines, or even with acidulous drinks. The treatment is as follows:—First, a dose of calomel (from half a grain for children, to five grains for an adult) should be placed upon the tongue and swallowed. About an hour afterwards, give the first dose of ammonia, and repeat every three or four hours, if the disorder takes the favourable course; but if it increase in violence, the dose of ammonia must be given every two hours or every hour, or sometimes even more frequently, till the graver symptoms are subdued. The medicine has been found to possess similar powers over diptheria.

How to Cure a Smoky Chimney.

"I HAVE just succeeded," says Mr. C. Butler-Clough, in the *Mining Journal*, "in curing an obstinate smoky chimney by the aid of a zinc covering outside a common earthenware chimney-pot, having two openings in the zinc, one east and the other west. There are also two partitions or stoppers, north and south, to prevent the draught from escaping by the opposite opening. By the aid of this contrivance an upward current of air is carried outside the flue to its top, on the windward side of the chimney. I have now had the plan in use some time, and in the face of several most violent storms not a particle of smoke or soot has come down the flue. In other rooms the soot was blown on the floor to a large extent."

Digitized by Google

Digitized by Google



A. COATER, NOTTINGHAM.

Design for Border.

Digitized by Google

THE ILLUSTRATED
QUEEN ALMANAC
AND
LADY'S CALENDAR FOR 1868
(BISSEXTILE OR LEAP YEAR).

Princess Sophie Charlotte of Bavaria.

THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

JANUARY.

Month.	Year.	Week	MOON'S CHANGES. 1st Qr. 3rd, 4.3 a.m. Last Qr. 16th, 5.4 p.m. F. Mn. 9th, 10.53 p.m. N. Mn. 24th, 7.18 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Aftern. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	1	W	*Circumcision...*	8 8	4 0	11 14	10 53	7	5 45	6 5
2	2	Th	King of Prussia d. 1861	8 8	4 1	11 37	Midn	8	6 26	6 47
3	3	F	Cicero b. B.C. 107	8 8	4 2	Aftn.	Morn	☽	7 9	7 32
4	4	S	Sir C. Burrell d. 1862	8 8	4 3	0 28	1 7	10	8 2	8 36
5	5	S	*2nd Sunday after Christmas* ...	8 8	4 3	0 55	2 20	11	9 12	9 46
6	6	M	*Epiphany.* Old Christmas Day.	8 7	4 4	1 31	3 32	12	10 22	10 59
7	7	Tu	Fenelon d. 1715. [Twelfth Day.	8 7	4 6	2 14	4 47	13	11 33	—
8	8	W	Prince Albert Victor b. 1864. [Galileo d. 1642.	8 7	4 7	3 7	5 58	14	0 2	0 32
9	9	Th		8 6	4 9	4 10	7 4	○	1 0	1 26
10	10	F		8 6	4 10	5 24	8 1	16	1 50	2 17
11	11	S		8 5	4 11	6 41	8 48	17	2 43	3 8
12	12	S	*1st Sunday after Epiphany* ...	8 4	4 13	8 1	9 27	18	3 33	3 56
13	13	M		8 3	4 14	9 19	9 59	19	4 20	4 43
14	14	Tu		8 2	4 16	10 34	10 28	20	5 5	5 29
15	15	W		8 2	4 18	11 46	10 54	21	5 54	6 17
16	16	Th		8 1	4 19	Morn	11 19	☾	6 41	7 5
17	17	F	Mozart b. 1756	8 0	4 21	0 58	11 46	23	7 30	7 58
18	18	S	Old Twelfth Day	7 59	4 22	2 3	Aftn.	24	8 28	9 4
19	19	S	*2nd Sunday after Epiphany* ...	7 58	4 24	3 7	0 45	25	9 40	10 15
20	20	M		7 57	4 25	4 8	1 19	26	10 53	11 29
21	21	Tu	Louis XVI. beheaded, 1793 ...	7 56	4 27	5 6	2 0	27	—	0 1
22	22	W	Lord Byron b. 1788. Lord Bacon	7 55	4 29	5 57	2 45	28	0 29	0 55
23	23	Th	William Pitt d. 1806. [d. 1629.	7 54	4 31	6 44	3 36	29	1 18	1 40
24	24	F	Frederick the Great b. 1762 ...	7 53	4 33	7 24	4 32	●	2 1	2 20
25	25	S	Princess Royal mar. 1858. Burns d.	7 51	4 35	7 58	5 31	1	2 37	2 55
26	26	S	*3rd Sunday after Epiphany.* [1759.	7 50	4 37	8 28	6 33	2	3 13	3 29
27	27	M		7 48	4 39	8 55	7 36	3	3 44	3 59
28	28	Tu		7 47	4 40	9 20	8 43	4	4 16	4 31
29	29	W	George III. d. 1820	7 46	4 41	9 43	9 48	5	4 46	5 2
30	30	Th	Prince Napoleon d. 1859... ...	7 45	4 43	10 6	10 55	6	5 20	5 38
31	31	F		7 43	4 45	10 31	Morn	7	5 56	6 16

FEBRUARY.

Month.	Year.	Week	MOON'S CHANGES. 1st Qr. 1st, 6.16 p.m. Last Qr. 15th 9.17 a.m. F. Mn. 8th, 9.35 a.m. N. Mn. 23rd, 2.20 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	32	S		7 42	4 46	10 58	0 4	☽	6 36	7 0
2	33	S	*4th Sun. after Epiphany.* Candle-	7 41	4 48	11 28	1 15	9	7 25	7 50
3	34	M	[mas Day.	7 39	4 50	Aftn.	2 25	10	8 20	8 58
4	35	Tu		7 37	4 52	0 51	3 36	11	9 37	10 15
5	36	W	Sir R. Peel b. 1788...	7 35	4 54	1 48	4 42	12	10 57	11 38
6	37	Th		7 34	4 55	2 54	5 42	13	—	0 15
7	38	F	Charles Dickens b. 1812	7 32	4 57	4 9	6 35	14	0 46	1 15
8	39	S	[Khan, Sult. of Turkey, b. 1830.	7 30	4 59	5 29	7 18	○	1 40	2 7
9	40	S	*Septuagesima Sunday.* Abdul Aziz	7 29	5 1	6 49	7 55	16	2 32	2 55
10	41	M	Queen Victoria mar. 1840 ...	7 27	5 3	8 9	8 25	17	3 20	3 40
11	42	Tu		7 25	5 4	9 26	8 54	18	4 5	4 25
12	43	W	Sir W. Napier d. 1860	7 23	5 6	10 38	9 21	19	4 47	5 10
13	44	Th		7 22	5 7	11 46	9 48	20	5 29	5 50
14	45	F	St. Valentine's Day	7 20	5 9	Morn	10 16	21	6 11	6 30
15	46	S	Lord Sidmouth d. 1844	7 18	5 11	0 56	10 47	☾	6 53	7 17
16	47	S	*Sexagesima Sunday*	7 16	5 13	1 59	11 20	23	7 41	8 11
17	48	M	Michael Angelo d. 1563	7 14	5 15	2 58	11 53	24	8 45	9 23
18	49	Tu	Martin Luther d. 1546 [b. 1817.	7 12	5 17	3 53	Aftn.	25	10 2	10 43
19	50	W	Galileo b. 1564. Will. III., of Holl.,	7 10	5 19	4 40	1 31	26	11 23	Midn
20	51	Th	Voltaire b. 1693. J. Hume d. 1855.	7 8	5 21	5 22	2 25	27	—	0 33
21	52	F	Robert Hall d. 1841	7 6	5 23	5 59	3 23	28	0 57	1 18
22	53	S	Geo. Washington b. 1731... ...	7 4	5 25	6 31	4 24	29	1 39	2 0
23	54	S	*Quinquagesima Sunday*	7 2	5 27	6 59	5 29	●	2 18	2 34
24	55	M		7 0	5 29	7 24	6 34	1	2 50	3 7
25	56	Tu	Shrove Tuesday	6 57	5 30	7 47	7 40	2	3 23	3 38
26	57	W	Ash Wednesday	6 55	5 32	8 12	8 47	3	3 54	4 8
27	58	Th	H. W. Longfellow b. 1807 ...	6 53	5 33	8 36	9 55	4	4 25	4 40
28	59	F		6 52	5 35	9 2	11 4	5	4 55	5 13
29	60	S		6 50	5 37	9 31	Morn	6	5 31	5 50

MARCH.

Month.	Year.	Week	MOON'S CHANGES. 1st Qr. 2nd, 4.49 a.m. Last Qr. 16th, 3.29 a.m. F. Mn. 8th, 8.32 p.m. N. Mn. 24th, 6.59 a.m. 1st Qr. 31st, 12.26 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	61	S	*Quadragesima. 1st Sunday in Lent*	6 48	5 39	10 4	0 15	7	6 9	6 29
2	62	M	Jno. Wesley d. 1791	6 46	5 40	10 46	1 23	☽	6 53	7 19
3	63	Tu	Louis-Philippe arr. in Eng., 1848	6 44	5 42	11 35	2 29	9	7 49	8 24
4	64	W	Sultan Saladin d. 1193	6 42	5 43	Aftn.	3 29	10	9 7	9 52
5	65	Th		6 39	5 45	1 44	4 23	11	10 35	11 20
6	66	F	Michael Angelo b. 1474	6 37	5 47	2 59	5 9	12	—	Noon
7	67	S	Princess of Wales ent. London,	6 35	5 49	4 20	5 49	13	0 32	1 0
8	68	S	*2nd Sunday in Lent.* [1863.	6 33	5 51	5 38	6 21	○	1 28	1 54
9	69	M	William Cobbett b. 1762... ...	6 30	5 52	6 55	6 51	15	2 17	2 39
10	70	Tu	Prince of Wales mar. 1863 ...	6 27	5 54	8 14	7 19	16	3 2	3 22
11	71	W	Tasso b. 1544	6 25	5 56	9 29	7 47	17	3 45	4 5
12	72	Th		6 22	5 58	10 38	8 15	18	4 25	4 45
13	73	F	Judge Talfourd d. 1854	6 20	5 59	11 46	8 44	19	5 5	5 23
14	74	S	Victor Emmanuel, King of Italy,	6 17	6 1	Morn	9 18	20	5 41	6 0
15	75	S	*3rd Sunday in Lent.* [b. 1820.	6 15	6 3	0 47	9 55	21	6 20	6 41
16	76	M	Prince Imperial of France b. 1856	6 12	6 5	1 45	10 37	☾	7 5	7 30
17	77	Tu	St. Patrick's Day	6 10	6 7	2 36	11 25	23	7 58	8 33
18	78	W	Princess Louisa b. 1848	6 8	6 9	3 20	Aftn.	24	9 13	9 55
19	79	Th	Sir W. Don d. 1862	6 6	6 11	3 59	1 13	25	10 37	11 17
20	80	F	Sir Isaac Newton d. 1727 ...	6 4	6 13	4 32	2 14	26	11 51	—
21	81	S	Sir R. Abercrombie killed, 1801	6 1	6 14	5 2	3 16	27	0 22	0 49
22	82	S	*4th Sunday in Lent.* William I.,	5 59	6 16	5 28	4 21	28	1 11	1 30
23	83	M	[of Prussia, b. 1797.	5 56	6 17	5 53	5 29	29	1 49	2 5
24	84	Tu		5 54	6 19	6 15	6 36	●	2 22	2 37
25	85	W	Lady Day. Annunciation ...	5 52	6 20	6 39	7 44	1	2 54	3 10
26	86	Th	Duke of Cambridge b. 1819 ...	5 49	6 22	7 5	8 55	2	3 26	3 42
27	87	F		5 47	6 23	7 35	10 5	3	3 58	4 15
28	88	S	Raphael b. 1483	5 44	6 25	8 7	11 16	4	4 34	4 50
29	89	S	*5th Sunday in Lent...*	5 42	6 26	8 45	Morn	5	5 10	5 30
30	90	M		5 40	6 28	9 31	0 23	6	5 49	6 12
31	91	Tu	Haydn b. 1732	5 37	6 30	10 27	1 23	☽	6 37	7 3

APRIL.

Month.	Year.	Week	MOON'S CHANGES. F. Mn. 7th, 7.17 a.m. Last Qr. 14th, 10.5 p.m. N. Mn. 22nd, 8.70 p.m. 1st Qr. 29th, 6.18 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	92	W	All Fools' Day	5 36	6 33	11 31	2 18	8	7 33	8 10
2	93	Th	Rich. Cobden d. 1865	5 34	6 35	Aftn.	3 5	9	8 53	9 40
3	94	F	Bishop Heber d. 1826	5 32	6 37	1 57	3 45	10	10 25	11 8
4	95	S	O. Goldsmith d. 1774	5 29	6 38	3 13	4 19	11	11 45	—
5	96	S	*Palm Sunday*	5 27	6 39	4 32	4 50	12	0 17	0 45
6	97	M	Old Lady Day	5 25	6 41	5 48	5 18	13	1 10	1 36
7	98	Tu	Prince Leopold b. 1853. [b. 1818.	5 23	6 42	7 4	5 45	○	1 57	2 18
8	99	W	Christian IX., King of Denmark,	5 22	6 44	8 16	6 11	15	2 40	3 0
9	100	Th	Leopold II., K. of Belgium, b. 1835	5 20	6 46	9 28	6 40	16	3 20	3 38
10	101	F	Good Friday	5 18	6 47	10 33	7 13	17	3 58	4 17
11	102	S	G. Canning b. 1770, d. 1827 ...	5 16	6 49	11 33	7 49	18	4 35	4 55
12	103	S	*Easter Sunday*	5 14	6 50	Morn	8 30	19	5 11	5 28
13	104	M	Handel d. 1759	5 11	6 52	0 27	9 16	20	5 47	6 8
14	105	Tu	Abraham Lincoln killed, 1865. Pr.	5 8	6 54	1 17	10 7	☾	6 30	6 55
15	106	W	Fuseli d. 1825. [Beatrice b. 1857.	5 5	6 55	1 57	11 2	22	7 18	7 50
16	107	Th		5 3	6 57	2 33	Aftn.	23	8 27	9 7
17	108	F	Benj. Franklin d. 1790	5 1	6 58	3 2	1 2	24	9 47	10 25
18	109	S	Byron d. 1824	4 59	7 0	3 30	2 7	25	11 3	11 35
19	110	S	*Low Sunday...*	4 57	7 2	3 54	3 15	26	—	0 6
20	111	M	Napoleon III. b. 1808	4 55	7 3	4 18	4 20	27	0 31	0 52
21	112	Tu		4 53	7 5	4 42	5 29	28	1 12	1 30
22	113	W	[Day.	4 51	7 6	5 9	6 41	●	1 46	2 5
23	114	Th	Shakspere d. 1616. St. George's	4 49	7 8	5 34	7 52	1	2 21	2 40
24	115	F	Dan. Defoe d. 1731	4 47	7 10	6 7	9 6	2	2 57	3 15
25	116	S	Princess Alice b. 1843	4 45	7 11	6 42	10 15	3	3 34	3 50
26	117	S	*2nd Sunday after Easter*	4 43	7 13	7 27	11 19	4	4 11	4 30
27	118	M	Bruce, Abyssinian traveller, d.	4 41	7 14	8 21	Morn	5	4 50	5 12
28	119	Tu	[1794.	4 39	7 16	9 22	0 16	6	5 35	6 0
29	120	W	Alexander II., Emp. of Russia, b.	4 37	7 18	10 31	1 5	☽	6 25	6 55
30	121	Th	[1818.	4 35	7 20	11 44	1 47	8	7 28	8 5

MAY.

Month.	Year.	Week	MOON'S CHANGES. F. Mn. 6th, 6.37 p.m. Last Qr. 14th, 5.15 p.m. N. Mn. 22nd, 6.36 a.m. 1st Qr. 29th, 11.42 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises Aftn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	Aftn. H. M.
1	122	F	**May** Day. Prince Arthur b. 1850	4 33	7 22	1 0	2 22	9	8 47	9 20
2	123	S	Leonardo da Vinci b. 1520 ...	4 31	7 24	2 16	2 53	10	10 10	10 50
3	124	S	*3rd Sunday after Easter.* Charles	4 29	7 25	3 29	3 20	11	11 25	11 55
4	125	M	XV., K. of Sweden, b. 1826.	4 28	7 26	4 44	3 46	12	—	0 25
5	126	Tu	Nap. Buonaparte d. 1821... ...	4 26	7 27	5 58	4 12	13	0 49	1 13
6	127	W	Humboldt d. 1859...	4 25	7 29	7 9	4 41	○	1 36	1 58
7	128	Th		4 23	7 30	8 17	5 10	15	2 18	2 38
8	129	F	Dante b. 1265	4 21	7 32	9 22	5 43	16	2 57	3 14
9	130	S	Schiller d. 1805	4 20	7 33	10 18	6 23	17	3 32	3 50
10	131	S	*4th Sunday after Easter*	4 18	7 35	11 11	7 6	18	4 9	4 27
11	132	M		4 16	7 37	11 55	7 56	19	4 46	5 5
12	133	Tu		4 15	7 38	Morn	8 50	20	5 22	5 41
13	134	W	Pope Pius IX. b. 1792	4 13	7 40	0 33	9 47	21	6 3	6 25
14	135	Th		4 12	7 42	1 24	10 48	☾	6 50	7 15
15	136	F		4 11	7 43	1 33	11 51	23	7 44	8 18
16	137	S	Dan. O'Connell d. 1847	4 10	7 45	1 58	Aftn.	24	8 55	9 30
17	138	S	*Rogation Sunday*	4 8	7 46	2 21	2 3	25	10 5	10 38
18	139	M	Boswell d. 1795	4 7	7 47	2 45	3 10	26	11 10	11 40
19	140	Tu		4 5	7 49	3 9	4 20	27	—	0 5
20	141	W	Columbus d. 1506	4 3	7 50	3 35	5 33	28	0 28	0 50
21	142	Th	Ascension Day	4 2	7 52	4 4	6 47	29	1 11	1 32
22	143	F		4 0	7 53	4 37	7 59	●	1 51	2 11
23	144	S	Sir J. Franklin departed, 1845 ...	3 59	7 55	5 20	9 9	1	2 31	2 52
24	145	S	*Sunday after Ascension.* Q. Victoria	3 58	7 57	6 10	10 10	2	3 13	3 34
25	146	M	Princess Helena b. 1846. [b. 1819.	3 57	7 58	7 11	11 4	3	3 54	4 17
26	147	Tu	[King of Hanover, b. 1819.	3 56	7 59	8 19	11 48	4	4 40	5 3
27	148	W	Jno. Calvin d. 1564. George, ex-	3 55	8 0	9 34	Morn	5	5 27	5 53
28	149	Th	William Pitt b. 1759	3 55	8 1	10 49	0 25	☽	6 20	6 50
29	150	F	Oak Apple Day	3 54	8 2	Aftn.	0 57	7	7 22	7 58
30	151	S		3 53	8 2	1 20	1 26	8	8 36	9 13
31	152	S	*Whit Sunday. Pentecost*	3 52	8 3	2 33	1 53	9	9 46	10 19

JUNE.

Month.	Year.	Week	MOON'S CHANGES. F. Mn. 5th, 6.55 a.m. Last Qr. 13th, 10.14 a.m. N. Mn. 20th, 2.45 p.m. 1st Qr. 27th, 8.51 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	153	M	Sir D. Wilkie d. 1840	3 52	8 4	3 44	2 18	10	10 54	11 27
2	154	Tu	[of Wales) b. 1865.	3 51	8 5	4 55	2 42	11	11 56	—
3	155	W	Prince George (2nd son of Prince	3 50	8 6	6 4	3 9	12	0 24	0 50
4	156	Th	Countess of Blessington d. 1849	3 49	8 7	7 9	3 41	13	1 13	1 35
5	157	F	Carl Maria von Weber d. 1826 ...	3 49	8 8	8 9	4 16	○	1 58	2 18
6	158	S	Count Cavour d. 1861	3 48	8 8	9 5	4 58	15	2 38	2 57
7	159	S	*Trinity Sunday.* Princess Mary of	3 47	8 9	9 51	5 46	16	3 15	3 35
8	160	M	Mahomet d. 632. [Camb. mar. 1866.	3 47	8 10	10 32	6 38	17	3 51	4 8
9	161	Tu		3 46	8 11	11 6	7 34	18	4 25	4 43
10	162	W		3 46	8 12	11 36	8 34	19	5 0	5 20
11	163	Th		3 46	8 13	Morn	9 36	20	5 39	5 58
12	164	F		3 46	8 13	0 1	10 41	21	6 20	6 45
13	165	S		3 45	8 14	0 26	11 45	☾	7 5	7 33
14	166	S	*1st Sunday after Trinity*	3 45	8 14	0 50	Aftn.	23	8 0	8 33
15	167	M	T. Campbell d. 1844	3 45	8 15	1 10	2 0	24	9 8	9 42
16	168	Tu	Duke of Marlborough d. 1722 ...	3 45	8 15	1 36	3 9	25	10 13	10 44
17	169	W	John Wesley b. 1703	3 45	8 16	2 2	4 23	26	11 14	11 44
18	170	Th		3 45	8 17	2 32	5 36	27	—	0 12
19	171	F		3 45	8 17	3 11	6 48	28	0 35	1 0
20	172	S	Accession of Queen Victoria, 1837	3 45	8 17	3 58	7 55	●	1 25	1 50
21	173	S	*2nd Sunday after Trinity.* Longest	3 45	8 17	4 55	8 54	1	2 11	2 35
22	174	M	[Day.	3 46	8 18	6 2	9 45	2	2 57	3 21
23	175	Tu		3 46	8 18	7 15	10 26	3	3 44	4 7
24	176	W	Midsummer Day	3 46	8 18	8 34	11 0	4	4 31	4 55
25	177	Th	Louis Buonaparte d. 1846 ...	3 47	8 18	9 52	11 31	5	5 21	5 48
26	178	F		3 47	8 18	11 7	11 59	6	6 14	6 41
27	179	S		3 47	8 18	Aftn.	Morn	☽	7 8	7 38
28	180	S	*3rd Sunday after Trinity.* Corona-	3 48	8 18	1 35	0 24	8	8 9	8 42
29	181	M	Rubens b. 1613. [tion Day.	3 49	8 17	2 45	0 49	9	9 16	9 49
30	182	Tu		3 49	8 17	3 54	1 16	10	10 21	10 53

Digitized by Google

JULY.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets A. M.	Moon Rises H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			F. Mn. 4th, 8.39 p.m. N. Mn. 19th, 9 56 p.m. Last Qr. 13th 12.41 a.m. 1st Qr. 26th, 1.52 p.m.							
1	183	W	Princess Alice married, 1862 ...	3 50	8 17	5 0	1 46	11	11 26	11 58
2	184	Th	Sir R. Peel d. 1850...	3 50	8 17	6 1	2 19	12	—	0 25
3	185	F	Dog Days begin	3 51	8 16	6 58	2 58	13	0 51	1 15
4	186	S	Sir H. Lawrence d. 1857	3 52	8 15	7 50	3 43	○	1 39	2 0
5	187	S	*4th Sunday after Trinity.* Princess [Helena mar. 1866.	3 53	8 14	8 32	4 32	15	2 21	2 40
6	188	M		3 54	8 14	9 9	5 27	16	2 58	3 15
7	189	Tu	Sheridan d. 1816	3 55	8 13	9 40	6 26	17	3 35	3 53
8	190	W	Fire Insurance due	3 56	8 13	10 6	7 27	18	4 10	4 25
9	191	Th		3 57	8 12	10 32	8 30	19	4 42	4 58
10	192	F	John Calvin b. 1509	3 58	8 12	10 54	9 33	20	5 15	5 35
11	193	S		3 59	8 11	11 15	10 37	21	5 53	6 14
12	194	S	*5th Sunday after Trinity*	4 0	8 11	11 39	11 44	22	6 35	6 56
13	195	M		4 1	8 10	Morn	Aftn.	☾	7 20	7 45
14	196	Tu		4 2	8 9	0 3	2 2	24	8 14	8 47
15	197	W	St. Swithin	4 3	8 9	0 31	3 13	25	9 22	9 55
16	198	Th	Sir J. Reynolds b. 1723	4 4	8 8	1 4	4 24	26	10 26	10 58
17	199	F	Dr. Watts b. 1674	4 5	8 7	1 46	5 34	27	11 32	—
18	200	S		4 6	8 6	2 36	6 37	28	0 4	0 33
19	201	S	*6th Sunday after Trinity*	4 7	8 5	3 38	7 32	●	1 0	1 27
20	202	M		4 8	8 3	4 50	8 20	1	1 54	2 16
21	203	Tu	Robert Burns d. 1796	4 9	8 2	6 8	8 58	2	2 44	3 10
22	204	W		4 11	8 0	7 29	9 32	3	3 35	3 58
23	205	Th		4 12	7 59	8 49	10 0	4	4 20	4 43
24	206	F		4 13	7 57	10 7	10 27	5	5 7	5 32
25	207	S	Duchess of Cambridge b. 1795 ...	4 15	7 56	11 22	10 51	6	5 56	6 20
26	208	S	*7th Sunday after Trinity*	4 16	7 54	Aftn.	11 21	☽	6 44	7 10
27	209	M		4 18	7 53	1 45	11 50	8	7 36	8 4
28	210	Tu	Cowley d. 1667	4 19	7 51	2 52	Morn	9	8 36	9 12
29	211	W	William Wilberforce d. 1833. W.	4 21	7 50	3 55	0 22	10	9 46	10 20
30	212	Th	Gray d. 1771. [Penn d. 1718.	4 23	7 48	4 54	0 59	11	10 56	11 32
31	213	F	Pease d. 1858	4 24	7 48	5 44	1 40	12	—	0 5

AUGUST.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			F. Mn. 3rd, 11.32 a.m. N. Mn. 18th, 7.34 a.m. Last Qr. 11th 12.58 p.m. 1st Qr. 25th, 12.7 a.m.							
1	214	S	Lammas Day	4 26	7 45	6 31	2 29	13	0 33	0 58
2	215	S	*8th Sunday after Trinity*	4 27	7 43	7 10	3 21	14	1 23	1 45
3	216	M		4 28	7 42	7 43	4 19	○	2 4	2 23
4	217	Tu		4 30	7 40	8 11	5 19	16	2 42	3 0
5	218	W		4 32	7 39	8 36	6 21	17	3 16	3 32
6	219	Th	Prince Alfred b. 1844	4 33	7 38	8 59	7 24	18	3 47	4 3
7	220	F	Queen Caroline d. 1821	4 35	7 37	9 22	8 29	19	4 19	4 35
8	221	S	Geo. Canning d. 1827	4 36	7 36	9 43	9 33	20	4 50	5 6
9	222	S	*9th Sunday after Trinity*	4 38	7 34	10 8	10 39	21	5 24	5 42
10	223	M		4 39	7 31	10 33	11 45	22	6 0	6 19
11	224	Tu	Dog Days end	4 41	7 28	11 3	0 55	☾	6 40	7 3
12	225	W	Robert Southey b. 1774	4 42	7 26	11 38	2 6	24	7 30	7 57
13	226	Th	Old Lammas Day	4 44	7 24	Morn	3 14	25	8 30	9 8
14	227	F	Lord Clyde d. 1863 [Scott b. 1771.	4 45	7 22	0 24	4 19	26	9 47	10 27
15	228	S	Nap. Buonaparte b. 1769. Sir W.	4 47	7 20	1 18	5 18	27	11 6	11 42
16	229	S	*10th Sunday after Trinity...* ...	4 48	7 18	2 24	6 8	28	—	0 14
17	230	M	Frederick the Great d. 1786 ...	4 50	7 16	3 38	6 52	29	0 45	1 14
18	231	Tu	Francis Joseph, Emp. of Austria,	4 51	7 14	4 58	7 27	●	1 40	2 5
19	232	W	Count Rumford d. 1814. [b. 1830.	4 53	7 12	6 21	7 58	1	2 31	2 55
20	233	Th		4 55	7 10	7 42	8 29	2	3 17	3 41
21	234	F		4 56	7 8	9 2	8 56	3	4 2	4 24
22	235	S		4 58	7 6	10 19	9 22	4	4 47	5 8
23	236	S	*11th Sunday after Trinity...* ...	4 59	7 4	11 33	9 51	5	5 30	5 53
24	237	M	[of Bavaria, b. 1845.	5 1	7 2	Aftn.	10 23	6	6 14	6 37
25	238	Tu	Herschel d. 1822 Louis II., King	5 3	7 0	1 45	10 59	☽	7 0	7 25
26	239	W	Prince Albert b. 1819	5 4	6 58	2 47	11 39	8	7 53	8 26
27	240	Th	Thomson (poet) d. 1748	5 6	6 56	3 40	Morn	9	9 4	9 44
28	241	F	Goethe b. 1749	5 8	6 54	4 30	0 25	10	10 23	11 3
29	242	S	John Locke b. 1632	5 9	6 52	5 10	1 16	11	11 41	—
30	243	S	*12th Sunday after Trinity...* ...	5 10	6 49	5 45	2 12	12	0 12	0 39
31	244	M	John Bunyan d. 1688	5 12	6 47	6 14	3 11	13	1 2	1 24

SEPTEMBER.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			F. Mn. 2nd, 3.57 a.m. N. Mn. 16th, 1.20 p.m. Last Qr. 9th, 10.4 p.m. 1st Qr. 23rd, 3.27 p.m.							
1	245	Tu		5 14	6 44	6 40	4 12	14	1 45	2 2
2	246	W		5 16	6 42	7 4	5 16	○	2 18	2 35
3	247	Th		5 17	6 40	7 27	6 20	16	2 51	3 5
4	248	F		5 18	6 38	7 48	7 25	17	3 22	3 37
5	249	S		5 20	6 36	8 12	8 31	18	3 53	4 7
6	250	S	*13th Sunday after Trinity...* ...	5 22	6 34	8 38	9 37	19	4 24	4 39
7	251	M	Schmayl betrayed, 1859	5 23	6 32	9 5	10 44	20	4 55	5 10
8	252	Tu		5 25	6 30	9 37	11 52	21	5 28	5 48
9	253	W		5 27	6 28	10 16	Aftn.	☾	6 8	6 31
10	254	Th	Mungo Park b. 1771	5 28	6 25	11 5	2 6	23	6 55	7 23
11	255	F	Chesterfield d. 1756	5 30	6 23	Morn	3 5	24	7 36	8 37
12	256	S	Blucher d. 1819	5 31	6 21	0 5	3 58	25	9 20	10 3
13	257	S	*14th Sunday after Trinity...* ...	5 33	6 19	1 13	4 44	26	10 47	11 28
14	258	M	Duke of Wellington d. 1852 ...	5 35	6 17	2 29	5 21	27	—	0 3
15	259	Tu	Huskisson killed, 1830. Brunel	5 36	6 14	3 50	5 55	28	0 33	0 59
16	260	W	[d. 1859.	5 38	6 12	5 12	6 25	●	1 26	1 50
17	261	Th		5 39	6 9	6 32	6 54	1	2 13	2 35
18	262	F		5 40	6 7	7 52	7 21	2	2 57	3 20
19	263	S		5 42	6 5	9 10	7 50	3	3 42	4 2
20	264	S	*15th Sunday after Trinity...* ...	5 44	6 2	10 25	8 20	4	4 22	4 42
21	265	M	Sir W. Scott d. 1832	5 46	6 0	11 34	8 55	5	5 2	5 22
22	266	Tu	Lord Denman d. 1854	5 48	5 58	Aftn.	9 35	6	5 41	6 1
23	267	W		5 50	5 56	1 35	10 20	☽	6 24	6 49
24	268	Th	S. Butler d. 1680	5 51	5 54	2 26	11 9	8	7 17	7 49
25	269	F	Mrs Hemans b. 1794	5 53	5 52	3 9	Morn	9	8 23	9 3
26	270	S		5 55	5 49	3 47	0 3	10	9 46	10 27
27	271	S	*16th Sunday after Trinity...* ...	5 57	5 47	4 17	1 2	11	11 7	11 41
28	272	M	Sir W. Jones b. 1746	5 59	5 45	4 45	2 3	12	—	0 9
29	273	Tu	Michaelmas Day	6 0	5 42	5 9	3 7	13	0 33	0 54
30	274	W		6 1	5 39	5 32	4 10	14	1 14	1 33

OCTOBER.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			F. Mn. 1st, 7.58 p.m. N. Mn. 15th, 11.1 p.m. Last Qr. 9th, 6.13 a.m. 1st Qr. 23rd, 9.42 a.m. Full Mn. 31st, 11.5 a.m.							
1	275	Th		6 2	5 36	5 53	5 16	○	1 50	2 6
2	276	F	Admiral Keppel d. 1786. Chan-	6 4	5 34	6 16	6 22	16	2 21	2 38
3	277	S	Bp. Heber d. 1833. [ning d. 1843.	6 6	5 31	6 41	7 29	17	2 54	3 10
4	278	S	*17th Sunday after Trinity...* ...	6 8	5 29	7 7	8 37	18	3 24	3 39
5	279	M	Kirke White d. 1806	6 10	5 26	7 39	9 45	19	3 57	4 13
6	280	Tu		6 12	5 24	8 16	10 53	20	4 30	4 48
7	281	W		6 13	5 22	9 1	Aftn.	21	5 5	5 25
8	282	Th	Erskine d. 1817	6 15	5 19	9 55	1 2	22	5 47	6 10
9	283	F	[1830.	6 17	5 17	10 58	1 54	☾	6 37	7 5
10	284	S	Maria Isabella II., Q. of Spain, b.	6 18	5 15	Morn	2 40	24	7 38	8 17
11	285	S	*18th Sunday after Trinity...* ...	6 20	5 13	0 9	3 19	25	9 3	9 49
12	286	M	Lord Lyndhurst d. 1863. R.	6 21	5 10	1 25	3 53	26	10 33	11 13
13	287	Tu	[Stephenson d. 1859.	6 23	5 8	2 45	4 25	27	11 47	—
14	288	W		6 25	5 6	4 4	4 53	28	0 15	0 42
15	289	Th		6 26	5 4	5 25	5 18	●	1 7	1 29
16	290	F	Marie Antoinette executed, 1793	6 28	5 2	6 43	5 46	1	1 52	2 14
17	291	S		6 29	5 0	7 59	6 16	2	2 35	2 55
18	292	S	*19th Sunday after Trinity...* ...	6 31	4 58	9 14	6 50	3	3 18	3 35
19	293	M	Dean Swift d. 1715	6 33	4 56	10 23	7 27	4	3 56	4 15
20	294	Tu	Lord Palmerston b. 1784.... ...	6 35	4 54	11 25	8 11	5	4 34	4 53
21	295	W	Lord Nelson killed, 1805... ...	6 37	4 52	Aftn.	9 0	6	5 12	5 33
22	296	Th	Lord Holland d. 1840	6 38	4 50	1 6	9 52	7	5 54	6 17
23	297	F		6 40	4 48	1 46	10 50	☽	6 40	7 6
24	298	S	Daniel Webster d. 1852	6 42	4 46	2 17	11 50	9	7 38	8 17
25	299	S	*20th Sunday after Trinity...* ...	6 43	4 44	2 48	Morn	10	8 58	9 39
26	300	M		6 45	4 42	3 12	0 53	11	10 18	10 54
27	301	Tu	Captain Cook b. 1728	6 47	4 40	3 36	1 57	12	11 29	11 57
28	302	W	Locke d. 1704	6 49	4 38	3 59	3 2	13	—	0 21
29	303	Th		6 51	4 37	4 19	4 8	14	0 39	0 58
30	304	F	Sheridan b. 1751. [of Port., b. 1833.	6 53	4 35	4 44	5 15	15	1 17	1 33
31	305	S	All Hallows Eve. Dom Louis I.,	6 55	4 33	5 10	6 24	○	1 50	2 7

NOVEMBER.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			Last Qr. 7th, 1.47 p.m. N. Mn. 14th 10.56 a.m.							
			1st Qr. 22nd, 6.47 a.m. F. Mn. 30th, 1.0 p.m.							
1	306	S	*21st Sunday after Trin.* All Saints'	6 56	4 31	5 39	7 34	17	2 24	2 40
2	307	M	Princess Amelia d. 1810 [Day.	6 58	4 29	6 14	8 44	18	2 57	3 15
3	308	Tu		7 0	4 27	6 59	9 52	19	3 32	3 51
4	309	W		7 2	4 26	7 49	10 55	20	4 8	4 28
5	310	Th	Guy Fawkes' Day...	7 4	4 24	8 51	11 51	21	4 48	5 10
6	311	F	Princess Charlotte d. 1817 ...	7 6	4 22	9 57	Aftn.	22	5 32	6 0
7	312	S		7 7	4 21	11 13	1 22	☾	6 24	6 55
8	313	S	*22nd Sunday after Trinity.* [Day.	7 8	4 19	Morn	1 56	24	7 28	8 8
9	314	M	P. of Wales b. 1841. Lord Mayor's	7 10	4 18	0 28	2 26	25	8 52	9 34
10	315	Tu	Milton d. 1674. Martin Luther b.	7 11	4 16	1 45	2 54	26	10 15	10 55
11	316	W	Martinmas Day. [1483.	7 13	4 14	3 2	3 19	27	11 29	11 57
12	317	Th		7 14	4 13	4 21	3 46	28	—	0 28
13	318	F		7 16	4 11	5 37	4 13	29	0 49	1 12
14	319	S	Washington d. 1799	7 18	4 10	6 52	4 44	●	1 33	1 55
15	320	S	*23rd Sunday after Trinity...* ...	7 20	4 9	8 4	5 19	1	2 16	2 35
16	321	M		7 22	4 7	9 10	6 1	2	2 55	3 15
17	322	Tu		7 23	4 6	10 9	6 48	3	3 34	3 53
18	323	W	D. of Wellington's funeral, 1852	7 25	4 5	10 59	7 39	4	4 10	4 30
19	324	Th		7 27	4 4	11 45	8 37	5	4 49	5 8
20	325	F		7 29	4 3	Aftn.	9 36	6	5 28	5 49
21	326	S	Princess Royal b. 1840	7 31	4 1	0 50	10 38	7	6 11	6 34
22	327	S	*24th Sunday after Trinity...* ...	7 32	4 0	1 17	11 42	☽	6 58	7 28
23	328	M		7 34	3 59	1 40	Morn	9	8 2	8 40
24	329	Tu	John Knox d. 1572	7 35	3 58	2 1	0 45	10	9 17	9 51
25	330	W	General Havelock d. 1857 ...	7 37	3 57	2 24	1 49	11	10 25	10 57
26	331	Th		7 39	3 56	2 47	2 57	12	11 26	11 52
27	332	F	Princess Teck b. 1833	7 40	3 55	3 12	4 6	13	—	0 17
28	333	S	Washington Irving d. 1862 ...	7 41	3 54	3 40	5 15	14	0 38	0 57
29	334	S	*1st Sunday in Advent.* [Day.	7 43	3 53	4 9	6 26	15	1 17	1 37
30	335	M	Dean Swift b. 1667. St. Andrew's	7 44	3 53	4 51	7 38	○	1 57	2 17

DECEMBER.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H.	Aftn. A. M.
			Last Qr. 6th, 9.34 p.m. N. Mn. 14th, 1.33 a.m.							
			1st Qr. 22nd, 4.28 a.m. F. Mn. 29th, 1.48 p.m.							
1	336	Tu	Princess of Wales b. 1844 ...	7 45	3 52	5 41	8 45	17	2 36	2 54
2	337	W	Napoleon III. elected Emp. 1852	7 47	3 52	6 40	9 46	18	3 15	3 35
3	338	Th	Belzoni, traveller, d. 1823 ...	7 48	3 51	7 46	10 40	19	3 55	4 17
4	339	F	Thos. Carlyle b. 1795	7 50	3 50	9 1	11 25	20	4 40	5 2
5	340	S	Mozart d. 1792	7 52	3 50	10 16	Aftn.	21	5 25	5 52
6	341	S	*2nd Sunday in Advent*	7 53	3 50	11 33	0 31	☾	6 20	6 48
7	342	M		7 54	3 50	Morn	0 59	23	7 18	7 52
8	343	Tu		7 55	3 49	0 49	1 24	24	8 28	9 7
9	344	W	Vandyke d. 1641. Milton b. 1608	7 56	3 49	2 6	1 50	25	9 45	10 21
10	345	Th	Leopold I., K. of Belgium, d. 1865.	7 57	3 49	3 21	2 16	26	10 58	11 31
11	346	F	[Hogarth b. 1697.	7 58	3 49	4 36	2 44	27	11 59	—
12	347	S	John, ex-King of Saxony, b. 1801	7 59	3 50	5 47	3 16	28	0 25	0 50
13	348	S	*3rd Sunday in Advent*	8 0	3 50	6 55	3 55	29	1 15	1 37
14	349	M	Prince Albert d. 1861	8 1	3 50	7 56	4 38	●	1 59	2 20
15	350	Tu	Izaak Walton d. 1683	8 2	3 50	8 53	5 29	1	2 40	3 0
16	351	W		8 2	3 51	9 39	6 23	2	3 20	3 37
17	352	Th	Sir Humphry Davy b. 1779 ...	8 3	3 51	10 20	7 22	3	3 55	4 14
18	353	F	Charles Wesley b. 1708	8 4	3 51	10 53	8 24	4	4 30	4 50
19	354	S	J. M. W. Turner d. 1851... ...	8 5	3 51	11 21	9 27	5	5 8	5 30
20	355	S	*4th Sunday in Advent*	8 5	3 52	11 44	10 30	6	5 47	6 8
21	356	M	Shortest Day	8 6	3 52	Aftn.	11 35	7	6 28	6 48
22	357	Tu		8 6	3 53	0 29	Morn	☽	7 13	7 39
23	358	W	W. M. Thackeray d. 1863 ...	8 7	3 53	0 50	0 38	9	8 8	8 42
24	359	Th	Hugh Miller d. 1856. George I., K.	8 7	3 54	1 12	1 45	10	9 16	9 50
25	360	F	*Christmas Day.* [of Greece, b. 1845.	8 7	3 55	1 37	2 53	11	10 21	10 54
26	361	S		8 7	3 57	2 7	4 8	12	11 26	11 55
27	362	S	*1st Sunday after Christmas* ...	8 8	3 57	2 43	5 15	13	—	0 20
28	363	M	Lord Macaulay d. 1859	8 8	3 58	3 26	6 25	14	0 44	1 7
29	364	Tu		8 8	3 58	4 22	7 31	○	1 30	1 53
30	365	W		8 8	3 58	5 28	8 31	16	2 15	2 38
31	366	Th		8 8	3 59	6 41	9 21	17		

Digitized by Google

The King and Queen of the Belgians.

Digitized by Google

The King and Queen of the Greeks.

Digitized by Google

Her Majesty's Household.

Lord Steward's Department.

Lord Steward	Earl of Tankerville.
Treasurer	Colonel Right Hon. P. E. Herbert.
Comptroller	Viscount Royston.
Master of the Household	Sir T. Cowell, K.C.B.
Secretary of Board of Green Cloth ...	E. M. Browell, Esq.
Paymaster of the Household... ...	W. Hampshire, Esq.

Lord Chamberlain's Department.

Lord Chamberlain	Earl Bradford.
Vice-Chamberlain	Lord C. Hamilton.
Comptroller	Hon. S. C. B. Ponsonby.
Chief Clerk	T. C. March, Esq.
Keeper of the Privy Purse	General Sir T. M. Biddulph, K.C.B.
Secretary	H. T. Harrison, Esq.

Captain of the Yeomen of the Guard...	Earl of Cadogan.
Captain of the Gentlemen-at-Arms ...	Marquis of Exeter.
Master of the Ceremonies	Major-Gen. Hon. Sir E. Cust, G.C.H.
Lord High Almoner	Bishop of Oxford.
Dean of Chapel Royal	Bishop of London.
Sub-Dean	Rev. F. Garden.
Clerk of the Closet	Bishop of Worcester.
Resident Chaplain	Dean of Windsor.
Mistress of the Robes	Duchess of Wellington.
Groom	Major-Gen. F. H. Seymour.

Master of the Horse's Department.

Master of the Horse	Duke of Beaufort.
Clerk Marshal	Lord Alfred Paget.
Crown Equerry and Secretary ...	Lieut.-Col. G. C. Maude, C.B.

Master of the Buckhounds ... ... Lord Colville.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Earl of Derby.
Lord High Chancellor	Lord Chelmsford.
Chancellor of the Exchequer ...	Right Hon. Benj. Disraeli.
Lord President of the Council ...	Duke of Marlborough.
Lord Privy Seal	Earl of Malmesbury.
Secretaries of State — Home Department ...	Right Hon. Gathorne Hardy.
Secretaries of State — Foreign Affairs ...	Lord Stanley.
Secretaries of State — Colonies	Duke of Buckingham.
Secretaries of State — War	Rt. Hon. Sir John Pakington, Bart.
Secretaries of State — India...	Rt. Hon. Sir S. H. Northcote, Bart.
First Lord of the Admiralty ...	Rt. Hon. H. T. L. Corry.
President of the Board of Trade ...	Duke of Richmond.
Chancellor of the Duchy of Lancaster	Rt. Hon. Colonel Wilson-Patten.
President of the Poor-Law Board ...	Earl of Devon.
Postmaster-General	Duke of Montrose.
(The above form the Cabinet.)	
First Commissioner of Works ...	Lord John Manners.
Secretary for Ireland	Lord Naas.

Scotland.

Lord High Constable...	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal ...	J. H. Mackenzie.
Lord Privy Seal	Earl of Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Haddington.
Lord Justice General...	Right Hon. John Inglis.
Lord Justice Clerk	Right Hon. George Patton.
Lord Advocate	Right Hon. E. S. Gordon.
Solicitor-General	John Millar.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas, Esq.
Commander of the Forces	Major-Gen. E. W. F. Walker, C.B.
Assistant Adjutant-General	Colonel Sir J. Douglas, K.C.B.

Ireland.

Lord Lieutenant	Marquis of Abercorn.
Chief Secretary	Lord Naas.
Under Secretary	Major-Gen. Sir T. Larcom.
Commander of the Forces	General Lord Strathnairn.
State Steward...	Viscount St. Lawrence.
Private Secretary to State Steward...	Hon. H. Dillon.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. A. Brewster.
Vice-Chancellor	Right Hon. Eyre Chatterton.
Secretary to the Lord Chancellor ...	W. H. Filgate.
Lord Justice of Appeal	Right Hon. J. A. Lawson.
Master of the Rolls	Right Hon. J. E. Walsh.
Attorney-General	Right Hon. R. R. Warren.
Solicitor-General	Right Hon. R. Sullivan.
Military Secretary	Lieut.-Colonel E. A. Whitmore.
Ulster-King-of-Arms...	Sir Bernard Burke, LL.D.

Prince of Wales's Household.

Groom of the Stole	Earl Spencer.
Keeper of the Privy Seal	H. W. Fisher, Esq.
Comptroller	Lieut.-General Sir Wm. Knollys.
Private Secretary	H. W. Fisher, Esq.

Birthdays of the Royal Family, with the Date of Birth, and Age in 1868.

	Born.	Age.
Queen Victoria	May 24, 1819	49
Princess Royal (Frederick William of Prussia) ...	Nov. 21, 1840	28
(*Married* Jan. 25, 1858, to Crown Prince of Prussia.)		
Prince of Wales	Nov. 9, 1841	27
(*Married* Mar. 10, 1863, to Alexandra, Princess of Denmark.)		
Their issue—		
Prince Albert Victor C. Edward...	Jan. 9, 1864	4
Prince George Frederick...	June 3, 1865	3
Princess Louisa Victoria Dagmar	Feb. 20, 1867	1
Princess Louisa of Hesse-Hesse	April 25, 1843	25
(*Married* July 1, 1862, to Prince Louis of Hesse-Hesse.)		
Their issue—		
Princess Victoria Alberta	April 5, 1863	5
Princess Eliz. Alexandrina	Nov. 1, 1864	4
Princess Helena Beatrice	July 11, 1866	2
Prince Alfred Ernest Albert	Aug. 6, 1844	24
Princess Helena Augusta Victoria...	May 25, 1846	22
Married July 5, 1866, Prince Chr. of Schleswig-Holstein.)		
Their issue—		
Prince Christian Victor Albert	April 14, 1867	1
Princess Louisa C. Alberta...	Mar. 18, 1848	20
Prince Arthur W. Patrick Albert	May 1, 1850	18
Prince Leopold Geo. D. Albert	April 7, 1853	15
Princess Beatrice Mary Victoria Feodore	April 14, 1857	11
King of Hanover	May 27, 1819	49
Duke of Cambridge...	Mar. 26, 1819	49
Duchess of Mecklenburg	July 19, 1822	45
Princess Mary of Cambridge (Princess of Teck.)...	Nov. 27, 1833	35
Queen of Hanover	April 14, 1818	50
Duchess of Cambridge	July 25, 1797	71

The Sovereigns of Europe.

States.	Sovereigns.	Birth.	Accession.
Austria	Francis Joseph I. ...	Aug. 18 1830	Dec. 2 1848
Bavaria	Louis II.	Aug. 25 1845	March 10 1864
Belgium	Leopold II.	April 9 1835	Dec. 10 1865
Denmark... ...	Christian IX. ...	April 8 1818	Nov. 15 1863
England	Victoria I.	May 24 1819	June 20 1837
France	Napoleon III. ...	April 20 1808	Dec. 2 1852
Greece	George I.	Dec. 24 1845	June 6 1863
Holland	William III. ...	Feb. 19 1817	March 17 1849
Italy	Victor Emmanuel II.	March 14 1820	March 23 1849
Portugal	Dom Louis I. ...	Oct. 31 1838	Nov. 12 1861
Prussia	William I.	March 22 1797	Jan. 2 1861
Rome	Pius IX.	May 13 1792	June 16 1846
Russia	Alexander II. ...	April 29 1818	March 2 1855
Saxony	John...	Dec. 12 1801	Aug. 9 1854
Spain	Maria Isabella II. ...	Oct. 10 1830	Sept. 29 1833
Sweden and Norway	Charles XV.... ...	May 3 1826	July 8 1859
Turkey	Abdul Aziz Khan ...	Feb. 9 1830	June 25 1861

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America ...	Ed. Thornton, Esq., C.B. ...	Charles F. Adams, Esq.
Argent. Conf.	G. B. Mathew	M. Balcarne.
Austria ...	Lord Bloomfield, G.C.B. ...	Count R. d'Apponyi.
Belgium ...	Lord Howard de Walden, G.C.B.	M. Van de Weyer.
Cent. America	Ed. Corbet, Esq.	Senor Carlos Gutierrez.
Chili ...	W. T. Thompson, Esq.	Don Manuel Carvalho.
China ...	Sir Rutherford Alcock, K.C.B.	
Denmark ...	Sir Charles A. Murray, C.B. ...	Lieut.-General Bulow.
Equator ...	Colonel Neale	M. Flores.
France ...	Lord Lyons, G.C.B.	Prince de la Tour d'Auvergne
Greece ...	Hon. E. M. Erskine	M. Tricoupi.
Hanse Towns	John Ward, Esq.	M. Rudolph Schleiden.
Italy ...	Sir A. B. Paget, K.C.B. ...	Marquis d'Azeglio.
Japan ...	Sir H. Parkes	
Mexico ...	Hon. P. C. Scarlett, C.B. ...	Senor Duran.
Netherlands	Adm. Hon. E. A. J. Harris, R.N.	Baron Bentinck.
New Granada	Philip Griffith, Esq.	Don Juan de F. Martin.
Persia ...	Ch[illegible]nson, Esq., K.C.B. ...	Mahmoud Khan.
Peru ...	Hon. W. S. Jerningham ...	M. Frederico L. Barreda.
Portugal	Edward Thornton, Esq., C.B. ...	Count de Lavradio.
Prussia ...	Lord A. W. F. S. Loftus, K.C.B.	Count Bernstorff.
Russia ...	Rt. Hn. Sir A. Buchanan, K.C.B.	Baron de Brunnow.
Spain ...	Sir J. F. Crampton, Bt. K.C.B.	Count Vistahermosa.
Sweden ...	Hon. G. S. S. Jerningham ...	Baron Hochschild.
Switzerland	John Savile Lumley, Esq. ...	J. Rapp, Esq. (Cons.-Gen.)
Turkey ...	Hon. H. G. Elliot	M. Musurus.
Würtemberg	G. J. R. Gordon, Esq.	

Digitized by Google

British Weights and Measures.

Avoirdupois Weight.

This weight is used in almost all commercial transactions, and in the common dealings of life.

27·34 Grains ...	... 1 Drachm.	28 Pounds	... 1 Quarter (qr.)
16 Drachms ...	... 1 Ounce.	4 Quarters	... 1 Cwt. (112 lbs.)
16 Oz. (or 7,000 Troy gr.)	1 Pound(lb.)	20 Cwt.	... 1 Ton.

The following is used in the Wool Trade.

14 Pounds ...	... 1 Stone.	6½ Tods	... 1 Wey.
2 Stone ...	... 1 Tod.	2 Weys	... 1 Sack.
12 Sacks ...	... 1 Last.		

Troy Weight.

24 Grains ...	... ... 1 Pennyweight	...	... 24 grains.
20 Pennyweights ...	... 1 Ounce ...	...	... 480 „
12 Ounces ...	... ... 1 Pound ...	...	...5760 „

Used for weighing gold, silver, and precious stones (except diamonds). The *carat*, used for weighing diamonds, is 3⅛ grains. The term *carat*, however, when used to express the fineness of gold, has a particular meaning of its own. Every mass of alloyed gold is supposed to be divided into 24 equal parts; thus the standard for coin is 22 carats fine, that is, it consists of 22 parts of pure gold and 2 parts of alloy.

For scientific purposes the grain only is used.

Apothecaries' Weight.

10 Troy Grains ...	1 Scruple.	3 Scruples ...	... 1 Drachm.
8 Drachms ...	... 1 Oz.		

This weight is used in medical prescriptions only.

Measures of Surface.

144 Square Inches	1 Square Foot.	40 Perches	... 1 Rood.
9 Square Feet...	1 Square Yard.	4 Roods ..	... 1 Acre.
30¼ Square Yards	1 Perch or Rod.	640 Acres ...	... 1 Square Mile.

Measures of Time.

60 Seconds ...	... 1 Minute	28 Days ...	... 1 Lun. Month.
60 Minutes ...	... 1 Hour.	28, 29, 30, or 31 days	1 Cal. Month.
24 Hours ...	... 1 Day.	12 Calendr. months	1 Year.
7 Days	... 1 Week.	365 Days ...	... 1 Common Year.

366 Days ... ... 1 Leap Year.

In 400 years, 97 are leap years and 303 common.

Measures of Length.

12 Inches ...	1 Foot.	8 Furlongs (1760 yards)	1 Mile.
3 Feet ...	1 Yard.		
5½ Yards ...	1 Rod, pole, or perch.		
40 Poles ...	1 Furlong.	69·510 Miles ...	1 Degree of a Great Circle of the Earth.

Other Measures of Length.

A Nail	2¼ Inches	Used for measuring cloth of all kinds.
Quarter	4 Nails	
Yard	4 Quarters.	
Ell	5 Quarters.	
Hand	4 Inches	Used for height of horses.
Fathom	6 Feet.	Used in measuring depths.
Link	7.92 Inches	Used in land measure.
Chain	100 Links	

Measures of Solidity and Capacity.

1728 Cubic Inches ... 1 Cubic Foot. | 27 Cubic Feet ... 1 Cubic Yard.

4 Gills	1 Pint.	2 Gallons	1 Peck.
2 Pints	1 Quart.	8 Gallons	1 Bushel.
4 Quarts	1 Gallon.	8 Bushels	1 Quarter.

5 Quarters ... ... 1 Load.

The four last denominations are used for dry goods only. For liquids several denominations have been heretofore adopted, viz.:—For Beer, the Firkin of 9 gallons, the Kilderkin of 18, the Barrel of 36, the Hogshead of 54, and the Butt of 108 gallons. Flour is sold nominally by measure, but actually by weight, reckoned at 7lb. avoirdupois to a gallon.

Registration.

Births.

Persons should cause their children to be registered within forty-two days after birth, by giving personal notice to the registrar of their district.

Deaths.

Intimation should be given of deaths in the same manner as births. This should be done within five days, as the undertaker has to give a certificate to the minister who reads the funeral service, who, if he buries the body without a certificate, is bound to give notice to the registrar within seven days. As the *cause* of death is to be entered, great care should be exercised in ascertaining the real nature of the deceased's death.

The Four Quarters of the Year.

Spring Qr. commences	March 21	Autumnal Qr. commences	Sept. 23
Summer „ „	June 21	Winter „ „	Dec. 22

Terms in England usually taken in Leases.

Lady Day ...	... March 25	Michaelmas ...	... Sept. 29
Midsummer ...	... June 24	Christmas ...	... Dec. 25

Interest Table.

Showing the Interest of £100 for the several days given at the rates appended.

Days.	3 per Cent.	4 per Cent.	5 per Cent.	Days.	3 per Cent.	4 per Cent.	5 per Cent.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
1	0 1¼	0 2½	0 3¼	20	3 3¼	4 4½	5 6¼
2	0 2½	0 5	0 6½	30	4 11	6 6¾	8 2¼
3	0 3¾	0 7½	0 9¾	40	6 6¾	8 9	10 11¼
4	0 5	0 10	1 1	50	8 2¼	10 11¼	13 8¼
5	0 6¼	1 0½	1 4¼	60	9 10¼	13 1½	16 5¼
6	0 7½	1 3	1 7½	70	11 6	15 4	19 2¼
7	0 8¾	1 5½	1 10¾	80	13 1½	17 6¾	21 11
8	0 10	1 8	2 2	90	14 9	19 8¾	24 7½
9	1 0¼	1 10½	2 5¼	100	16 5¼	21 11	27 4¼
10	1 1¼	2 0½	2 8¼	200	32 10½	43 10	54 8½

Discount Table.

Per Cent.	per £	Per Cent.	per £	Per Cent.	per £	Per Cent.	per £
1 is	0s. 2½d.	7½ is	1s. 6d.	22½ „	4 6	50 is	10s. 0d.
2½ „	0 6	10 „	2 0	25 „	5 0	55 „	11 0
3 „	0 7½	12½ „	2 6	30 „	6 0	60 „	12 0
4 „	0 9½	15 „	3 0	35 „	7 0	65 „	13 0
5 „	1 0	17½ „	3 6	40 „	8 0	70 „	14 0
6 „	1 2	20 „	4 0	45 „	9 0	75 „	15 0

Wages Table.

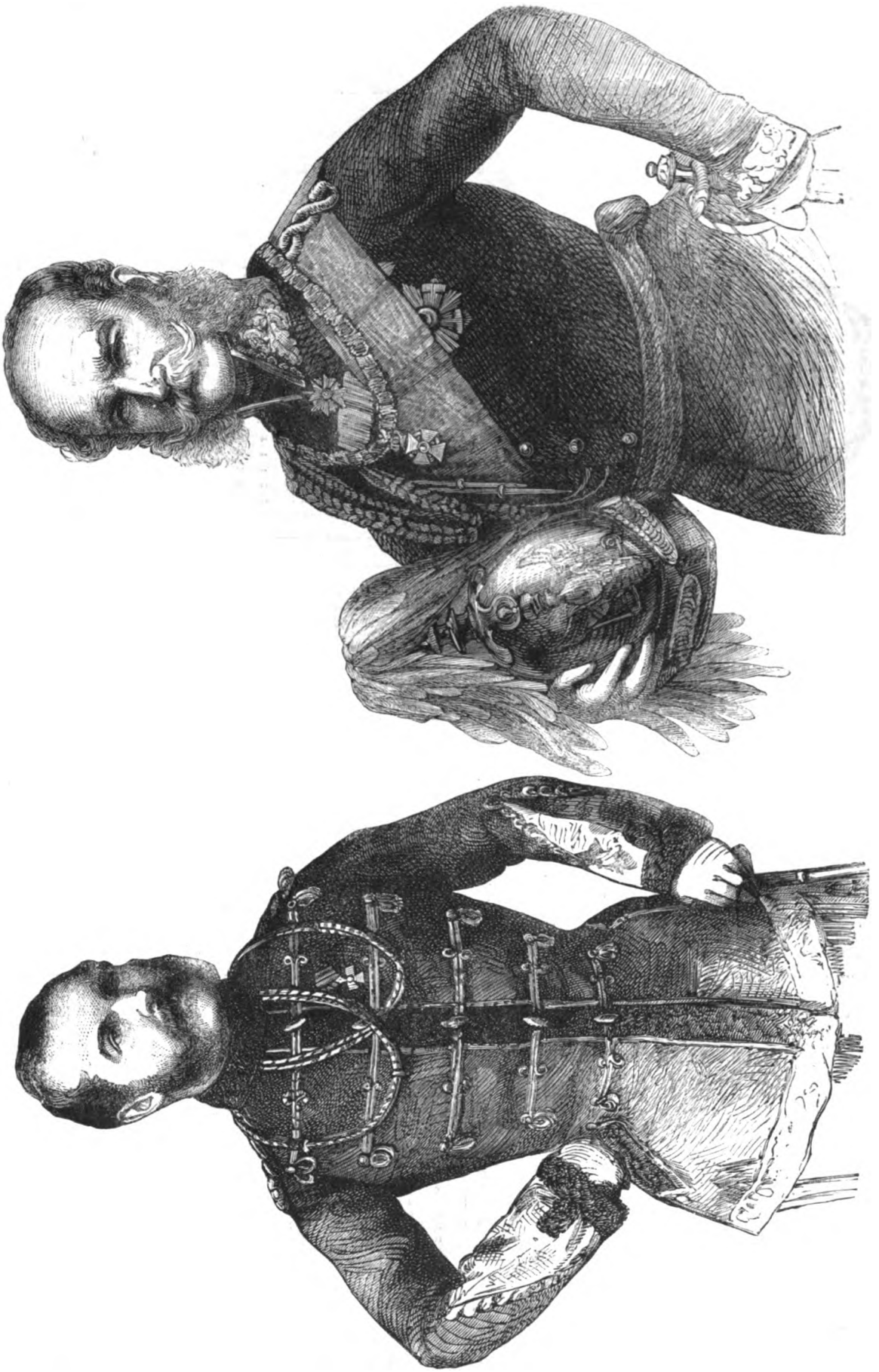
Per Year.	is					Per Week of 6 Days.	is for				
	Per Month.		Per Week.		Per Day.		5 Days.	4 Days.	3 Days.	2 Days.	1 Day.
£	£ s. d.		£ s. d.		s. d.	s.	s. d.	s. d.	s. d.	s. d.	s. d.
1	0 1 8		0 0 4½		0 0¾	1	0 10	0 8	0 6	0 4	0 2
2	0 3 4		0 0 9¼		0 1¼	2	1 8	1 4	1 0	0 8	0 4
3	0 5 0		0 1 1¾		0 2	3	2 6	2 0	1 6	1 0	0 6
4	0 6 8		0 1 6½		0 2½	4	3 4	2 8	2 0	1 4	0 8
5	0 8 4		0 1 11		0 3¼	5	4 2	3 4	2 6	1 8	0 10
6	0 10 0		0 2 3½		0 4	6	5 0	4 0	3 0	2 0	1 0
7	0 11 8		0 2 8¼		0 4½	7	5 10	4 8	3 6	2 4	1 2
8	0 13 4		0 3 0¾		0 5¼	8	6 8	5 4	4 0	2 8	1 4
9	0 15 0		0 3 5½		0 6	9	7 6	6 0	4 6	3 0	1 6
10	0 16 8		0 3 10		0 6½	10	8 4	6 8	5 0	3 4	1 8
11	0 18 4		0 4 2¾		0 7¼	11	9 2	7 4	5 6	3 8	1 10
12	1 0 0		0 4 7¼		0 8	12	10 0	8 0	6 0	4 0	2 0
13	1 1 8		0 5 0		0 8¾	13	10 10	8 8	6 6	4 4	2 2
14	1 3 4		0 5 4½		0 9¼	14	11 8	9 4	7 0	4 8	2 4
15	1 5 0		0 5 9		0 10	15	12 6	10 0	7 6	5 0	2 6
16	1 6 8		0 6 1¾		0 10½	16	13 4	10 8	8 0	5 4	2 8
17	1 8 4		0 6 6½		0 11¼	17	14 2	11 4	8 6	5 8	2 10
18	1 10 0		0 6 11		0 11¾	18	15 0	12 0	9 0	6 0	3 0
19	1 11 8		0 7 3½		1 0¼	19	15 10	12 8	9 6	6 4	3 2
20	1 13 4		0 7 8		1 1¼	20	16 8	13 4	10 0	6 8	3 4
30	2 10 0		0 11 6		1 7½	30	25 0	20 0	15 0	10 0	5 0
40	3 6 8		0 15 4½		2 2¼	40	33 4	26 8	20 0	13 4	6 8
50	4 3 4		0 19 2¾		2 9	50	41 8	33 4	25 0	16 8	8 4
60	5 0 0		1 3 0½		3 3¾	60	50 0	40 0	30 0	20 0	10 0
70	5 16 8		1 6 11		3 10	70	58 4	46 8	35 0	23 4	11 8
80	6 13 4		1 10 9		4 4½	80	66 8	53 4	40 0	26 8	13 4
90	7 10 0		1 14 7½		4 11¼	90	75 0	60 0	45 0	30 0	15 0
100	8 6 8		1 18 5½		5 5¾	100	83 4	66 8	50 0	33 4	16 8

If the Wages be Guineas instead of Pounds, for each Guinea add 1*d.* to the Month, or ¼*d.* to the Week.

Ready Reckoning or Marketing Table.

No.	2d.	2½d.	3d.	3½d.	4d.	4½d.	5d.	5½d.	6d.	6½d.	7d.	7½d.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
2	0 4	0 5	0 6	0 7	0 8	0 9	0 10	0 11	1 0	1 1	1 2	1 3
3	0 6	0 7½	0 9	0 10½	1 0	1 1½	1 3	1 4½	1 6	1 7½	1 9	1 10½
4	0 8	0 10	1 0	1 2	1 4	1 6	1 8	1 10	2 0	2 2	2 4	2 6
5	0 10	1 0½	1 3	1 5½	1 8	1 10½	2 1	2 3½	2 6	2 8½	2 11	3 1½
6	1 0	1 3	1 6	1 9	2 0	2 3	2 6	2 9	3 0	3 3	3 6	3 9
7	1 2	1 5½	1 9	2 0½	2 4	2 7½	2 11	3 2½	3 6	3 9½	4 1	4 4½
8	1 4	1 8	2 0	2 4	2 8	3 0	3 4	3 8	4 0	4 4	4 8	5 0
9	1 6	1 10½	2 3	2 7½	3 0	3 4½	3 9	4 1½	4 6	4 10½	5 3	5 7½
10	1 8	2 1	2 6	2 11	3 4	3 9	4 2	4 7	5 0	5 5	5 10	6 3
11	1 10	2 3½	2 9	3 2½	3 8	4 1½	4 7	5 0½	5 6	5 11½	6 5	6 10½
12	2 0	2 6	3 0	3 6	4 0	4 6	5 0	5 6	6 0	6 6	7 0	7 6
13	2 2	2 8½	3 3	3 9½	4 4	4 10½	5 5	5 11½	6 6	7 0½	7 7	8 1½
14	2 4	2 11	3 6	4 1	4 8	5 3	5 10	6 5	7 0	7 7	8 2	8 9
28	4 8	5 10	7 0	8 2	9 4	10 6	11 8	12 10	14 0	15 2	16 4	17 6
56	9 4	11 8	14 0	16 4	18 8	21 0	23 4	25 8	28 0	30 4	32 8	35 0

Digitized by Google



The Czar of Russia and the King of Prussia.

Digitized by Google

Charles XV., King of Sweden, and Prince Oscar.

Digitized by Google

Our Portraits.

PRINCESS SOPHIE CHARLOTTE OF BAVARIA.

This is the Princess who was so nearly being elevated to the throne of Bavaria, but whose engagement to marry her cousin, the youthful King Louis II., has recently been announced as "broken off." Various causes are assigned for this rupture; the King is eccentric, and an incompatibility of character, which daily become more evident, determined the young lady's father (Duke Max, as he is called in Munich) to disengage his daughter from her promise. This appears the most intelligible solution of the question, which has afforded much food for gossip since the fact was publicly announced. The King is romantic and eccentric; he shows a decided aversion to all affairs of state, and has become invisible so far as his ministers are concerned. He rarely lives in his capital, and apparently is wrapped up in Richard Wagner, and what a certain party is pleased to call "the music of the future."

Princess Sophie Charlotte was born on the 22nd February, 1847. She is the youngest of five daughters; her four sisters are respectively—Queen Marie, wife of Francis II., ex-King of Naples; the Empress Elizabeth of Austria, Countess Matilda of Trani, and Princess Helena of Thurn and Taxis. Princess Sophie, like her sister of Austria, is exceedingly pretty. She has received a very careful education, and possesses great musical talents; her voice is rich and powerful, and she sings at sight the most difficult scores in any easy unstudied manner that rarely fails to enchant her audience. On the 22nd January of the present year, the King asked Princess Sophie to be his Queen. The same evening Princess Sophie was formally betrothed to her royal cousin. But the old adage about the slip between cup and lip has come to pass. Prince Max has had a stern lesson in the fate of his daughter, whose virtues shed such a bright lustre over the ill-fated Francis II. at Gaeta. He recognises the inexorable fact that crowned heads are not more considered in these reforming days than other heads—that they can be shot, dethroned, dispossessed, while the rest of the world looks on, and contents itself with saying its little say. While Europe is in the state it is, and Bismark is all-powerful in Germany, who shall say that Prince Maximilian has acted unwisely in discountenancing his daughter's alliance with a very unpopular King?

THE KING AND QUEEN OF THE BELGIANS.

Leopold II., of Belgium, is related by blood to our own royal family and to the ex-royal family of France. His father was, perhaps, the wisest king of our generation, and his mother, Louise Marie of Orleans, was a model of virtue and grace. She married the late King on the 9th of August, 1832, and the eldest-born, Leopold II., the subject of our notice, came into the world at Brussels, on the 9th of April, 1835; he is consequently thirty-three years of age. On the 23rd of August, 1856, the King, then Duke of Brabant, married Marie Henrietta Anne—an Austrian archduchess, whose father was the late Archduke Joseph, Palatine of Hungary, and her mother a daughter of Louis, Duke of Wurtemberg. The Queen is about a year younger than her husband, as she was born on the 23rd of August, 1836.

The King, when Duke of Brabant, spent much of his time in travelling. About twelve years since, accompanied by his wife, he visited the Tuileries, and made a stay of a few weeks there, notwithstanding the fact that Napoleon III. had confiscated the property of his mother's family; then he travelled through several European states, and ultimately prolonged his journey to Egypt and Asia Minor. Since he came to the throne about two years since, little has been heard of him, except the warm welcome he accorded our volunteers when they visited his capital. But it is a compliment to constitutional sovereigns to be able to say with truth that their public actions have not rendered them conspicuous. Following the example of his illustrious father, Leopold II. knows how to hold the scales between disputants, and to trust not so much to power as to a wise conduct in all political matters. Belgium, which in former times was inclined to revolutions, now devotes her energies to trade under a liberal and free government.

The Queen, who is much beloved for her kindly nature, is passionately fond of riding, and, like many of her countrywomen, is a splendid horsewoman. The royal couple have three children—two princesses and one prince—of the respective ages of nine, eight, and three. The heir apparent to the throne is the second born.

THE KING AND QUEEN OF THE GREEKS.

Christian William Ferdinand Adolphus George, King of the Greeks, the second son of the King of Denmark, was born on the 24th of December, 1845, and is consequently in his twenty-second year. He was married on the 27th of October, 1867, to the Grand Duchess Olga, daughter of the Grand Duke Constantine of Russia. The ceremony took place in the Winter Palace at St. Petersburg with all that pomp and splendour for which the court of the Czar is so conspicuous. The programme was as follows:—At noon the bride and bridegroom, with the Imperial family, proceeded in nuptial procession to the church, where Monseigneur Isidore, the metropolitan of St. Petersburg, performed the service, assisted by many other members of the holy synod. On leaving the chapel the august pair received the congratulations of the Court, the diplomatic body, and of others present. At five p.m. a grand banquet was given for the Imperial family, the holy synod, and the functionaries of the three highest grades. The artistes of the opera performed different airs during the banquet, and each toast was saluted by 101 guns from the fortress. In the evening a grand ball was given by the Emperor, who opened it by dancing the polonaise with the Queen. The bride wore a dress of magnificent silver cloth, and over it a mantle of crimson velvet, lined with ermine. The bridegroom wore the uniform of a colonel of the Greek army, with the Order of the Redeemer.

THE EMPEROR OF RUSSIA.

Alexander II., Emperor and Autocrat of all the Russias, was born on the 29th April, 1818. His father, Nicholas, was then a simple Grand Duke, his elder brother, Constantine, standing between him and the throne.

Up to the age of seven the Emperor's education was superintended by his mother, who was a sister to the late King of Prussia. At this period, by the death of one uncle and the renunciation of the crown by another, his father, Nicholas, came to the throne. The child's education was then confided to General Mierden, of German origin, and professing the Protestant faith. This tutor was succeeded by the poet Joukowski, a disciple of the romantic school. Other generals followed; but the fame of none of these preceptors or tutors has ever spread beyond the Western frontier. But among them all, the youthful Alexander had no tutor so strict as his own father; from an early age he tried to mould his son to be an autocrat, which was his idea of a ruler. In 1840, his health being in a weak state, he was ordered to travel, and remained several months a visitor at the Court of Hesse. So attractive did he find one of the daughters of that ducal house, that he did not leave until he married the Princess Marie, a lady six years younger than himself, which event came off in 1841.

Nicholas died during the Crimean war; Alexander ascended the throne on March 2, 1855, and was crowned September 7 of the following year.

The Czar does not look his fifty years; he is tall and graceful, with a Grecian profile, but his blue eyes are expressionless. He has had six children, five sons and one daughter; his eldest born died two years ago at Nice, an event which gave him the deepest sorrow, and caused him to lay aside his imperial state and ceremony, and to remember only that he was a parent.

THE KING OF PRUSSIA.

William I., King of Prussia, was born on the 22nd of March, 1797. He is the second son of Frederick William III., and brother to the late King. At an early age he entered the military service, and was present at the campaigns against France in 1813 and 1815.

The Queen, to whom he was married in 1829, is a daughter of the late Grand Duke of Saxe Weimar; she is much beloved for her many noble qualities, and is regarded in her own country as a liberal patron of all that belongs to the literary and artistic world. Of late years she has devoted much time and energy to the supervision of hospitals. The royal couple have two children—Prince Frederic Charles, born in 1831, and married to the Princess Royal of Great Britain and Ireland, and Princess Louise, the wife of the Grand Duke of Baden.

In 1840, on his late brother's accession to the throne, the King of Prussia became Governor of Pomerania and commander of several German and foreign regiments. In October 1857, the state of his brother's health compelled him to resign the reins of government into the present King's hands, and in the following year, as the mental malady increased, the Prince was declared Regent, notwithstanding the strong opposition of those who held contrary political opinions. This regency, which lasted four years, prepared him for the throne, which he ascended on the 2nd January, 1861. The King of Prussia is certainly the only living man in Europe who believes in Divine Right. With an incomprehensible exaltation, he takes Providence as an accomplice, even in his annexations.

CHARLES XV., KING OF SWEDEN.

Charles XV., King of Sweden, is the grandson of Bernadotte; his grandmother was Mademoiselle Eugénie Clary, the daughter of a rich Marseilles merchant, who refused to give her as wife to Napoleon Buonaparte, because he declared "one Buonaparte was enough in a family," his eldest daughter being already married to Joseph Buonaparte.

In 1809, Charles XIII. was raised to the throne of Sweden, in the place of his nephew Gustavus IV., who had been compelled to abdicate. Having no children, he adopted the Prince of Schleswig-Holstein as his heir; but this Prince dying in 1810, the Diet of Orebro proclaimed Marshal Bernadotte to be the King's successor, as well as adopted son.

Accordingly, when Gustavus IV. died (which event took place on the 5th of February, 1818), Bernadotte was crowned King of Sweden and Norway, and his son Oscar I. succeeded him in 1844. The issue of King Oscar's marriage with the Princess Josephine of Leuchtenberg is the present King Charles XV., born May 3, 1826, and Prince Oscar, Duke of East Gothland, born three years later.

The Salic law exists in Sweden as in France; therefore Prince Oscar is heir presumptive to the throne, although the present King has a daughter about sixteen years of age by his marriage with Princess Louise of Orange, the daughter of the King of Holland. The King of Sweden is 41 years old, but as his hair is cut very close and tinged with grey, he looks older. He is tall, with a very manly bearing, and his appearance is more that of a native of the south of France than a Northerner. A thick black beard surrounds his face; he has handsome strongly marked features, sparkling

Digitized by Google

eyes, and an expression that well accords with the ambitious plans attributed to him.

Charles XV. is an artist is well as a king; some of his paintings, in which Scandinavian nature is most poetically rendered, were exhibited at the late great French Exhibition. A large landscape—the subject, Winter in Sweden—he has presented to the Emperor of the French.

The Government of Sweden and Norway is a limited monarchy. There is an assembly called the *Diet*, which consists of four chambers, and shares the legislative power with the sovereign. In Norway, the legislative assembly is called the *Storthing*, a body which possesses higher powers than the Swedish Diet. The executive power in both countries is vested in the sovereign. The established religion, both in Sweden and Norway, is the Lutheran, from which there are very few dissenters.

PRINCE OSCAR OF SWEDEN.

Prince Oscar Frederic of Sweden and Duke of East Gothland is a grandson of Bernadotte. He was born Jan. 21, 1829, and is brother to the reigning King. As the Salic law is recognised in Sweden, he is heir presumptive to the throne, Charles XV.'s family now comprising only a single daughter, his son having died of some childish disease when a baby. Prince Oscar married, on the 6th of June, 1857, Princess Sophie, a daughter of the late Duke William of Nassau, and by her he has three children, all princes, born respectively in the years 1858, 1859, and 1861, at the famous palace of Drottningholm.

Prince Oscar has translated "The Cid" into Swedish; he writes poetry, and is fond of inviting literary men to his palace, and reading and discussing their writings together. Like his brother, the King, he is extremely simple in his habits, and walks about Stockholm, rejecting vehicles. So unostentatious are both the brothers in their ways, that they might be easily mistaken for private gentlemen, were it not for the many respectful greetings that mark their track.

In winter Prince Oscar, with his family, occupies the palace of the heir-apparent at Stockholm, but in summer they remove to Drottningholm—the Swedish Versailles—an imposing-looking palace, designed by Tessin, its front commanding a landscape of rock, pine-clad island, and the blue water of the Malar. The rooms are filled with a goodly sprinkling of statues, pictures, tapestry, and china. The present dynasty have the good taste to preserve there all memories of their Wasa predecessors. Bernadotte, never feeling sure that he would die in Sweden, bore no love to the memory of the exiled race; but King Oscar, endeared to his people as a born Swede, protected all relics of his country's history, and his son, Charles XV., follows in his father's steps.

Prince Oscar holds two high posts in the Swedish army, besides being vice-admiral of the fleet.

SULTAN ABDUL AZIZ KHAN.

The Sultan is the second son of Mahmoud II., the destroyer of the Janissaries; he comes consequently of a race of reformers. What he desired when he came to the throne he desired heartily; but the Sultan proposed and the Administration disposed. Fundamentally there are no people in Europe more honest than the Turks, and the Sultan is the most perfect personification of Mussulman honesty; but, unfortunately, there are no people who lie under graver charges of fraudulent practice in public affairs.

The simple words which Abdul Aziz spoke on the 25th June, 1861, when he ascended the throne in the place of his deceased brother, plainly tell the character of the man: "I peremptorily order all the Ulemas, officers, and *employés* in the public service to fulfil their duties with perfect regularity and exemplary fidelity."

Abdul Aziz has done much for Turkey, but certainly not all he desired to do. In his early manhood he was respected by all with whom he came in contact. In the midst of a voluptuous court he lived an irreproachable life with one wife, never more content than when making agricultural experiments on his farm at Pharassaki, on the coast of Asia, or when seeking solitary retirement in Dalma-Bagtetic, on the Bosphorus.

The Sultan is a man of imposing presence, and is still young; he was born on the 9th of February, 1830, and is consequently in his thirty-eighth year. Youssouff Izzeddin, the son who accompanied him in his recent visit to this country, was born October 9, 1857.

According to the order of succession in Turkey, it is not his son who will succeed the present Sultan, but his nephew, Mehemet Mourad Efendi, born September 21, 1840, the son of Abdul Medjid. Much honour is due to the character of the Sultan, who has ever shown the heir to his throne the greatest affection and most tender care. So far above suspicion has his thorough honesty of purpose and action placed him, that when he recognised the order of direct succession in Egypt, no one thought for an instant that he had any personal motives in the act with reference to Turkey. So loyal a man should surely make a trustworthy ally, and a friend to be depended on. Therefore, long live Abdul Aziz Khan!

ISMAIL PASHA, VICEROY OF EGYPT.

Mehemet Ali, the powerful and unscrupulous ruler of Egypt, died, leaving many children behind him, some of whom succeeded him in their respective turns. Of his successors, Ibrahim Pasha, the conqueror of Nezib, was the most illustrious.

Ismail Pasha, the present sovereign, is the son of Ibrahim Pasha; succeeded his uncle Said on the 18th of January, 1863. He was educated in France, a fact which accounts for the Western spirit of civilisation that has tinged and influenced so many actions in his career. His keen countenance speaks plainly the deep penetration and ready intelligence with which nature has endowed him.

In this country we owe his Highness a deep debt of gratitude for the assistance he ever accords to the transit of our troops through his dominions, and more especially when our vast Indian Empire was seething with revolt and rebellion, now eleven years ago. The Viceroy's prodigality is proverbial, as his donations during his recent visit to both France and England testify.

The aptitude of Orientals in acquiring foreign languages is now a recognised fact. Ismail Pasha is no exception to the rule; he speaks English and French fluently, and almost as easy as his native Arabic. According to Mussulman law, either Mustapha Pasha, or Prince Halym, the last-born of Mohemed Ali, should have been his successor; but the Viceroy has obtained the Sultan's permission to change the order of succession in favour of his own children, a novel feature in the history of the Koran.

The Viceroy is youthful-looking for his years, especially when we take into account that he is an Oriental. He was born in 1816.

Turkish Orders of Knighthood.

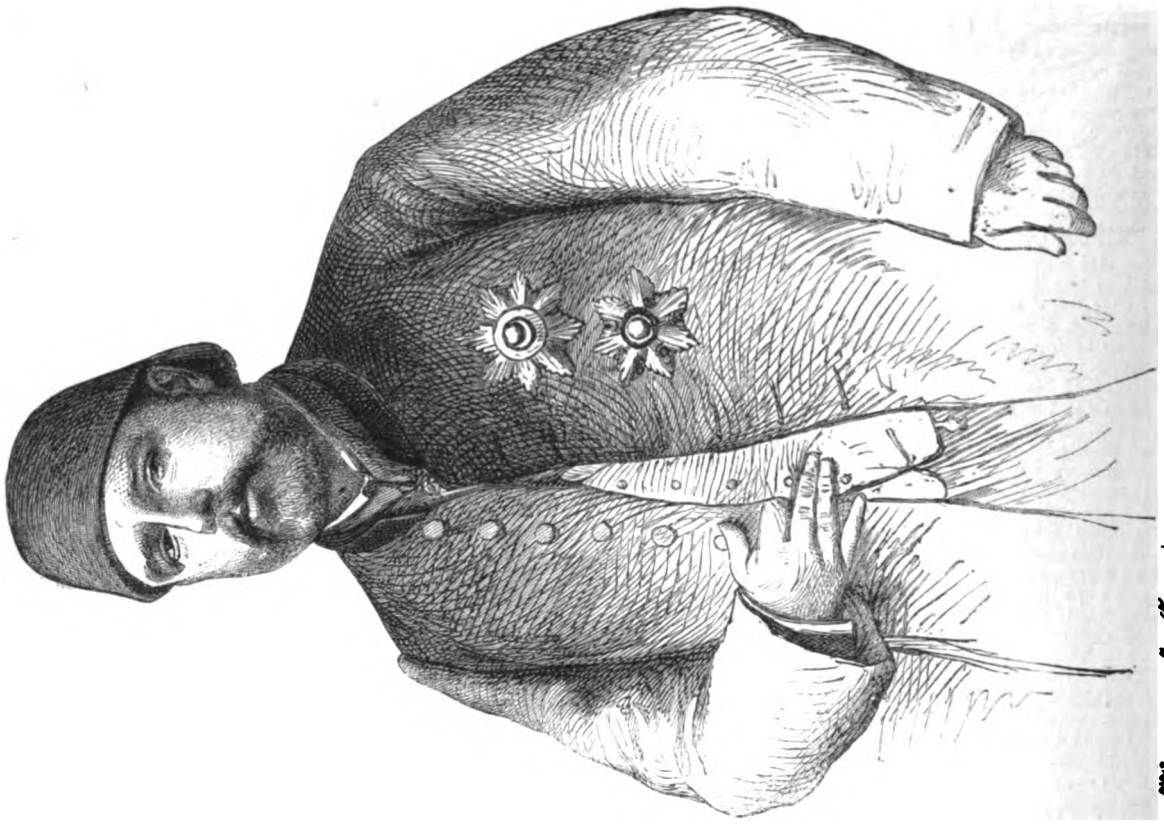
The circumstances under which the Imperial Ottoman Order of the Crescent was instituted are somewhat flattering to our national vanity. Mr. Carlisle says: "It is an event which forms a memorable era in the annals of the eighteenth century, that the Turks, against whom the first order of knighthood was established, should have instituted a military one to recompense the bravery of a Christian and a hero, and expressly to commemorate a victory which was gained upon their own coasts, and upon which depended their existence as a nation." The victory in question was that of Nelson over the French fleet in the battle of the Nile on Aug. 1, 1798. When the Sultan received official confirmation of the battle, he intimated his admiration of Nelson's conduct in a communication to the British Minister to Turkey, wherein he says: "The service rendered by our much-esteemed friend, Admiral Nelson, on this occasion, being of a nature to call for public acknowledgment, his Imperial Majesty the powerful, formidable, and most magnificent Grand Seignor has destined as a present in his imperial name to the said Admiral, a diamond aigrette and a sable fur with broad sleeves. He hopes, moreover, that the English Minister will obtain the King's permission for Nelson to wear the aforesaid aigrette and pelisse." Mr. Smith very prudently suggested the propriety of establishing an order, to be called "the Imperial Ottoman order of the Crescent," and the Sultan adopted the recommendation, and instituted the first Turkish order for awarding warlike achievements with due honour. The order is divided into three classes, but is destined as a recompense to foreigners who may have rendered eminent services to the Porte, and not to Turkish subjects. Nelson was the first Knight Companion. On a round gold shield or medallion, enamelled red, the badge shows upon the obverse a star in the centre, with rays of brilliants, and a crescent of brilliants in the margin. Upon the reverse is the name of the Sultan, surrounded by a wreath. Knights of the first class wear this badge upon the left breast, with a star embroidered in silver, bearing a silver star and crescent on a red field; knights of the second class wear the decoration in a smaller size, without the star, and round the neck; while the third class has a still smaller badge, worn at the left button-hole, the field gold, and silver substituted for brilliants. Although originally only meant to commemorate the great triumph of English arms in Egypt, it was thought well to confer the order upon others. The Ottoman order is not seldom called the Osmanli, both words having the same signification.

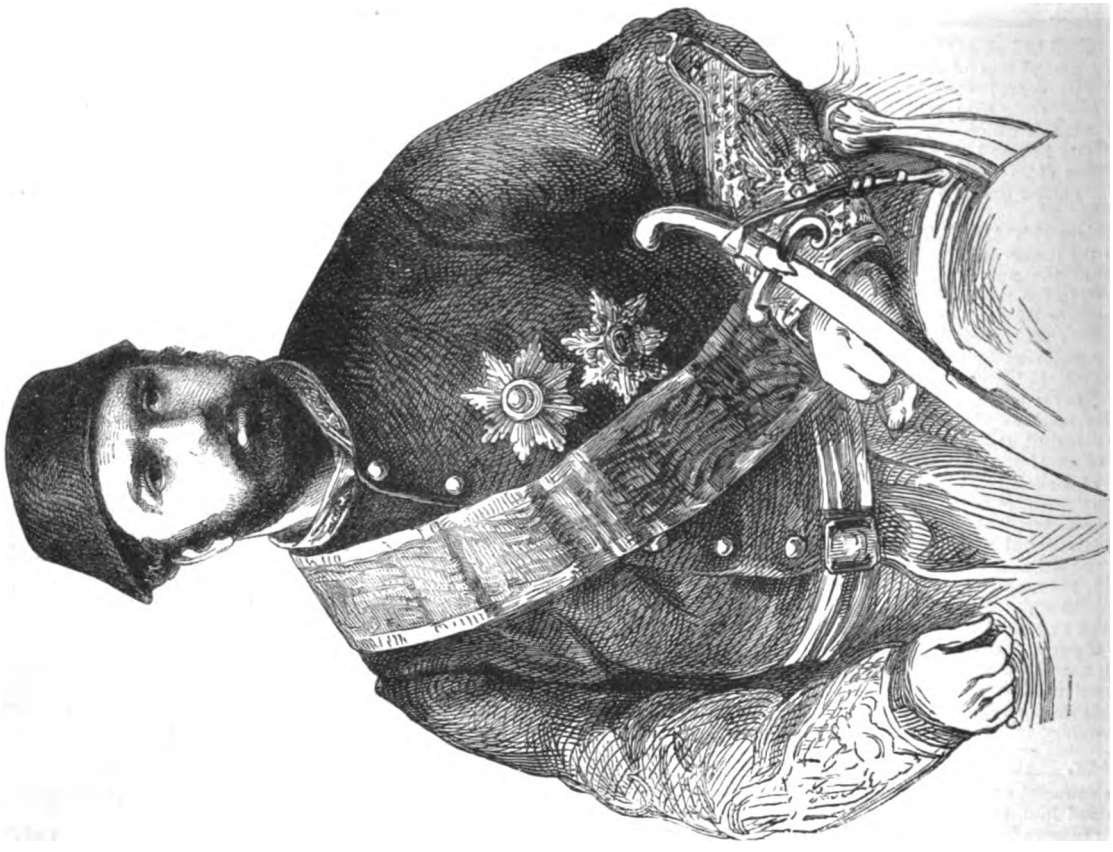
There is also the Turkish order of the *Medidié*, which was instituted in 1852. Its badge is a silver sun of seven triple rays, alternating with crescent and stars. The red enamelled centre is inscribed with "zeal, honour, loyalty," the date, and the Sultan's name. The classes are distinguished much as in the previous case, the first wearing a star upon the left breast, and the second a star upon the right.

The Cascade of the Velino.

The cascade of the Velino, or the "Falls of Terni," of which we give an illustration, is situated about three miles from Terni, in Italy. The Velino near this point flows through a narrow gorge, over a rocky bed, with a rapid declivity, and falls into the valley of the Nera amidst clouds of mist. The perpendicular height from the edge of the rock to the level of the Nera is about 160 feet. The fall, however, is broken into two parts, the first of which is perpendicular, and then the water forms a succession of cascades or rapids until it meets the Nera. On a projecting shelf of rock which overhangs the precipice a pavilion called "la Specola," erected by Pius VI., commands a fine view of the fall and of the valley of the Nera. The cascade called Della Marmora has been considered as the finest in Europe, the mass of water being superior to all the Alpine cascades, and the height far superior to the fall of the Rhine at Schaffhausen. A rainbow is often seen hovering on the mist produced by the spray. The name of Marmora has been given to the mountain from which the river falls, on account of the abundant incrustations resembling marble, produced by the deposit of the waters of the Velino.

Digitized by Google





The Sultan and the Viceroy of Egypt.

Digitized by Google

THE CASCADE OF THE VELINO.—See page 19.

Digitized by Google

Garden.

Mignonette in Winter.

MIGNONETTE will thrive very well indeed in cold frames during the winter, and better still in low turf pits, *i. e.*, pits with walls made of sods—a cheap and capital method. It should be very near the light, get but little water, and be in rich light soil. The mignonette to bloom during the dead of winter should have been sown rather early in autumn, but you may sow it almost at any time in a comfortable light pit. It should be well protected during frost.

Management of Ferns.

As to soil, you cannot use anything better than fibry peat, with a sprinkling of leaf mould through it, and a good share of silver sand, or the nearest approach to that which you can obtain: sharp river sand is a good substitute. A sprinkling of cocoanut fibre might also be added with advantage—indeed, we are inclined to say that in a Wardian or other glass case ferns might be grown in this material alone. In either instance let the soil be a light mixture, free and open, and if the surface be covered with cocoa fibre it is sure to improve matters. The great point is to attend to the ferns frequently, and see that they do not suffer from draught, dust, &c., and it is also desirable to give a little air at the top of the case. It is not well to give air by opening the door or by causing a free draught through the case, but a little top ventilation is beneficial at all times, except when gas is burning. Give very little water in winter if the ferns be planted out; but if in pots they will require much more from the greater evaporation from the surfaces and sides of the pots. Ferns in pots are frequently severely injured or killed by keeping them over dry. When planted out in a mass of soil one good watering in late autumn suffices for a long time. Remove the "mould" from the surface of your case, stir up the soil a little, and then place about half an inch of cocoa fibre on it, and, if cocoa fibre is not at hand, use a little of the mixture recommended. If you have the opportunity, and your ferns be in a bad state, it is better to place them in a cool stove or greenhouse, according to their hardiness, till they recover. It is impossible to tell you how often to water. Your own judgment must direct you there. As a rule, ferns should be kept moist at all times, but it requires few waterings to keep them sufficiently so in winter.

To Water Plants.

PLANTS in pots in the open garden must be watered regularly; oven in rainy weather they must be examined, for the plant often throws all the water over the side. Many a camellia, heath, and hardwooded plant has been destroyed by neglect in wet weather.

Ladies' Flowers.

SKY-BLUE COLUMBINE (Aquilegia cœrulea).

IT is a native of the Rocky Mountains, and has been introduced to cultivators by Mr. W. Thompson, the seedsman of Ipswich. It is a hardy herbaceous perennial, and flowers rather early in summer, continuing a long time in flower. It, like most hardy flowers, flourishes best in a soil somewhat sandy and light. They, unliked potted things, require no daily attention, one good preparation being sufficient, and afterwards we have merely to keep them from being overrun with weeds or their coarser fellows. The proper place for this excellent Aquilegia is the choice mixed border, or the rockwork, particularly the former.

FAIR MAID OF FRANCE (Ranunculus aconitifolius fl. pl.)

This beautiful old border flower, now nearly extinct, is so white, neat, and pretty, that it deserves attention. It is sometimes called bachelor's button, but the name we give is the right one. The flowers are not large, but are so white and neat and pretty and double that they prove very useful for cutting, apart from their appearance in the border. It should always be used as a border flower in a shady place, or to plant along the margins of a shrubbery. In any case a rich, light soil and partial shade will be found to suit it best.

TENORE'S CANDYTUFT (Iberis Tenoreana).

There are several kinds of perennial candytuft grown in British gardens, but they are all white, and a very beautiful snowy white too. This will be welcomed as a purplish-flowered one, of a charmingly neat habit and dense profusion of flowers. One thing, however, must be borne in mind about it—it loves a light, sandy soil, and perishes (in winter) on a heavy clay one. But on light soils it will be found a gem, and in all places it should prove very useful for rockwork, as on such we usually put soil, or in which much water cannot rest in winter; or at least we ought to do so. This plant may be easily raised from seed, to be had very reasonably from Mr. Thompson, of Ipswich.

THE CHEDDAR PINK (Dianthus cœsius).

This is precisely one of those plants that require a peculiar treatment. It perishes in the ordinary border, but flourishes freely, and flowers abundantly on an old wall. To establish it on the top or any part of an old wall, the best way would be to sow the seeds on the wall in a little cushion of moss, if such existed, on whatever wall might be selected: or, if not, to place a little earth with the seed in the chink. The seeds may be had from the seedsman, but as many can have no means of establishing it on old walls, it may be grown upon a rockwork in firm sand or gritty earth.

To make Myrtles Flower Out of and In Doors.

WHEN myrtles do not flower it is because their strength has been exhausted, and they have not been repotted when their roots required it. If repotted once a year in good compost, say peat, loam, and leaf mould, the branches will be loaded with flowers. Care must be taken to give them enough water, particularly out of doors in dry weather. If kept too dry in the house they will get what is called the scale and look sooty and out of health. They like plenty of air but not draughts.

Plants for the Grave.

I HAVE often observed the unsuitable nature of the flowers planted on and near graves; often thought of selecting the really useful plants for such purposes, and hesitate no longer, in consequence of "Erminia's" query as to the best kind of flowers to plant on a child's grave: "I wish to have something which would look well all the year round." This touches the pith of the subject. If flowers that look well all the year round are more *apropos* for any one spot than another, that is in the cemetery; but, notwithstanding this, I have scarcely ever seen anything of the sort used in a graveyard. The gaudy flowers of the summer garden are frequently planted on graves; but, while far from suitable in tone, they perish in winter, and frequently present a miserable and ragged aspect after being cut down by the autumnal frosts and rains. Infinitely better are flowers of spring, whether they disappear in winter or no; and, better still, those which look well all the year round, irrespective of their flowers. There are plenty of plants eminently suited for this very purpose, cheap, hardy, and easily obtained, and some of them of such vivid green, even in the middle of winter, that they could not fail to contrast most favourably with their sculptured surroundings; and what more in unison with the feelings of those who love the memory of their dead than humble plants which perish not during our cold and dreary winters, but which glisten into a deeper green through the November blast, and emerge from the hardest frosts and deepest snows full of life, and ready to smile into flower under the earliest glances of spring.

I could probably find several hundred plants likely to do this; but as many of them are difficult to obtain, and as many of them might require more attention than they could conveniently get in a cemetery, I shall confine myself to those that are easiest procured and of hardiest constitution so that there may be no disappointment. The kind of plants that I would particularly select from are those known as alpines—hardy evergreen herbs of northern and elevated regions in temperate climes. These, with the exception of a few very dwarf and neat shrubs, are the only ones that will afford satisfaction. First among them, from its excellent constitution, and the readiness with which it may be procured, I would place the evergreen Iberis saxatilis, which forms neat little evergreen bushes, looks fresh at all seasons, and becomes a perfect sheet of snowy beauty in early spring. It grows everywhere, and will be found to do better on and around graves than in the shady and half-shady positions in which it is usually planted. This common kind is easily obtained, and as useful as any; there are several others equally useful, if you can obtain them, I. coritolia and I. gibraltarica—a kind sometimes sold in the nurseries by the name of correafolia, and which blooms later than the others, bearing large and fine pure white flowers. Suppose it is wished to make a dwarf evergreen edging round a grave or its railings, there is nothing which will equal the first or commonest of these plants; once planted evenly in line it will soon form a compactly-spreading hedge, and remain in good condition for years without any attention whatever. Should it at any time get too large or spreading for its position, it may be clipped in with a small shears as closely as you like: and it bears clipping as well as a privet hedge. Along with it might be associated the dwarf-creeping, compact, and evergreen Aubrietias, which become perfect masses of purplish blue in spring. Being a much dwarfer plant than the Iberis, those would require a slightly different position. The Iberis, for instance, might be in the centre, and these, with the dwarfer subjects, towards the edge. All the Aubrietias are suitable; they only differ a little in colour. Both are easily obtained as plants, and may be readily raised in any quantity from seed, which is very cheap. The white Arabis albida would also be very useful in this way, though it often perishes on level ground on heavy soil, and some of our largest London cemeteries are on the heaviest and worst clay that a plant can grow upon, like putty, in fact; but Iberis or Aubrietia will flourish on it. So, too, might the bright yellow alyssum be used, but I think it too loud and showy for such a spot; however, it may suit the tastes of those who cover a grave with scarlet geraniums and yellow calceolarias. The dwarf yellow alpine wallflower (Cheiranthus alpinus) forms a very neat and compact bush all through the winter, and produces masses of clear, pure yellow in spring; but it is not a very permanent plant in heavy soils, and we should, in this instance, choose the most permanent.

Silena Alpestris combines every good quality which could be desired in a plant of this kind: it is as hardy as the common daisy, forms a low-spreading evergreen tuft, and becomes a mass of the purest and prettiest snow-white flowers in early summer. Will form a charming companion for the Aubrietia, and is easily raised from seed, or may be had cheaply as ready grown little plants in any nursery where alpine plants are grown. I am particular in indicating how each plant may be obtained, in consequence of many people who have tried to get plants enumerated in my previous papers failing to do so. The fact is, that these most interesting flowers have been so much neglected generally that nearly all nurserymen have ceased to grow them, though a few are now cultivating very large collections. However,

Digitized by Google

we must here avoid anything difficult to obtain. In the very interesting Sedum tribe a good many dwarf things will be found suitable; the English Sedum album, for instance; the large glaucous S. semperviviodes, the very dwarf silvery S. glaucum, recently sent out by Mr. Salter, of the Versailles Nursery, Hammersmith; the green Sedums reflexum and sexangulare, not to mention others; indeed, nearly every hardy Sedum will be found suitable, and is pretty certain to look well at all seasons. Of course these dwarf plants require to be kept clear of weeds, and free from the company of larger and more straggling plants, which choke and disfigure them. The sempervivums, or houseleeks, also afford a few exceedingly permanent and pretty plants, which generally look better and more compact in winter than in summer. Some are green and others glaucous—all interesting and neat. S. Californicum, glaucous, with each leaf tipped with chocolate colour; S. hirtum, dwarf, neat and green; S. globiferum, forming round little balls of leaves, green with a pinkish tinge, and scarcely rising above the ground, will be found among the best, though every one of the hardy ones will be found suitable, and there are nearly or quite thirty hardy species in the Hull Botanic Garden.

The Saxifragas are still better than the preceding kinds, in consequence of their deep and vivid green. The mossy saxifrages are particularly remarkable for assuming their deepest green and verdure when winter commences to take hold of the ground, and almost every other plant begins to look ragged and decaying, or has lost its leaves. These, then, in nearly every instance offer attractive objects for planting on and near graves. It is useless to specify individual kinds, for nearly all are equally good, and only differ in their tone of green, and slightly in size, one or two scarcely growing more than an inch, and others attaining the dignity of three, four, or five, and even a foot, when the mass is old, and does luxuriously. The native S. hypnoides and its varieties are as good as any; while, if the silvery kinds are fancied, and very beautiful they are, looking as well or better at Christmas than at midsummer, aizoon, pectinata, crustata, pyramidalis, Hostii intacta, and others closely related to them, will be found to suit admirably. Those who do not know these encrusted saxifragas may be the more favourably disposed to them when it is stated that their tiny leaves are margined with a row of silvery or white dots, and the leaves being very abundantly and compactly produced, this gives the plants a singularly neat appearance. A tuft of these here and there among the emerald green kinds would look very beautiful. Even the Killarney saxifrage (the London pride) and its allies would do but scarcely so well, as the mossy and silvery sections which generally produce white flowers in spring or early summer. All these dwarf plants may be seen fully exposed in the scientific department of Regent's Park Botanic Garden, where, indeed they form the most interesting beds, and also at Kew, though there they are for the most part grown in pits, though they are as hardy as stones. But the preparation necessary for these plants would be a slight lightening of the surface soil with sand where heavy, and that is rarely necessary in ordinary soils.

Among these pretty alpines, &c., I would drop here and there a bulb or plant of some chaste and pretty spring flower, like the common or Crimean snowdrop, the Hepatica, the white and delicately-striped crocuses, Bulbocodium vernum, and any other spring flower that may be admired and obtainable. The fields, woods, or cliffs may afford not a few appropriate things, but information on this point will be best gained by my papers on "The Garden of British Wildflowers." A few violets would be very suitable if the soil were one in which they would flourish, which is certainly not the case on the north side of London. Finally, do not forget a few neat dwarf and hardy shrubs—compact tiny evergreens. In this way nothing surpasses Erica carnea, which is a perfect mass of charming flowers in spring, and hardy and free in almost all soils. Some of the dwarf and curious varieties of the common ling, which are to be had in good shrub nurseries, are also good; while the pretty little partridge berry (Gaultheria procumbens), with its bright red berries in winter and tiny close growth, cannot fail to charm. In a peat soil a good variety of dwarf ericaceous plants might be tried. On nearly all soils the bearberry (Arbutus Uva Ursi) will trail its recumbent evergreen growth healthfully along; and where there is considerable space, some of the dwarf hardy evergreen rhododendrons, the bright-berried skimmias, and dwarf green tapering conifers, like the Retinosparas, may be tried with great advantage, with a few of the varied and nicely marked ivies to train up rails, along chains, &c.; not to speak of other dwarf, evergreen, and interesting shrubs which may be found by examining any good shrub nursery.

From the limited space generally around graves the planting of large free-growing things is not to be recommended. The general planting of the cemetery with the larger trees of suitable character should be attended to by the managers of the cemetery. There are a great many conifers and other trees and shrubs which look very well in a young state, but which soon attain large and unsuitable dimensions; and these should be guarded against as unfit for the surface and immediate surroundings of a grave. It is not sufficient to see the aspect of the plant when young; we should inquire as to its usual ultimate development. The best example of taste in the planting of a cemetery that I know of is in the Dean Cemetery, at Edinburgh; the worst—and vile it is—in those London cemeteries where they mutilate the surface and disturb the memorials of the dead to carry out a little Cockney planting of evergreens, which are sure to perish sooner or later from smut and the other evils of our town atmosphere. I need only instance the recent "improvements" around the church in Bishopsgate-street.

IRIS.

The Delphinium.

THIS family is so noble in character, hardy, and useful, that no garden should be without a selection of the best varieties. They are hardy as need be; the colour in many has a richness almost unrivalled, while the delicate tintings and exquisite cærulean hues of some of the more recent varieties are quite by themselves as regards a peculiarly delicate charm of colour. It admits of a greater variety of employment than most things. It may be pegged down among humble bedding plants, or allowed to hold its trusses boldly up among dahlias, shrubs, and our tallest flowering plants. When planted a little within the low front edge of a shrubbery, the effect of the noble trusses peering above, and relieved by the foliage, is very beautiful indeed; and this is one of the best ways of employing the plant. It does not run to a mass of strong weedy leaves and stems like many of the plants recommended for shrubbery decoration, which indeed too often tend to produce nought but raggedness. You may conceal it immediately behind the front shrubs without displaying anything but the great beauty of the flowers; and, considering its size and strength, no plant is more tractable among the dwarfer inmates of the garden, for you may peg it down almost like a verbena. It has sometimes a habit which may be taken more advantage of than it is, if attention be paid to produce it—and that is of flowering a second time in the same year. This is more particularly the case if the plants be moved annually, and if the flowering stems be cut down low after the first flowering. The planting annually induces a tendency to a continuous bloom and growth, and the cutting down makes the plant break up again into a crop of young shoots which flower late; in fact, come in among the autumnal flowers.

It will grow almost anywhere; the richer and better the ground, the better the plant, of course. The ground may be enriched for this and like plants with any manure that may be easiest to procure, from the scrapings of ditches or roads to the choicest farmyard stuff. The only thing that need be said about it is, that for heavy clay land it will be wisest to employ disintegrating material, such as sand, the grit of limestone roads, &c., with horse manure, fresh leaf mould, &c.; while the light land will of course be grateful for the moister stuff, such as cowdung, stiff loam, clay, &c. Good kinds are fortunately easy to procure. There are not a few indifferent species of Delphinium, which must be avoided as not being quite ornamental; but some of the species are really good, and deserve a place. Among the best of these are D. elatum, D. grandiflorum (sinense) and D. formosum, D. Barlowi and D. azureum. The following list embraces most of the good varieties now to be had, with the best indicated by an asterisk: Alba cœlestina, *alopecuroides (ranunculus-like), Attraction, Barlowi, Beauty, Beauty of Charonne, *Belladonna, bicolor grandiflora, conspicuum, *Coronet, *Defiance, *Delight, elatum plenum, *Felix Powlet, formosum, formosum cœlestinum, gigantea, *grandiflorum, *grandiflorum maximum (peat soil), *Hendersoni, Hendersoni Ligeri, Herman Stenger, hybridum, imbricatum cœlestinum plenum, *Jules Bourgeois, *La Belle Alliance, Madame Bruant, Madame De Pruinas, Madame Guichard, Madame Hock, *Madame Rougier, Madame Thibaut, magnificum, mesoleucum superbum, Meteor, Monsieur Duchartre (ranunculus-like), *Monsieur Neuner, Montmorency, Mrs. Gerard Leigh, Nahamah, perfectum novum, *Pompon de Tirlemont, pulchellum, ranunculæflorum, *Schamyl, Star, Triomphe de Pontoise, Von Siebold, *William Pfitzer.

The Cold Pit as an Aid to the Flower Gardener.

DURING recent years some sagacious gardeners have been employing extensively what is called the "turf pit," and when well made and judiciously managed—both very simple affairs—nothing can be more useful, nothing more excellent for the garden. The pits are simply made of sods of turf cut rather thin. Some good gardeners, indeed, skin the turf of their pasture and make the walls of their little pits with it, using merely the turf, a couple or three inches thick; and when it has acted as a wall for twelve months or more, they take it down, it being then nicely decomposed and aerated—in fact, in the best possible condition for potting. All that we want is some kind of turf, and then to have it cut neatly and made into little walls by a handy labourer. The sods may be cut from 8in. to 10in. wide, more or less, according to the height we require the pit. Generally it will be well to follow the plan of a little brick pit, or even of a frame, so far as the height of the sides is concerned. Usually a row in plate of wood is placed on the top of the little sod walls, and on these the lights are placed. But a better way than that is to use nothing whatever except the wall of turf, leave the top sod with its level green side upwards, and on that rest cheap iron lights. Of course wooden ones would be apt to rot quickly in such a case. We advise the iron light, convinced that these turf pits are about as useful things as we can have in the garden, and likely to be always appreciated. Some use tarpaulin lights and boards and other opaque substances to cover such things; but we have no faith in such contrivances, and glass is cheap enough now to do away with the necessity of using opaque coverings in our very dull winters. The width that we should choose for such frames, if we were going to order lights for them, would be from 4ft. to 5ft.—say 5ft. as a rule. But of course if we have any old lights, and wish to utilise them in this way, we must make the pits precisely to suit them. The appearance of neat turf pits is in no degree more objectionable than stone ones. Their proper place is an out-of-the-way nook which we generally call the melon-yard, or some equivalent to that department. They should have a free open position. A well-drained position is of course best; and if we can place them on one of those beds of coal ashes which often occur about a country place, so much

Digitized by Google

THE SWISS HOME.

—Turn we to convey
Where rougher climes a nobler race display,
Where the bleak Swiss their stormy mansions tread,
And force a churlish soil for scanty bread.
GOLDSMITH'S "Traveller."

Digitized by Google

MARKET MORNING (after a Painting by James Clarke Hook, A.R.A.)

THE MOUNTAIN RAMBLERS (after a Painting by Jacob Thompson).

Digitized by Google

the better. In most cases it would be better to have the bottom lowered a little, especially if the soil beneath were of a dry nature. In some pits beds of fine earth can be placed, on which to place cuttings in quantities. In others they will prove equally useful for storing plants in pots. In addition to bedding plants, pot roses, strawberries, and lots of other things, will be thankful for temporary shelter therein.

As for what may be grown and preserved in them with safety among bedding plants, there need be little doubt. The best of all places for the calceolaria is in such a pit. Cuttings put in in October and November will do finely indeed; it is the best and most successful of all ways of growing these. Then all half-hardy things may be tried in them with confidence, from cuttings and little divisions of our edging plants to the tall herbaceous lobelias. Perfectly hardy stuff, like the variegated arabises, &c., which it may sometimes be desirable to increase largely in the autumn, will succeed well, and be ready for turning out finely-developed plants for the next bedding season; while as for Neapolitan violets, and young, scarce, and delicate herbaceous plants, variegated plants, &c., which we much wish to increase, it is the very place for them. If verbenas were struck very early in the season, and, once rooted, allowed four or five weeks in the free open air before it became necessary to house them, they would thrive admirably in these pits. In consequence of gardeners generally striking verbenas too late, they are obliged to keep them in warmer or drier structures, or they would be sure to go off. The Gazania does capitally put in as cuttings in these pits; so does the Nierembergia. By the way, there is a fine new Nierembergia (frutescens), which will be found a capital bedding plant, and its best winter home will be in one of those pits, and so of all but the tenderest bedding plants.

The Propagation and Wintering of the Verbena.

Many gardeners depend for their stock of verbenas upon spring-struck plants, and some retain a few old plants in pots to supply the cuttings in spring—a good practice. Old plants taken up from the beds and potted in the autumn generally perish. In the propagation of the verbena, strike the cuttings as early as possible, and, once struck, place them in the open air for some weeks before there is any occasion to put them in frames, so that they may make some sturdy growth in the open air before requiring any protection. Then they are ready for any change, and may be kept over the winter as easy as the most vigorous of geraniums. As for the striking of them, we have sometimes done it under handlights in the open ground; but that was generally very early in the season. By shading the handlight we found them do very well in this way; but generally a gentle hot-bed will be found to be the place. The verbena abhors a dry atmosphere when in the cutting state, and yet it may be quite overdone with the moisture of a gentle hot-bed. Now, the way to humour this tendency is to keep the frame close in the daytime, and give air at the back at night, when evaporation is slow, placing the frame, if convenient, with its back to the sun. If you give air during the daytime, most likely the cuttings perish from evaporation; but you may do so with impunity at night, and it will, at the same time, tend much to keep the cuttings from being drawn. As soon as they are rooted, they should be taken out of this frame, kept in a slightly shady place for some days, and then pinched and gradually exposed to the full clear sun. They should be placed upon slates, or ashes, or boards, or anything to prevent the earthworms entering at the bottom. As for the spring striking of verbenas, it is the simplest of all operations, every bit growing, no matter how put in; but in the autumn more care is required. They may be struck and preserved over the winter either in pots, earthenware pans, or rough-and-cheaply put together wooden boxes. When once they are well exposed to the open air (or rather have made a firm and sturdy growth in it), they may be removed to the frames as soon as there is danger of any weather that will hurt them. We have preserved them with the greatest success in melon pits, standing on the soil in which the melons grew, and without any fire-heat whatever, merely giving them a little protection with mats, &c., in very severe weather; but as the verbena is a pretty hardy plant, it was very rarely necessary.

Violas, Lutea and Cornuta.

These are among the most recent additions to the flower garden. V. cornuta was the first to make its appearance. It is a native of the Pyrenees, cultivated for ages in our gardens. Generally speaking, it is poor on dry soils and in warm districts, and exceedingly good in wet places. Doubtless plenty of water would help it, even on a dry soil. In long lines or ribbons, or large beds, it looks very fine indeed, the colour being of a quiet though decided tone, but it is in mixtures that it will prove truly beautiful. The most beautiful bit of colouring we have ever seen was produced this season by a mixture of Beaton's variegated Nosegay Geranium and Viola cornuta, in a string of small chain beds. In many cold and stormy districts the blue Lobelia, so fine in the south, grows quite to grass instead of flower; that which spoils the Lobelia will highly improve this Violet of the Pyrenees. The same remarks apply to some extent to the blue, or rather the plum-coloured, Purple King Verbena, which is often a failure.

Next we have to do with Viola lutea. This has probably little to do with the true Viola lutea, but is simply a garden variety of Pansy, small and neat both in leaf and bloom, and of a rich yellow colour. It is likely to prove a more useful plant than Viola cornuta. It is less uncertain of growth and health on the generality of soils, while dwarf, neat, and of a colour much to be desired for the flower garden. The Calceolaria, which is of greater height, has of late become most precarious on many soils, so much so that many have given up its culture to a great extent; and therefore this Viola "comes in well," as the gardeners say. Much dwarfer and more compact than cornuta, it may be planted in front of it with the best taste. More tasteful uses than that, however, must soon be found for it in the margining of choice beds, in forming low and rich mixtures, with bright-leaved plants, like Amaranthus or Coleus kept very low, or not a few other things which will in due time suggest themselves to the flower-gardening reader. It is hardy, like the preceding.

The Uses of the Gladiolus.

This noble autumn flower gets scarcely any attention with us in proportion to its merits. Perhaps one of the best recommendations of this fine bulb is that its spike continues to open long after it is cut, and blooms in a vase of water as freely as in the open garden. Then we may safely say that the Gladiolus is the finest of all our flowers for indoor decoration in autumn, its tall and noble spike entirely preventing it from being used to produce the dumpling-like effects given by dahlias and other popular flowers.

But its uses in the open air are even greater; nothing in the way of a flowering plant will prove so good for varying and giving a more graceful and bold character to the flower garden.

It should be premised, however, that in all cases either a naturally sandy, rich, and deep light soil should be given to it, or one made so artificially. But the question of soil once settled, let us take the case of a bed of choice Roses in some position near the house. If they continue to flower well, the peeping forth of some splendid spikes of Gladioli here and there will surely not detract from their beauty. Now, to secure this most desirable end, all we have to do is to insert some bulbs of the various kinds of Gladioli in the spaces between the roses in the early part of May, or thereabouts. Plant them singly here and there, and at about three or four inches deep. Take up the roots in the month of October. Need we suggest a score of other uses analogous to this? Need we say how tastefully they may be introduced just within the edge of the low choice shrubbery, or beds of valuable shrubs on the lawn? Groups of them in the centre of flower-beds would be fine; and planted thinly here and there among beds of low-growing stuff—say Saponaria, Mignonette, &c. —they would rise above these, and their effect above the surfacing flower prove very fine indeed. They may be placed in groups or rings around standard roses; they will make the most valuable groups in the garden mixed border; and finally, we may make grand beds of them by themselves, or associated with Lilies or Irises. Where they are grown in some quantity it is, of course, best to give them a position on a border in the kitchen or nursery garden, as the formal aspect of anything grown in quantity is not nice for a lawn; but a single bed or two of them might be brought in with fine effect, either in lawn, pleasure-ground, or flower-garden. It would be well to edge such a bed with some good and bold subject, so as to hide a little the effect of their somewhat lank and naked stalks.

Begonia Veitchii.

Dr. Hooker states this to be, "of all the species of Begonia known, the finest," in his opinion. That any species of Begonia should flourish in the open air as this does is interesting enough; but that the most magnificent of the genus that we know should do so is surely a great encouragement. The foliage is of a rich, glossy green, and such as would embellish a good rockwork; but the flowers, which are considerably larger than a five-shilling piece, are of such a glorious colour that the plant cannot be dispensed with in any collection of hardy or flower-garden subjects. Messrs. Veitch have a fine stock of it, which will be sent out in the spring. As to its position in the garden, a well-made rockwork with sunny exposure will certainly prove one of the best; but on all warm borders it will be found to flourish, and, doubtless, it will prove useful even among bedding plants, from its fine colour and low growth of handsome leaves. For growing in pots in cold frame, or even in the open air in summer, and then removing it to the conservatory, there cannot be a nobler subject; and it may be grown in this way by many who have not means to cultivate the stove species. It may prove hardy everywhere in this country, and most probably so in the south and west of England and Ireland, and in favourable places generally.

Economical Way of preserving Fruit or Potatoes.

Apples, pears, or potatoes may be easily preserved in the following manner: A dry and well-ventilated place should be chosen, if possible on the ground floor; on this a layer, about four inches thick, of rye-straw is spread, then a layer of fruit or potatoes of the same thickness, and this is sprinkled with powdered plaster of Paris; on this another layer of straw, then fruit sprinkled with plaster, and so on, till five or six successive layers of straw, fruit, and plaster have been formed. In this manner potatoes may be kept fresh for some time, and the growth of the long white shoots, so detrimental to their nourishing qualities, and which render them unfit for planting, is prevented.

Digitized by Google

The Lady's Work Table.

NOVELTIES IN FANCY WORK, 1867-68.

THERE has been no lack of industry and invention in matters connected with the lady's work table during the year 1867. The most fashionable work at present is Breton embroidery—very easy to accomplish and most effective when completed. It came in with the Breton jackets, which were made of white and black cloth and embroidered in various bright-coloured silks, the designs being chiefly arabesques with miniature figures represented in the national costumes of Brittany. It is now applied to petticoats, children's frocks, hand-screens, cushions, and portfolios of every description. The stitch is identical with that hitherto known under the name of "Russian embroidery," neither more nor less than a succession of thin lines or long back stitches taken over the traced-out design, but the groundwork is a gay cloth or cashmere and the colours in which the pattern is worked out are gay and telling.

After Breton embroidery comes lacework, which is being developed in a most satisfactory manner. Mlle. Riego has introduced a valuable addition to this variety of work, in the form of a guipure tape, which has an open edge at both sides; by using it very little labour is required to produce most effective Venetian point. For collars, cuffs, sachets, lappets, apron trimmings, &c., this guipure tape will be found most advantageous, as it is linen, and thread being also used to connect it together in forming the pattern; the appearance of a valuable lace is produced with an incredibly small outlay of either skill, labour, or money.

Another variety of work is the Greek point, a design for which will be found among the accompanying illustrations. It is produced on a linen ground, the threads of which are drawn, and those remaining are stitched together into geometric designs. These form squares, which alternate effectively with others of guipure d'art, and they together form beautiful antimacassars, while alone they serve as D'Oyleys.

A novelty has been introduced during the year in trimming children's white frocks, and it is also applicable for ornamenting Garibaldi jackets of all sizes, as well as for white cambric petticoats, both for children and grown persons. Instead of insertions and frillings embroidered in satin stitch or *Broderie Anglaise* with white cotton, the novelty consists in their being worked on Pyrenean wool of various hues. The designs are generally flowers set in a black frame (either lozenge shaped or medallions), long wreaths and sprays of such small flowers as lilies of the valley, forget-me-nots, and violets, are worked in satin stitch and overcast with this fine make of wool, the colours being selected as closely matching the natural hues as is possible.

There is likewise a new variety of leather work, in fact we may say two new varieties. The first is executed with chamois leather, cut out into divers shaped leaves—say a wreath of ivy—and then sewn down with fine gold twist, so managed that the twist forms the stalks and veinings of the leaves. The other is executed with leathers of several colours, and these are likewise cut so as to represent leaves, stars, crescents, and other figures; they are laid on black cloth, stitched round with either chalk-white or blue beads, and connected together with narrow flat gold braid. If this latter variety of leather work is well managed, the effect resembles an Eastern production, rich and full of colour, but still harmonious and pleasing.

Tatting, guipure d'art, crochet, and knitting, are all practised, and many useful patterns in these several styles of work will be found in the accompanying engraving.

Postage-stamp collecting is a little out of fashion, but monogram and crest albums are still all the rage; and as the owners of country seats now have a miniature drawing of their houses embossed at the top of their note-paper, and eccentric monograms are on the increase, there is every probability that the taste for collecting crests will flourish for some time. We are also led to this conclusion, from the fact that ladies now draw original devices to contain the monograms, and as everything is adapted for the purpose, from omnibuses and clocks up to church windows, there seems but small probability of crest albums going out of fashion.

In materials for working, several introductions have been made during the year 1867. A needle has been invented that takes the thread single at the eye, and thereby enables elaborate and ornamental stitches to be produced on cloth with cord and other strong threads without difficulty or leaving any unnecessary trace of the needle. Two new varieties of canvas have also been introduced. One is dark brown in colour and is called "leather canvas;" its surface is punched all over with small holes; no grounding is required. The other is a grey canvas, much like in appearance what is called silk canvas, with the slight change of colour; it likewise requires no grounding, and very pretty winter antimacassars are worked on it. The Panama canvas is manufactured in several new shades and of different textures. At the great French Exhibition, recently closed, in the Champ de Mars, the Empress's Pavilion was a marvel of taste. The panels of the walls were white satin, embroidered by hand in the most exquisite patterns, and the carpet was worked on Panama canvas. This display of needlework will prove, no doubt, an incitement to both inventors and workers to exercise their skill in new channels, as the various decorations displayed such genuine taste and expression, and manifested in a wonderful degree how much artistic feeling can be expressed with such a trifling implement as a needle.

Description of Coloured Pattern.

BORDER FOR TABLE COVER, PORTIÈRE, ETC.

THIS beautiful border, applicable to so many useful purposes, is in what is called "the Smyrna style"—a style which is in great favour at the present time.

The colours are rich, and yet they blend well, and the effect when worked out is soft and pleasing to the eye. In the model the entire border is in single Berlin wool, with the exception of the white and the lightest shade of brown, and for both of these the stitches are crossed with filoselle. The pattern, if worked on No. 22 canvas, will be eight inches in depth, and on 24 canvas one inch narrower. If the design is used for a rug with fur on the centre—a most useful article during the present season for placing under pianos, writing tables, &c.—the materials should be coarser, and No. 14 canvas, with either six-thread fleecy or double Berlin wool, should be substituted for the finer qualities.

Whether copied on a large or a small scale, this delicate Smyrna border will well repay the labour of the worker.

1. Raised Crochet D'Oyley.

By Mlle. Riego de la Branchardière, 2, Old Quebec-street, W., Artiste in Needlework to H.R.H. the Princess of Wales.

MATERIALS—Walter Evans and Co.'s Boarshead cotton, No. 12; Walker's Uncotopic Penelope needle, No. 3.

THE CENTRE.

Commence with a chain of 8 stitches, and make it round by working one single in the 1st stitch.

1st round—Make 12 chain, turn, miss the last 5 chain, and on the remaining 7 chain, work 2 single and 5 treble; then 1 plain in the foundation round. Repeat 7 times more; and when the 8 divisions are made, work 7 single stitches up the side of the 1st division; then one plain in the loop of 5 chain.

2nd round—(Work 5 chain and 1 plain 3 times, in the same loop of 5 chain as before); then 3 chain, and 1 plain in the next loop of 5 chain. Repeat 7 times more; but at the end, instead of the last 3 chain, work 1 chain and 1 treble on the 1st plain stitch.

3rd round—Make 9 chain, turn, and on these chain, miss 1, 1 single, 1 plain, 1 treble and 2 long, which leaves 3 chain; make 3 chain to correspond, and missing the 3 loops of chain of the second round, work 1 plain on the centre of the 3 chain; make 11 chain, turn, miss 7, and work one single in the 4th stitch of the 11 chain, then 3 chain, and 1 plain in the same 3 chain of the second round as before; repeat 7 times more. At the end work 9 single up the first 9 chain, which will bring the cotton to the top of the point.

4th round—Make 5 chain, and work 1 plain in the loop of 7 chain, then (5 chain and 1 plain 5 times, all in the same 7 chain as before); make 5 chain and work 1 plain on the point; repeat 7 times more, and fasten off.

THE ROSES.

1st Rose—Commence with 8 chain, and work 1 single in the 1st stitch.

1st round—Work 8 plain on the foundation round.

2nd round—Make 2 chain and work 1 plain, taking both edges of the plain stitches in the 1st round; repeat 7 times more.

3rd round—Work in the 2 chain of last round (1 plain, 4 treble, and 1 plain), in all 6 stitches in the 2 chain; repeat until 8 divisions are made.

4th round—Make 3 chain and work 1 plain, keeping the chain at the back of the last round, and working the plain stitch on the plain stitch of the 2nd round, at the back between the divisions; repeat 7 times more.

5th round—Work in the 3 chain of last round (1 plain, 5 treble, and 1 plain); repeat all round.

6th round.—Make 4 chain and work 1 plain on the back of the 4th round; repeat.

7th round—Work in the 4 chain (1 plain, 6 treble, and 1 plain); repeat.

8th round—Make 10 chain, turn and work 1 single in the 4th stitch of the 10 chain; then 3 chain and 1 plain at the back, on the plain stitch of the 6th round; repeat 7 times more, then 5 chain and 1 plain in the 1st loop of 6 chain.

9th round.—Work 5 chain and 1 plain 5 times, all in the same loop of 5 chain as before; then 5 chain, 1 plain in the next loop of chain; repeat 5 times more; then for the joining, work (5 chain and 1 plain twice in the same loop); 3 chain.

Take the centre and join to one of the 8 divisions of it; then 3 chain, 1 plain in the same loop (5 chain and 1 plain twice), making 5 loops in all, as before; then work the 1st division as the first division and fasten off.

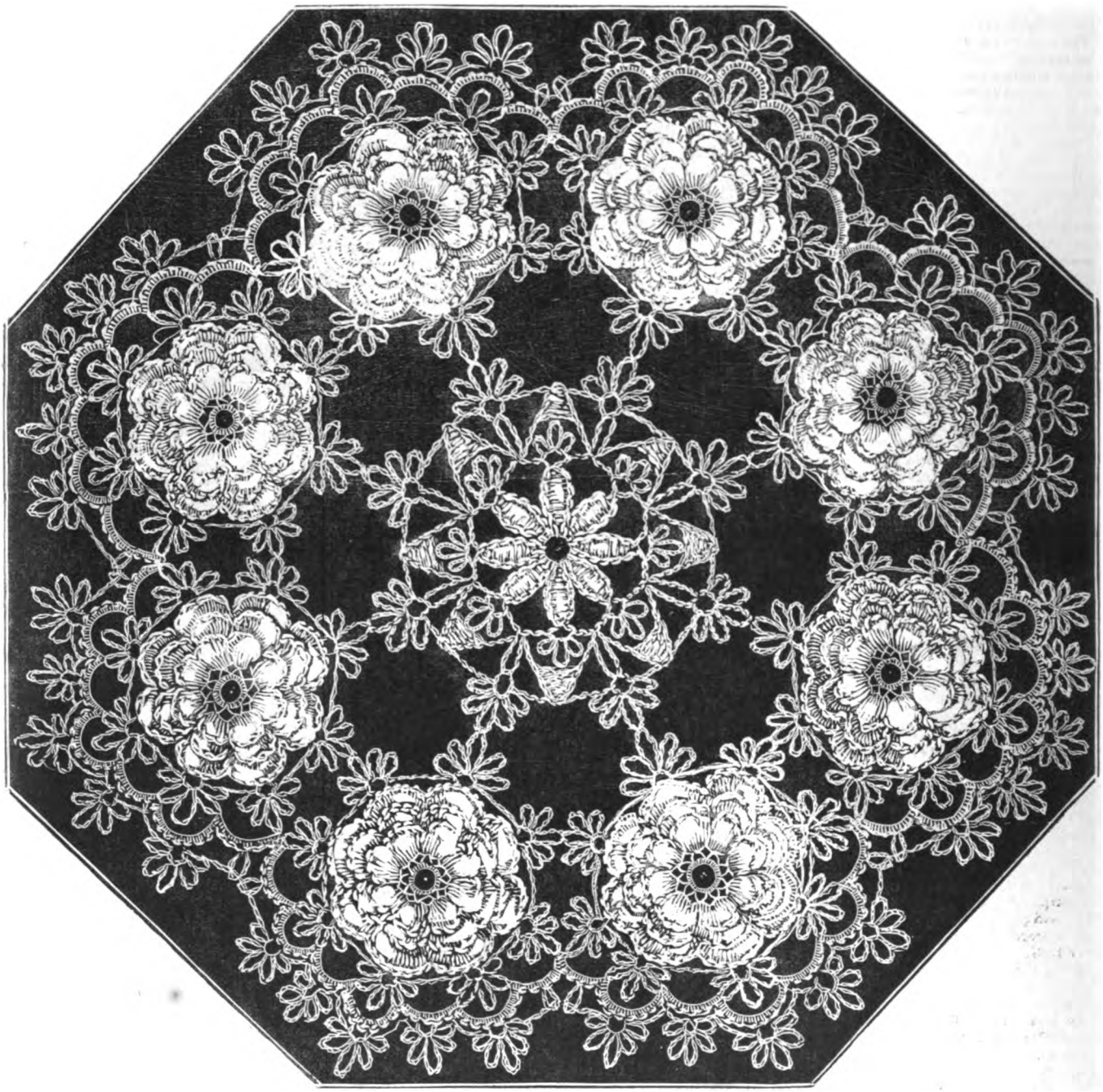
For the 2nd Rose work as the 1st Rose, except that in making the last division it is to be joined to the opposite division.

Make six Roses more the same.

THE BORDER.

1st round—Commence in [illegible] division to the right of those attached to the centre loop of the next division, [illegible] plain in the 2nd loop of the [illegible] loop of the division, [illegible] in the [illegible] loop of the [illegible] of the division round [illegible] all round.

Digitized by Google

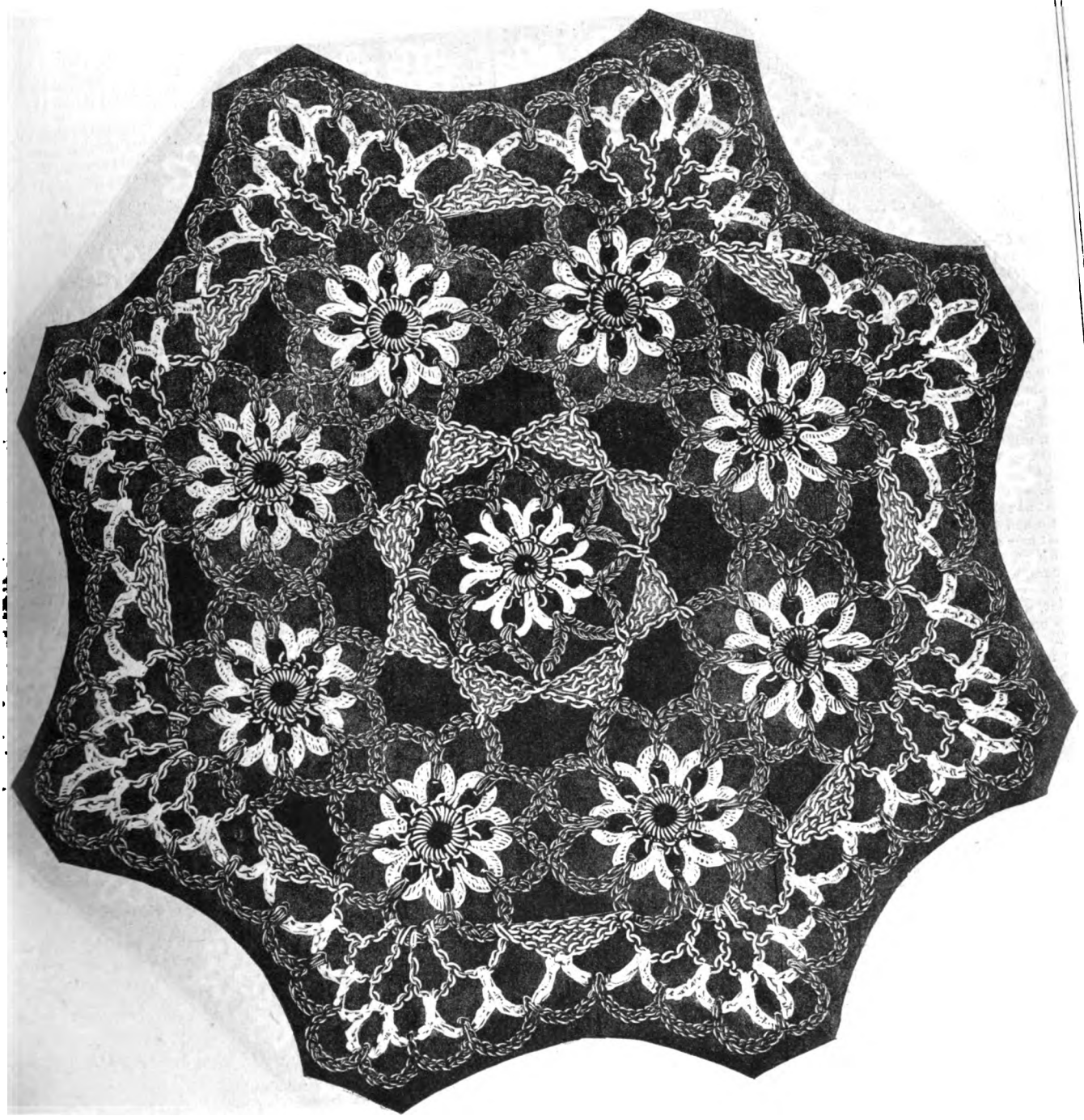


1. Raised Crochet D'Oyley.

BY MLLE. RIEGO DE LA BRANCHARDIÈRE.

E, 346, STRAND, W.C.

Digitized by Google



2. Crochet Mat for Flowers.

BY MLLE. RIEGO DE LA BRANCHARDIÈRE.

Digitized by Google

2nd round—Work in the 5 chain of last round (4 plain, 3 chain, and 4 plain); repeat in each loop all round, then 4 single on the first 4 plain, and 1 plain in the 3 chain.

3rd round—Work 3 chain and 1 plain in the next loop (5 chain and 1 plain four times in the same loop); 3 chain, miss 4, 1 plain on the centre of the plain stitches; repeat until five divisions are made, working the last plain stitch in the next loop; then 1 plain in the next loop, and repeat all round. Fasten off.

2. Mat for Flowers—Crochet.

By Mlle. Riego de la Branchardière.

MATERIALS—4 skeins each of blue and white single Berlin wool; a ball of gold twine; and Walker's Uncotopic needle, No. 2½.

A skein of tatting silk may be substituted for the gold.

The Stars.—Commence with the gold twine, work 9 chain, and make it round by working a single stitch in the first stitch.

1st round—Work (3 chain and 2 plain, 8 times), putting the needle into the space in the centre of the foundation round. When the 8 little loops are made, fasten off.

Make 8 stars more the same.

The White Circle.—Use the white wool and commence in one of the little loops of a gold star; work 5 chain and 1 plain in each of the 8 loops; fasten off.

Repeat round each of the stars.

CENTRE STAR.

Blue Circle.—Commence in a white loop of one of the stars, work 7 chain, miss 5 and 1 plain in the next white loop; repeat all round and fasten off.

1*st Gold Circle.*—Commence in one of the blue loops, and to form a point, work 5 chain, turn, and on these 5 chain, miss 2, 1 plain, 1 treble, 1 long; then miss 7, 1 plain in the next blue loop; repeat all round and fasten off.

CIRCLE OF STARS.

1*st Blue Circle.*—Take one of the white and gold stars and commence in a loop of it, work (7 chain, miss 5 and 1 plain in the next loop, 7 times), 4 chain; take the centre star and join to one of the gold points of it, 3 chain, 1 plain in the next loop; fasten off.

2*nd Blue Circle.*—Take another star and commence in a loop of it (7 chain, miss 5 and 1 plain, 5 times), 4 chain, take the centre star and join to the next gold point to the left of the last star, 3 chain, 1 plain in the next loop, 4 chain, join to the next blue loop of the star, 3 chain, 1 plain as before, 4 chain, join to the next blue loop, 3 chain, 1 plain; fasten off. Repeat as the 2nd circle 6 times more, but in working the 8th circle, the 7 chain and 1 plain must be made only 3 times, and the two loops joined to the 1st star to make it round.

2*nd Gold Circle.*—Commence in the 1st unattached blue loop of one of the stars, work (4 chain and 1 treble, 4 times, all in the centre loop of the blue star), then 4 chain, miss 5, 1 plain in the next blue loop; and to form a point, work 5 chain, turn, miss 2, 1 plain, 1 treble, 1 long; then 1 plain in the next blue loop; repeat all round and fasten off.

White Circle.—Commence in one of the gold points, work 5 chain, 1 plain in the 4 gold chain 5 chain, miss 4, 1 plain in the next 4 chain; 5 chain, miss 4, 1 treble in the next 4 chain, then 5 chain, 1 treble in the same 4 chain as before (5 chain, miss 4 and 1 plain in the 4 chain twice), 5 chain, 1 plain in the next point. Repeat and fasten off.

Blue Circle.—Commence in the 1st 5 chain, work (5 chain, miss 5 and 1 plain in the 5 chain 6 times), then 2 chain, miss 5, 1 plain in the next 5 chain. Repeat and fasten off.

3. Crochet Cape.

By Mlle. Riego de la Branchardière.

MATERIALS—1 lb. of coloured 4-ply fleecy, and ½lb. of black; tricot needle, the stem of which measures No. 4, Bell gauge.

With the black wool make a chain of 244 stitches, worked very loosely.

Foundation row—miss the last chain stitch, and work a row of plain crochet; at the end cut off the wool, and draw it through to fasten it.

1st row—With the coloured wool. Leave an end and work a chain stitch, then commence with a "treble stitch," thus—turn the wool round the needle, put the needle into the first black stitch, bring the wool through it in a loop; there will now be 3 turns or loops of wool on the needle; take up the wool and bring it through 2 of the loops, take up the wool again and bring it through the remaining 2 loops. Then, in the next black stitch, work a "long stitch," thus—turn the wool twice round the needle, put it in the 2nd black stitch and bring the wool through, when there will be 4 loops on the needle; take up the wool, bring it through 2 of the loops, take up the wool again and bring it through 2 loops, take up the wool and bring it through the remaining 2 loops. Work 2 long stitches more in the same black stitch as the 1st, and in the 3rd black stitch work a treble stitch; * then work a single stitch in each of the 3 following black stitches, then in the next stitch work 1 treble, then 3 long all in the next stitch, then 1 treble in the next stitch. Repeat from * to the end. Cut off the wool and draw it through. This finishes the 1st raised row.

2nd row—Black. Commence with 1 chain, put the needle into the 1st treble stitch of the last row, bring the wool through and also through the loop on the needle, then take the next three stitches together, thus—put the needle into the lower or front edge of the next stitch on the right side of the work, then take up the next stitch, and then a 3rd stitch, take up the black, bring it through these 3 stitches and also through the loop on the needle, * then work 5 single stitches on the 5 following stitches, taking both edges; take 3 together and work 1 single stitch as before. Repeat from *, ending with 1 single. Draw the wool through and fasten off. The 3 stitches taken together are the 3 long, increased in the previous row. At the beginning and end of every other row knot the two ends together.

3rd row—Coloured wool. Commence with 1 chain and work 3 single on the first three stitches of the last row, * 1 treble, then 3 long stitches all in one; and in the next stitch 1 treble, then 3 single. Repeat from *, and fasten off.

4th row—Black. Commence with 1 chain, then 1 single on the 1st stitch of the last row; then 3 single more, taking both edges, * take 3 of the stitches together and work a single stitch as in the 3rd row, then 5 single, taking both edges. Repeat from * and fasten off.

These 4 rows form the pattern, and are to be repeated for about a third of a yard, except that to form the black dots, every third time the coloured raised row is worked the three long stitches are to be worked in black, and the wool slipped at the back so as to use it after every third raised pattern of the coloured row.

When the above depth is made the work should be decreased to form the shoulder, thus:—In making the coloured raised row, miss a stitch, and work only 2 single instead of 3 single each time, and in the following black row work 4 single instead of 5 single each time.

Repeat the coloured row with only 2 single stitches, and then the black row with 4 single stitches, until six patterns more are worked.

Then work six patterns, missing another single stitch and omitting it in the same manner as those previously decreased, then work a few rows plain to draw it in for the neck.

The Border: With the Black wool work along the foundation chain, commencing at the first stitch, make 5 chain turn, and on these 5 chain, miss 3 and 2 treble, then miss 3 of the foundation stitches and work 1 plain on it, repeat these points to the end, work the same up the side, across the neck, and down the other side, finish with a cord and tassels.

4. Winter Boot in Tricot Ecossais.

By Mlle. Riego de la Branchardière.

MATERIALS—For the Boot, 6 skeins of 6-ply fleecy, and an ivory tricot needle, the stem of which measures No. 7, Bell gauge. For the Border, 2 skeins of Partridge double Berlin wool, and Walker's Penelope crochet-needle, No. 1.

Commence by making a chain of 56 stitches; this, when joined, will form the back of the boot, and the shaping made in the centre of the rows will be for the sole.

1st row—Miss the 1st stitch, * put the needle into the next chain stitch, and bring the wool through in a loop; repeat from * until there are 39 loops on the needle, and, leaving the 17 chain "work back" thus—take the wool on the needle and bring it through two of the loops each time until there is only one on the needle.

2nd row—Miss the upright loop at the extreme edge, * put the needle into the next upright loop and bring the wool through in a loop; repeat from * until 27 loops are raised on the needle, then, to *increase* a stitch, put the needle into the stitch between the upright loops and bring the wool through, then raise two loops on the 2 next upright loops as usual; increase again, then raise 10 loops, and on the chain stitches raise 17 loops. Work back as the 1st row.

3rd row—Raise 27 loops on the 2nd row, including the one on the needle, then increase a loop, raise 4 loops, increase again, raise 27 loops. Work back.

4th row—Raise 27 loops as before; then increase a loop, raise 6 loops, increase again, raise 27 loops. Work back.

5th, 6th, 7th, and 8th rows—Raise all the loops without shaping, and work in all 4 rows of plain tricot.

9th row—Raise 24 loops; then, to *decrease*, put the needle into two of the upright loops and bring the wool through them as one loop; raise 10 loops, then decrease again, raise 24 loops. Work back.

10th row—Work without shaping, and work back.

11th row—Raise 23 loops, decrease, raise 10 loops, decrease, raise 23 loops; work back.

12th and 13th rows—Work 2 rows without shaping.

14th row—Raise 23 loops, decrease, raise 8 loops, decrease, raise 23 loops; work back.

Work 4 rows of plain tricot without shaping.

19th row—Raise 25 loops, increase as before, raise 6 loops, increase again, raise 25 loops; work back.

20th row—Plain tricot. In working back, at the end of the row, bring the wool through the last 3 loops instead of 2, this is to decrease, and every row is now to be ended the same.

21st row—Miss the two loops close together, raise 24 loops, increase, raise 6 loops, increase again, raise 23 loops, take the last 2 loops together; work back as the 20th row.

22nd row—Miss the 2 first loops, raise the rest, and at the end take the last 2 together; work back as the 20th row.

Repeat as the last row until only 18 stitches are left, which is for the toe, and finishes the boot.

Sew up the back of the boot, and, to join the slanting sides which form

Digitized by Google

the front, commence at the toe with the wool, and work a row of single crochet, thus—keep the wool at the back, put the needle into a stitch of the right selvedge, and then into the left selvedge, bring the wool through them, and also through the loop on the needle; repeat.

THE FUR TRIMMING.

With the Partridge wool and crochet needle commence with 6 chain.

1st row.—Miss 1 and work 5 plain crochet stitches, turn back 1 chain.

2nd row.—Hold the work between the thumb and finger of the left hand as usual, put the needle into the lower edge of the next plain stitch, leaving the upper edge at the front, keep the wool under the first finger of the left hand, then bring the wool round the finger so as to form a loop, take it upon the needle, bring it through the stitch and also through the loop on the needle, which will form a single stitch; draw the finger out of the loop and repeat from the commencement of the row 4 times more, turn back, 1 chain.

3rd row—It will be seen that two ribs or stitches lie one above the other on the right side of the work, put the needle into the rib nearest the loops, then into the upper rib, take the wool on the needle and bring it through them, take up the wool again and bring it through the 2 loops on the needle, which forms a plain stitch. Repeat 4 times more, then 1 chain.

Repeat the last two rows until sufficient is made for the top of each boot and sew to it.

5. Ermine Pelerine in Tricot Ecossais.

By Mlle. Riego de la Branchardière.

MATERIALS for the centre, 6oz. of light blue or pink, 4 ply fleecy, and a long tricot needle, the stem of which measures No. 5, Bell gauge; for the ermine spots and border, 2 skeins of black and 2 of white fleecy.

THE CENTRE.

Commence with the coloured fleecy and tricot needle, make a chain of 6 stitches.

1st row—Miss the last chain stitch, * put the needle into the next stitch and bring the wool through in a loop; repeat from * until there are 6 loops on the needle, and to "work back" take the wool on the needle and bring it through the last loop of the 6; then take up the wool and bring it through 2 loops at a time until there is only one left on the needle.

2nd row—Take up the wool and bring it through the last loop on the needle to form an ordinary chain stitch; then put the needle into the 1st upright loop or rib of the 1st row and bring the wool through, when there will be 2 loops on the needle; put it into the next upright stitch, and repeat until there are 6 loops on the needle; then, to increase a stitch, put the needle into the wool *between* the two last upright stitches, and bring the wool through as before; then put the needle into the last stitch and bring the wool through. Work back as the 1st row.

3rd row—Make 1 chain, which will increase a stitch, and, putting the needle into the first upright stitch, raise all the loops to the last; then increase as in the 2nd row, and work back; the work will now be increased at both ends.

Repeat as the last row, until 36 rows in all are worked. This is for the back.

Then work 8 rows of plain tricot, without increasing, by omitting the chain-stitch at the beginning of the rows, and putting the needle into the second upright loop: at the end of the rows also omit the increased stitch.

TO SHAPE THE RIGHT FRONT.

1st row—Put the needle into the 2nd upright loop, and raise the loops until there are 34 on the needle; then work back.

2nd row—Work as the last, but at the end of the row take the two last stitches of the 34 together on the needle, and work them as one stitch so as to decrease it.

3rd and 4th rows as the 2nd row.

5th row—Decrease at the beginning of the row by taking the 2nd and 3rd upright loops on the needle, and bringing the wool through both at the same time; raise the rest of the loops to the end, and work back.

Work 6 rows plain without shaping, repeat the 5th row and 6 rows plain after it, 7 times more, that is, decreasing a stitch at the beginning of every 7th row; the left selvedge should be quite straight.

Then, to shape the end, decrease a stitch at the beginning and end of every fourth row until it is reduced to a point.

THE LEFT FRONT.

1st row—Commence on the stitches of the back, leaving 12 of them for the back of the neck, and raise the rest as usual to the end; then work back.

Work 2 rows, decreasing a stitch at the beginning of each; the rows just now be kept straight at the beginning; but at the end of every 7th row one stitch is to be decreased to correspond with the other side.

When these 7 rows are worked 8 times, then decrease at the beginning and end of every fourth row until it is reduced to a point.

THE ERMINE SPOTS.

Use the white wool doubled, leave an end, and make 10 chain stitches; then work a single stitch in the 1st chain stitch to make it round; draw the wool through to fasten it. Place this loop on the tricot, and drawing the ends through to the wrong side, knot them together; then, with the black wool and a rug needle work an ordinary chain stitch on the tricot and over the centre of the white loop, so as to attach them together. Repeat the spots as in the engraving.

THE BORDER.

Commence with the black and white wools at one end of the tricot, so as to crochet on the selvedge of it, and work a plain row all round, making a stitch of black and one of white alternately.

Then commence at the right end, so as to work on the inner side and round the neck.

1st row—White wool, work 5 chain, miss 3 and 2 plain; repeat to the left end.

2nd row—White. Work in the 5 chain; 1 plain, 4 treble, and 1 plain; then 1 chain, and, missing the 2 plain of the 1st row, repeat.

THE OUTER BORDER.

This is worked separately, and afterwards sewed to the tricot.

1st row—Commence with the coloured wool, make 6 chain, and raise 6 loops as in the 1st row of the centre; then work back until there are only two loops left, take the white wool and bring it through them.

2nd row—White. Make 3 chain stitches for the edge, then put the needle *between* the two upright coloured loops and bring the wool through in a loop; repeat until there are 6 on the needle. Work back until only 2 loops are left, and bring the coloured wool through.

3rd row—Coloured wool. Make 3 chain for the edge, then put the needle in each of the 5 upright white loops, bringing the wool through as usual; when there are 6 loops on the needle, work back until there are only 2 loops; bring the white wool through.

Repeat the two last rows until sufficient is made to go round the edge, leaving it full at the back to make it lie flat.

The pelerine should fasten at the back with a cord and tassels, or it can be buttoned.

6. Lady's Under Petticoat—Knitting.

By Mlle. Riego de la Branchardière.

MATERIALS—3lb. of coloured and 1lb. of white 4-ply fleecy; a pair of knitting pins, No. 2, Bell gauge; for the edge, Walker's Penelope needle, No. 0. This petticoat is worked in Stripes, the coloured ones running down, and the white ones across.

For the narrow Stripes, cast on 30 stitches with the white wool.

1st row—Pearl all the stitches. After the 1st row always slip the first stitch of each row.

2nd row—Knit all the stitches plain.

3rd row—Pearl all the stitches.

4th and 5th rows—Knit both rows all plain.

6th row—Pearl all the stitches.

7th row—Knit plain.

8th row—Pearl all the stitches.

These 8 rows form the pattern, and are to be repeated for three-quarters of a yard; then work 9 patterns more, but each time the 2nd row is repeated knit 2 stitches together at the beginning and end of the row, so as to decrease it two stitches each pattern; cast off the remaining stitches. Work 7 stripes more the same. The broad Stripes with the coloured wool. Cast on 130 stitches, and work the 8 rows of pattern until 5 stripes are made, counting both sides of the work; then cast off, make six stripes the same, and sew them between the narrow stripes.

For the Edge—With the coloured wool and crochet needle work along the 1st row of the stripes, a row of 1 chain and 1 plain; then two rows more the same, working the plain stitch in the chain stitch of the previous row.

Finish the top with an elastic band.

Quilts for poor People.—The quilts for poor people made of old muslin dresses are worked as follows: Wash the dresses to get all the starch thoroughly out, then tear them up into strips from 1 to 1½ inches wide, according to the texture. Sew the strips into one length, wind into balls, and knit it into strips of about twenty stitches (backwards and forwards like a garter). Use large wooden pins 1in. in circumference. The strips must be about 5ft. or 6ft. long, and it requires six for a good-sized quilt. Muslins of any colour, grenadines, and even thin cambrics, will do. Tarlatans do not answer nearly so well. Thin woollen materials, such as barege, will do, but they must not be mixed with muslins. The different colours may be used for a stripe of each, or if all the strips of muslin are mixed in joining together, they work into pretty *chiné* patterns.

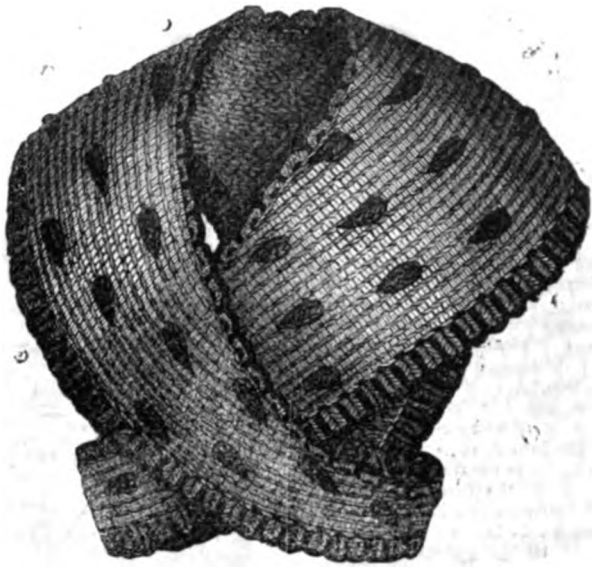
Slippers.—Durable slippers, for ladies or gentlemen either, may be made by sewing silk braid, of any colour, or black or white, down to canvas, taking every alternate stitch, and crossing it with a colour in crochet purse silk that contrasts well with the braid chosen. The braid is laid flat along each row to the shape of the shoe drawn out on the canvas, and must be neatly turned at the corners. Sky-blue braid, crossed with white, looks well; still prettier is darker blue, with gold-colour silk, purple with gold, cerise or scarlet with black, or black braid crossed with those colours.

Digitized by Google

3. Crochet Cape.

4. Winter Boot in Tricot Ecossais.

Digitized by Google



5. Ermine Pelerine in Tricot Ecossais.

6. Lady's Under Petticoat—Knitting.

Digitized by Google

Only an Egg-shell.

Few of our readers who have not seen specimens of the work we are about to describe would believe that such a number of charmingly pretty little treasures could be made from common, neglected egg-shells. A few experiments, however, made in accordance with the hints we are about to give, accompanied by the exercise of very little ingenuity, will not fail to show how varied and pleasing the results may be; in fact, an almost endless variety of fairy vases, cups, and urns, may be fashioned from the pure, white, parian-like material nature has modelled to the hand so cunningly, needing only deft fingers and good taste to complete the work so well begun, and render it admirably available for our purpose. The annexed cut (Fig. 1) represents a vase or "violet cup" made from the shell of a pullet's egg. To make such a one, a large, well-shaped white egg should be selected, and a small orifice carefully broken at the larger end, through which the contents may be poured into a cup or other convenient utensil put aside for domestic use (we use the shell only), and any loose membrane which may hang about the interior carefully removed. The shell must now be neatly cut round, until sufficiently far down, with a sharp, short-bladed pair of scissors, clipping very cautiously until the margin is quite even and true. A narrow binding of thin gold paper must now be gummed round, and turned in over the cut edge of the shell, taking care to nip the paper here and there in order that it may be attached evenly and fit free from creases. When the bordering is finished and the gum used in attaching it is quite firm and dry, the "socket piece," A, may be commenced This should be composed of white wax, such as is used in the manufacture of wax flowers. From this, when thoroughly warmed and softened, a cup-shaped stem should be formed round B, as at A. Into this the pointed end of the shell should be securely gummed, and the edge accurately fitted by moulding. B is the *core* used to give stability to the foot stalk. It is made from a common round button, with a piece of deal or other soft wood fashioned, as shown in the cut, to fit firmly in the hole in the centre of the

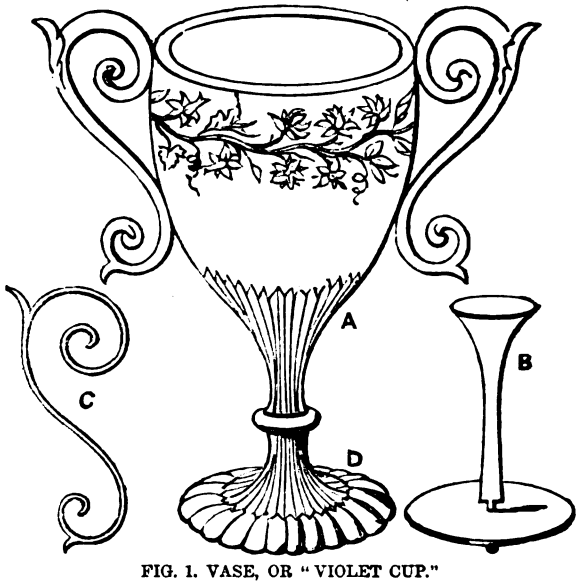


FIG. 1. VASE, OR "VIOLET CUP."

button, where it should be fixed with a drop of gum, cutting off flush any portion of wood which may project beyond the bottom surface. When fixed in its place in the centre of the stalk and covered with wax, the small end of the egg-shell would rest on the head of the stick, whilst the button would rest on the ground in the centre of the foot D, forming, so to speak, a foundation on which all the mouldings and ornamental patterns have to be made. A narrow-bladed penknife, one or two crochet needles with the barbs removed, and some narrow-pointed slips of hard wood, will be found very useful and efficient instruments for the purpose, warming the knife point or needles as occasion may require in a cup of hot water. The handles of the vase are first made of twisted bonnet wire with its covering of thread on, as at C. These, when properly fashioned, are suspended from threads, and dipped in molten wax, allowed to cool, re-dipped, and so on until stout enough to cut and mould with the tools. When finished, small flat surfaces of attachment must be cut with the knife, and the handles secured to the vases with thick, strong gum. The main stem of the wreath surrounding the vase is made of white silk, and the leaves and flowers of neatly-cut rice paper, which are readily fastened on with gum, applied on the point of one of the needles. Such little tendrils as may be required are easily made by twisting a very slender strip of wax round a moistened needle, and then carefully drawing it off in the form of a corkscrew. Fig. 2 is a sort of urn-shaped vessel, made from the large end of a goose egg, with both the foot and cover fashioned from pieces of egg-shell. The foot E, has a small hole made in its upper surface, in which the end of the upper shell, or body of the urn, rests. A round collar of wax, either plain or ornamented, surrounds the joint, as at F, and affords a hold for the gum. The flowers are of rice paper, as in Fig. 1, and the little ram's heads and the pine on the cover are made from moulded wax. Vessels thus constructed are admirably adapted for holding violets or other small flowers. A crocus root, put with damp moss in one of them, shoots up and flowers charmingly. When the violets or other cut

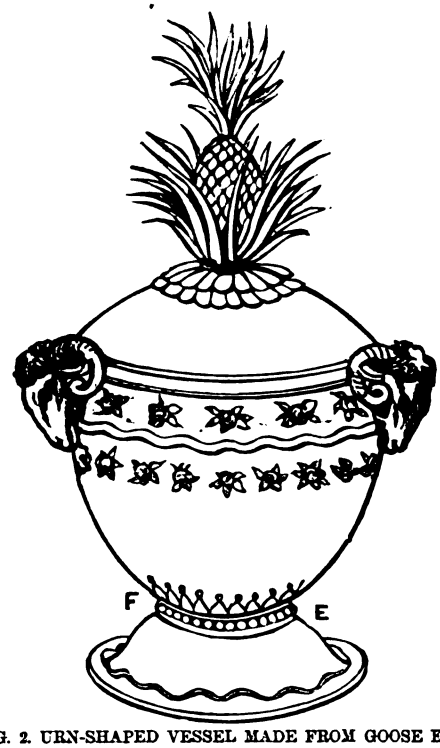


FIG. 2. URN-SHAPED VESSEL MADE FROM GOOSE EGG.

flowers are placed in them, the ends of the stems should be thrust in the orifices of a bit of fine sponge; this, when deposited in the bottom of the vase, and saturated with water, keeps the flowers fresh for some time, doing away with the fear of the water being upset or the ornamental work of the vase injured. Some ladies may wish to draw or paint figures or flowers on the shells. For pencil drawing no preparation is needed, but when paintings in water colours are about being made on them the colours take better if the shells are previously washed in a little soda or potash water, in order to remove the oily matter usually covering the surface, when, after being thoroughly cleansed in clean cold water and then dried,

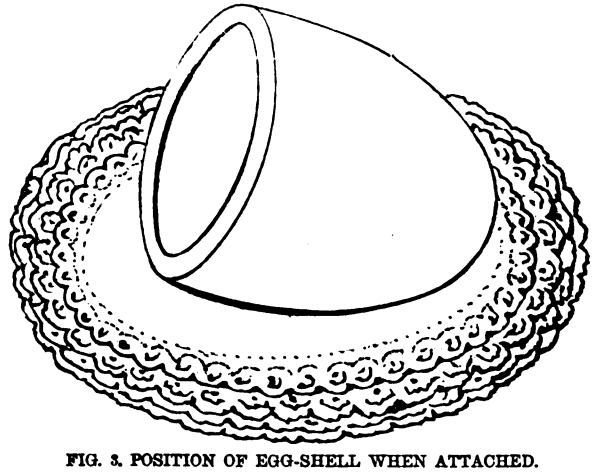


FIG. 3. POSITION OF EGG-SHELL WHEN ATTACHED.

the colouring process may be proceeded with as on ordinary paper. Fig. 3 represents the position in which the egg-shell is attached to an ornamental er embossed card, after having a rustic cottage or Swiss châlet placed in it. These so-called "fairy cot shells," when tastefully turned out of hand, are perfect little gems, and would command eager purchase at bazaars or fancy fairs. To make these the shells, after being bound with gold paper like the vases, should have a little nicely selected "fern leaf moss" (so called from the shape of its fronds), which is to be found about the roots of fir trees and in old shrubberies, placed in the extreme end of the shell, so that the fern-like fibres may lay nicely; then paint in water colours, on a bit of thin Bristol board, a miniature cot or Swiss châlet, in proportion to the size of the interior of the egg-shell, and, when finished, cut it out on a board with a sharp penknife, and with one of your needles place it with

Digitized by Google

a little gum. Well back in the small end of the shell, arranging the moss on each side so as to droop forward like larch trees. A liliputian bridge and rustic hand rail may be fastened in like manner across the middle distance, and the moss fronds opened out and gummed back to the sides of the shell at the fore-ground. A little figure painted in gay colours may be introduced with advantage. If the arrangement is properly made, the cottage appears as in perspective, and the moss as an eltin grove of feathery pine trees and ferns. The designs and hints which we have given are intended rather to point out the road to a graceful and easy art than to lay down an arbitrary set of rules for following it out, as we feel sure that the leading principles of construction here given will enable our fair readers to fabricate a host of charming little novelties from the shells of eggs.

WILL-O'-THE-WISP.

7. Border (Guipure d'Art).

GUIPURE D'ART remains a popular employment, and it can be adapted to many useful articles of the toilette as well as of furniture. It is easy to accomplish, and is fascinating work, as every stitch tells. After the foundation is netted, it should be stretched tightly on a small wire frame bound with ribbon, which is convenient to hold. Some workers recommend the Flemish thread for producing it. There are eight numbers of this thread used in guipure d'art—viz., 24, 42, 48, 60, 70, 84, 96, and 120. The first, third, fourth, and sixth of these numbers are generally employed for the purpose. Long and square frames for embroidering the netted foundation are to be procured, as well as tasteful boxes for holding this now favourite work.

For the accompanying design the materials required are: Walter Evans and Co.'s Mecklenburgh linen thread, Nos. 4 and 10, a steel netting needle, and meshes No. 12 and 8, Bell gauge; also Walker's elliptic needles No. 6, and a small wire frame about four inches square. As many of our readers are unable to cut the squares, we offer the subjoined directions.

THE NETTED SQUARES.

Fill the needle with No. 6 thread, and using No. 8 mesh, commence on a piece of thread for the foundation. Net one stitch, turn back and net two stitches, both in the first stitch; turn back, net one stitch plain, then net two stitches in the last stitch. Continue working backwards and forwards, and netting two stitches in the last stitch of each row, until it is increased to twenty stitches; after which, net one row quite plain, then to decrease the square, net two stitches together at the end of each row, until it is decreased to two stitches, then net them together without the mesh, so as to make a small stitch. This finishes one square, and eight more will be required. The square should now be washed, stiffened, and pinned out. When dry, sew one of them in the frame, and embroider the pattern on the netting with No. 10 thread and No. 6 needle. All the ornamental stitches used in darning these squares will be found illustrated on an enlarged scale, with the needle placed in working position, so as to obviate the necessity for any further written directions.

For the border see engraving No. 7, page 36; net a straight piece the length required. It takes twenty-two loops in its widest part, and these are decreased to fourteen loops in the narrowest portion. Long wire frames are sold for borders or for parasol covers. The ornamental stitches used in darning will be found illustrated on an enlarged scale in page 38. The stitches at the edge of the border are overcast closely so as to keep it firm.

8. Greek Point.

GREEK POINT is worked on a foundation of linen; the designs are geometric in character, and to form them on an open ground certain of the threads in the linen are drawn, and those that are left are worked over with overcast stitches so as to produce a groundwork of small open squares, which are filled in, according to our illustration, by taking a double thread across the space from the angles, and forming semi-circles when the pattern requires, and, lastly, closely overcasting these half-circles.

Our design is intended either for a dessert D'Oyley, or for an antimacassar. If it is applied to the latter article it must be used in alternate squares with guipure d'art, but if used alone it should be trimmed round with guipure.

9. Crochet Collar.

MATERIALS—Boarshead cotton No. 30, and a steel crochet hook, No. 24, Bell gauge.

To form the shape of this collar the separate rosettes are joined under each other, and only differ in order to place them at the proper distance from each other.

Each of the inner stars consists of 8 little leaves. For these begin with 8 chain, close them in a ring, and then crochet * 5 chain, 1 double upon the third of these 5 chains, 1 treble upon the second chain, 1 double upon the first chain, 1 double upon the following stitch of the round. Repeat from * seven times. At the conclusion of the 8 leaves, loop up the thread as far as the upper point of the first leaf, and work * 2 chain, 1 picot (consisting of 4 chain, 1 single), 2 chain, 1 double upon the upper point of the next leaf. Repeat from * seven times. When all the points of the middle star are joined in this manner, loop the thread to the double stitch of the last round and work 9 chain, 1 double into the next double of last row. This is repeated all round. For the concluding rows of the rosette fasten the thread to the fourth stitch of the chain of last row, and work a leaf consisting of * 1 chain, 5 picots (of 4 chain, 1 single into the first of the 4 chain), with 1 chain between each picot. Fasten this leaf with 1 double into the sixth chain of the scollop of last row, 2 chain, 1 picot, 2 chain into fifth stitch of the next scollop. Repeat from * seven times.

Eleven perfect rosettes are required for the row along the top of the collar, 2 more on each side are needed perfect to form the front of the collar. Of the 3 rosettes which form the point, the inner circles are worked exactly the same as the others, but 2 on each side have the leaves without the picots between them in the outer rows. The centre rosette on each side of the front is worked the same as the others until you come to the outer row, which is a succession of chain-stitch scollops; at two opposite scollops work 3 chain and a little leaf consisting of 1 chain, 3 picots, with a chain between each; 1 chain and 1 double into the stitch at which the leaf is begun; 3 chain, 1 double into the points of the next scollop. To form the rosettes into a nicely-shaped collar, it is a good plan to tack them upon a piece of paper of the shape you desire the collar to be before working the band for the throat.

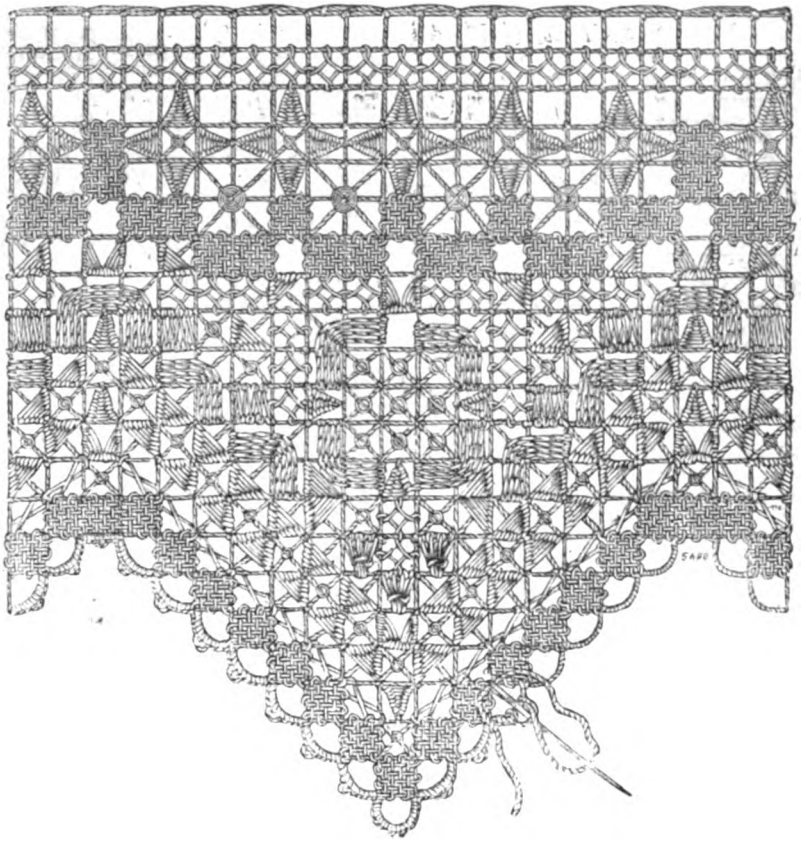
For the chain round the throat, begin at the upper rosette on the right side of the slope, and work upon the upper point of the second leaf, standing face towards the right, 1 double, 3 chain, 1 picot, turning downwards, consisting of 4 chain (for this the hook must be drawn out of the loop and carried through the last of the previously worked 3 chain, and the loop out of which it is drawn must be finally drawn through the first) * 3 chain, 1 picot turning downwards, 3 chain, 1 picot turning downwards, 3 chain, 1 double upon the point of the next leaf of the same rosette. At the same distance as at this first, join the chain by 1 treble on to the second picot of the following leaf of the same rosette; then, at the distance of only 3 chain, 1 picot and 3 chain, after which, likewise with 1 treble upon the next picot, loop on the adjoining leaf of the following rosette. After this follows again the interval of three times 3 chain and 2 picots, then 1 double upon the upper point of the next leaf. Repeat from *. Then follows 1 treble line, in which the trebles are separated by 1 chain passing over one stitch of the previous row, and a similar treble line at the upper conclusion of which, at the distance of three stitches (treble and chain), a picot is always worked. At intervals it is necessary to pass over two stitches instead of one, to contract the collar slightly round the throat.

To trace Braiding Patterns.

To copy a braiding pattern, a piece of paper of some rather substantial kind, such as bank post, can be placed under the part that is to be copied, both pattern and paper being kept immovable with little weights, and if the design is one that can be halved or quartered, the paper can be folded, so that one piece is all that must be pricked through. The pricking is done with a darning-needle, headed either with a turned boss, or cork, or lump of sealing-wax. A soft cloth should be placed under to prink down to, and the holes are made about an eighth of an inch apart, very clear and distinct. This paper is unfolded, placed on the material on which the design is required, and some pounce powder rubbed through with a stump of rolled flannel or list. I have sometimes used a powder made of chalk, or powdered pumice-stone, a little colour for white materials that wash, and a little resin, rubbed together in a wedgewood mortar, and this, if the paper is carefully raised, can be fixed by passing a hot iron over the linen, or held a little above it. The trouble of this is that the resin makes the needle cling in working, and if this would prove a great objection, a little colour, such as is used by artists in oil, diluted with turpentine, or water-colour, with a little gum added, can be used to trace it over with. A pen, or a stiff brush, can either of them be made use of. Cobalt is one of the best colours for this purpose, as it washes out entirely. Indigo always leaves a blue stain. A pounce-bag may be made by tying a little powder in two or three squares of thin muslin, and tapping this on the surface of the pierced paper, so as to shake the powder through the bag and through the holes of the pricked pattern as well. The paper when carefully lifted clearly up off the material will leave the design apparent in a dotted repeat. Should any accident occur from the paper slipping, the powder must be dusted off, and the process recommenced. For braiding gold upon velvet I have sometimes traced the pattern on tissue paper, tacked it to the velvet, run the shape with fine bright yellow silk, then torn away the paper entirely, and braided upon the velvet, following the outline apparent where the yellow silk has been run. This may sound rather troublesome, but with materials requiring the delicate handling of gold braid and rich velvet, the trouble is not wasted, as there is then no danger of injury to the face of the velvet from paint or pounce powder. Gold braid seems almost to necessitate the use of a work frame, but for Chatelaine bags and other purposes where gold is suitable the imitation of Eastern work it gives is very rich. The needle must be drawn straight up and down for each stitch, and care is required not to catch the point against the braid itself, so as to pull the fine threads, as they are too solid to be pierced by the needle point.—H. L. B.

Tracing Illuminated Texts.—The following is a very easy and cleanly method of transferring text designs. Take a sheet of tracing paper and lay it over the text you wish to copy, and with a light pencil trace it through; then turn the tracing paper, and go over the lines on the other side with a dark pencil. When that is done, lay the tracing paper on the cardboard, and with a hard pencil go over the lines again, when the text will be found legibly traced on the card. This plan answers much better than the black paper. White tracing paper can be obtained at any stationer's for 3*d.* a sheet.

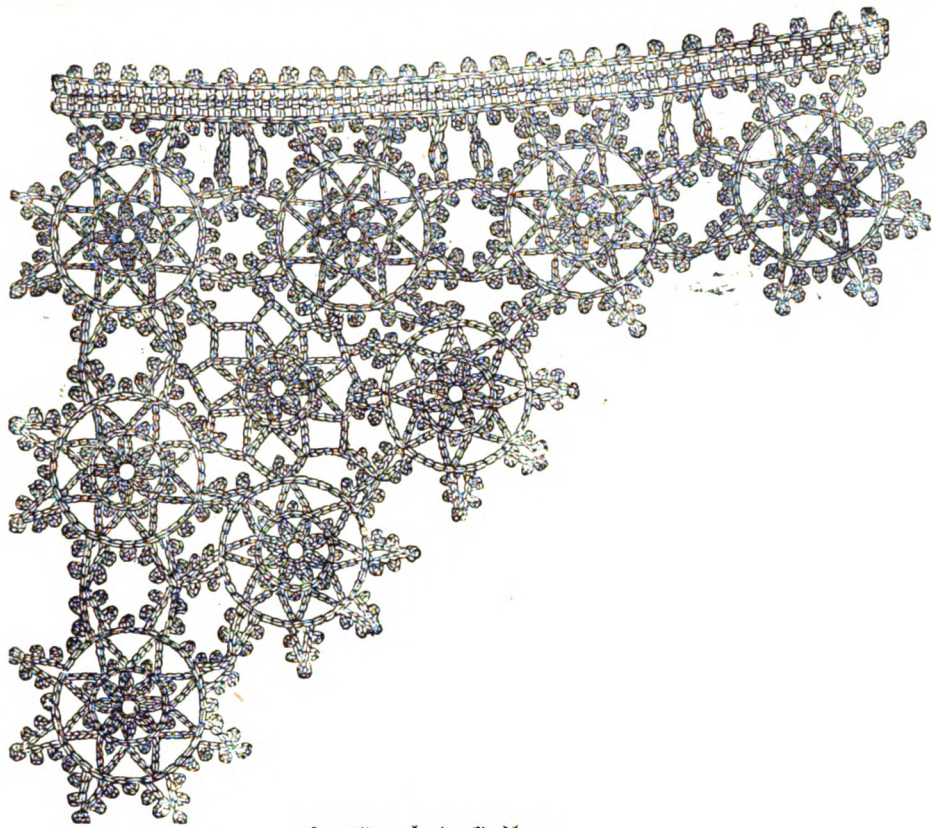
Digitized by Google



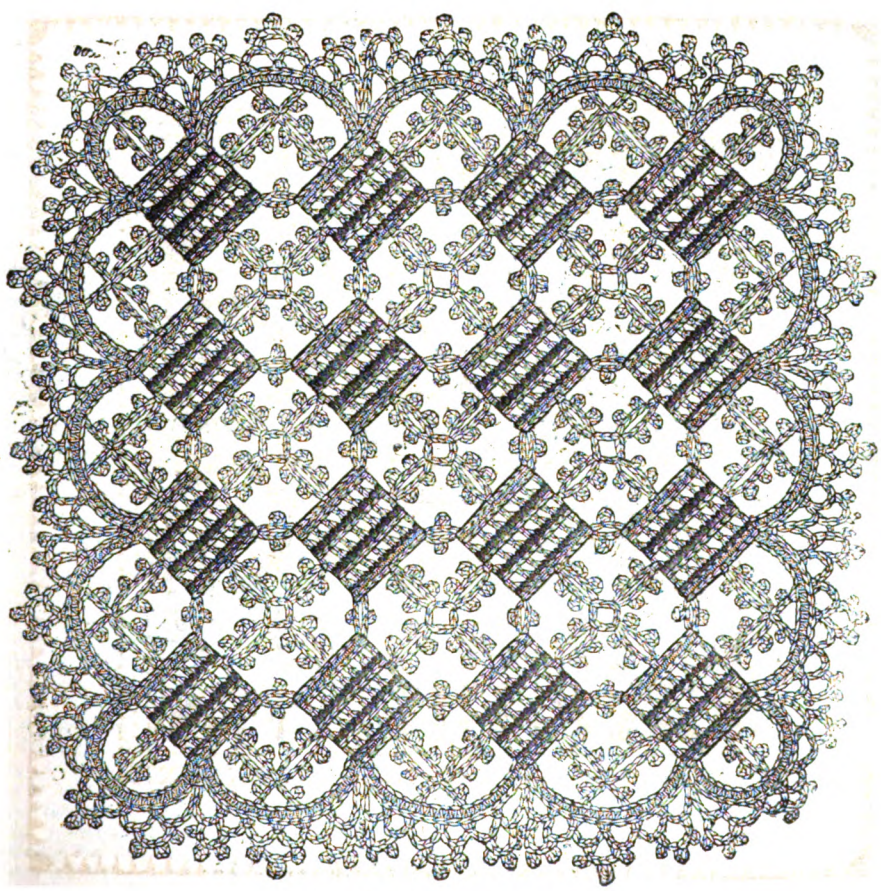
7. Border for Curtain, &c.—Guipure d'Art.

8. Greek Point.

Digitized by Google

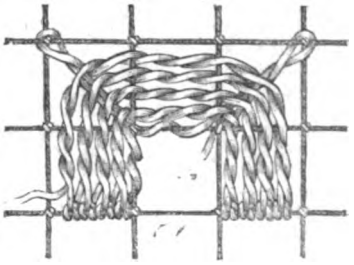


9. Crochet Collar.

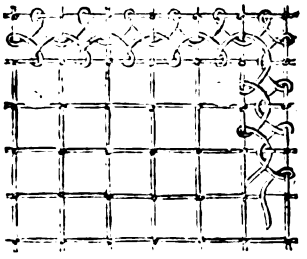


10. D'Oyley (Crochet).

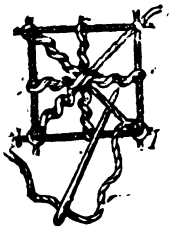
Digitized by Google



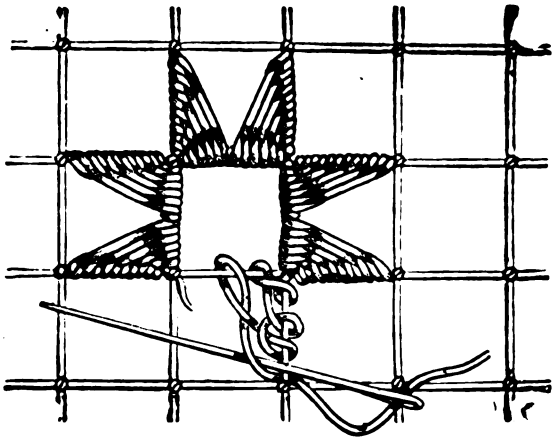
Point de Repasse.



Point d'Esprit.



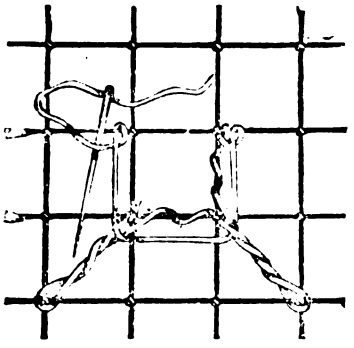
First Detail of Small Eight-Armed Wheel Stitch over one Netted Stitch.



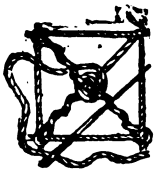
Point de Cône.

Second Detail of the Small Eight-Armed Wheel Stitch over one Netted Stitch.

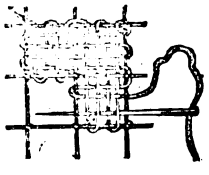
First Detail of Small Four-Armed Wheel Stitch over one Netted Stitch.



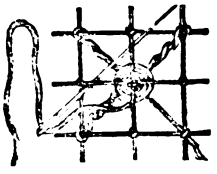
Point de Repasse.



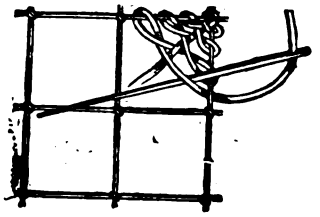
Second Detail of Small Four-Armed Wheel Stitch over one Netted Stitch.



Point de Toile.



Large Wheel to cover four Netted Stitches.



Point de Reprise.

Point de Reprise.

Darned Stitches for Guipure d'Art.

Digitized by Google

10. Crochet D'Oyley.

By Mlle. Riego de la Branchardière.

MATERIALS—For a fine size use Walter Evans and Co.'s Boarshead crochet cotton, No. 18; Walker's Uncotopic needle, No. 4. For a coarser size, cotton No. 10; needle No. 3.

THE SQUARES.

Commence with 13 chain.

1st row—Turn, miss the last chain-stitch, and work 12 plain crochet stitches on the foundation chain; turn back.

2nd row—Make 4 chain; then on the last row, miss 1 and work 1 treble (1 chain, miss 1, and 1 treble 5 times); always take both edges of the plain stitches; turn back.

3rd row—1 chain, and on the last row work 12 plain; turn back.

4th row—Work as the 2nd row.

5th row—Work as the 3rd row.

6th row—Work as the 2nd row; then leave 2½ yards of thread, which will be required in the joining.

Work 15 squares more the same.

THE HALF CROSSES.

Take one of the squares, and with the thread that was left work 1 chain and 6 plain on the last row of it; then, to form one of the half crosses which attach the squares at the edge of the D'Oyley, make a dot thus: work 7 chain, then put the needle into the 3rd stitch of these 7 chain and work a single stitch; leaving 2 chain. Repeat whenever directed to "make a dot." All these stitches should be worked tightly. Make a second dot, then 11 chain, and work 1 single in the 7th stitch of it to form a 3rd dot. Make a dot as the 1st dot, then 2 chain. Take a 2nd square and join to the centre of the last treble stitch of the 2nd row of it. Make 2 dots as before, then 2 chain and 2 single on the centre of the 6 chain between the 2nd and 3rd dots. Make two dots, then 2 chain and 1 single on the top of the last plain stitch of the square, 6 plain more. Make a dot as before, then 2 chain, join to the last stitch of the foundation of the 2nd square. Make another dot, then 2 chain and 1 single on the last plain stitch of the 1st square. Fasten off.

Take the cotton left at the 2nd square, and working with it repeat the half cross, attaching a 3rd square.

Work with the thread left at the 3rd square, and repeat, joining a 4th square.

THE CROSSES.

Take a 5th square, and with the thread left make a dot, then 2 chain; join to the first stitch of the foundation of the 1st square. Make another dot, 2 chain, and on the square 1 single, 6 plain. Make 2 dots, then 13 chain, 1 single in the 9th stitch of these 13 chain to form a 3rd dot. Make a 4th dot as before; 2 chain; join to the centre treble row of the 1st square; make 2 dots as before; then 2 chain and 1 single on the 6th stitch of the 8 chain left between the 2nd and 3rd dots. Make 10 chain and 1 single in the 6th stitch of the 10 chain. Make a dot as before, 2 chain, join to the centre of the foundation of the 2nd square. Make 2 dots as before; 2 chain and 1 single on the centre of the last 5 chain between the dots. Make 10 chain and 1 single in the 6th stitch. Make a dot as before; 2 chain, take a 6th square, and join to the centre of the last treble in the 2nd row of it. Make 2 dots; 2 chain and 1 single on the centre of the last 5 chain between the dots; 2 chain and 1 single on the 5 chain after the 2nd dot. Make 2 dots; 2 chain and 1 single on the top of the plain stitch of the square; 6 plain more. Make a dot; 2 chain, join to the 6th square. Make a dot; 2 chain, 1 single on the square. Fasten off. Take the thread left at the 6th square and work another cross. Repeat the Cross until all the squares are joined.

The half crosses at the sides, when no cotton is left, must be formed by a separate thread attached to the centre of a square, and then worked as previously directed; when finished, all the ends should be run neatly in the wrong side of the squares.

THE BORDER.

1st round—Commence at the 1st plain stitch of the last row of the 1st square; make 6 chain, then work 1 treble in the centre of the half cross, 6 chain, 1 treble in the same stitch as the last, 6 chain, 2 single on the point of the next square. Repeat all round.

2nd round—All plain stitches; at the end work 2 single on the first 2 plain.

3rd round—5 chain, miss 2, 1 plain, 7 chain, join to the centre of the last 5 chain; and for the dot, make 4 chain and work 1 single in the 1st stitch of these 4 chain; then on the 7 chain work 2 single. Make a 2nd dot; then 2 single on the 7 chain. Make a 3rd dot, 1 single; then 2 chain, and on the plain stitches of the 2nd round, miss 2, 1 plain. Repeat from the commencement of the round twice more; then work 4 single between the scollops, and repeat all round.

Alum Baskets.—Wrap the wire completely with worsted; prepare a strong solution of alum in a wide-mouthed jar; place a stick across the mouth of it; suspend the basket from the stick by a piece of string; cover the basket entirely with the solution; leave it for four and twenty-hours. To make them blue, instead of alum use sulphate of copper; green, sulphate of iron.

11. Note Case.

EMBROIDERY on ticking in imitation of Persian and other Oriental designs is a very popular style of work at the present moment, and most beautiful effects are gained by the introduction of velvet stripes edged with gold, and likewise of stripes of Mosaic cameo and Breton narrow ribbons. The materials required for the note case illustrated in engraving No. 2 are a strip of red and white striped ticking, six inches wide and ten in length; the same of white sarsenet for lining; black ribbon velvet No. 2; gold thread, gold beads, gold braid; white, black, green, and blue netting or Berlin silks; gold cord for edge, and an ornamental gold button for fastening down the flap. Illustration No. 3 gives the design full working size. The first two red stripes of the bed ticking are covered with black ribbon velvet, and the velvet is ornamented with crosses worked with gold threads, separated by French knots in white silk; herring-bone stitch in blue silk covers the white stripe of ticking between the two rows of black velvet, and the stripe following is decorated with feather stitch in black silk. The two following red stripes in the ticking are edged at both sides with gold braid, and a star in green silk with a gold bead in the centre is worked at regular intervals along the red stripes, while blue herring-bone stitches are embroidered on the white stripe between; and with this effective arrangement of colours the note case is decorated. The lining should be quilted, and the case folded in the form of an envelope.

---

12. Sofa Cushion or Couvrepied.

(In stripes of Tricot and Point Muscovite.)

MATERIALS—6 thread fleecy or double Berlin wool in three colours, filoselle of one colour. Hook No. 8, Bell gauge.

Make a chain of 15 stitches, and work in common tricot for the length required; the pattern is worked in filoselle in cross stitch according to the design, and can be easily followed from the engraving.

The Point Muscovite stripe is worked lengthwise. Make a chain the length required (the engraving shows 32 stitches); for this two well-contrasting colours must be chosen. This stripe is all worked in Point Muscovite, which is as follows: Always working through the whole stitch, crochet 1 double, then put the needle in the next stitch of the chain; draw a loop through, and work 4 chain stitches in this loop; at the fifth cast off the loop upon the needle, drawing it through by a loop to the double stitch; then again, 1 double in the next stitch of the preceding row; again, 1 five-fold loop in the following stitch, and so on alternately. In the following row work the double in the loop stitches, and the loop stitches in the double stitches of the preceding row, so that the loop stitches always appear reversed, commencing each row from the same end.

2nd row—Point Muscovite in the light wool.

3rd and 4th rows in dark wool.

5th row—3 stitches in dark wool, 2 ditto in light wool, * 5 dark stitches next, 2 light ditto; repeat from star the whole row, carrying the wool along at the back.

6th row—2 stitches in dark wool, 3 ditto in light, * 4 dark ditto, 3 light; repeat from * to the end.

7th row—1 dark stitch, 4 light ditto, * 3 dark ditto, 4 light; repeat from * for the row.

8th row—2 dark, 3 light stitches, * 4 dark, 3 light; repeat from * to the end of row.

9th row—3 dark stitches, 2 light, * 5 dark, 2 light; repeat from * to the end of row.

10th and 11th rows in dark wool.

12th row in light wool.

13th row in dark wool. Sew the stripes together, arranging the diamond patterns to come alternately, as shown in engraving (*See* p. 40.)

---

13 and 14. Lace Tuckers in Tatting.

THESE designs are intended for ribbon or velvet, run in the centre as shown in the engraving. (*See* p. 41.)

FIRST PATTERN.

Materials—Walter Evans and Co.'s Boarshead cotton, Nos. 16 or 20, tatting pin No. 2, and a small shuttle.

1st oval—Commence a loop, work 6 double, 1 pearl, 6 double; draw close. Always leave about one quarter of an inch of the cotton before commencing. Reverse the work, turning the oval down.

1st rosette—Commence a loop, work 3 double (1 pearl and 3 double, 5 times); draw close. Reverse the work.

2nd oval—Work as the 1st oval.

2nd rosette—Commence a loop, work 3 double, join to the last pearl of the rosette, 3 double (1 pearl and 3 double 4 times), draw close, reverse.

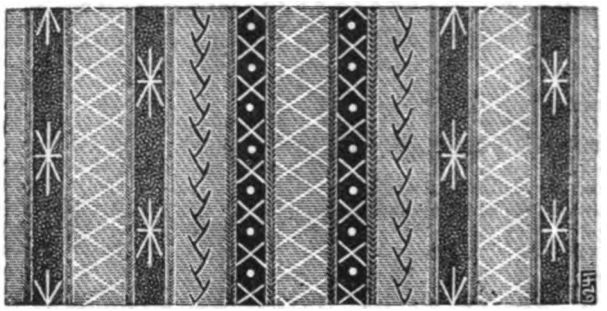
Repeat the oval and 2nd rosette until the length is made, and to round the end make 4 rosettes.

The second side is worked the same, still repeating the 2nd rosette, but in working the oval, instead of making a pearl loop it must be joined to the pearl loop of the oval on the opposite side.

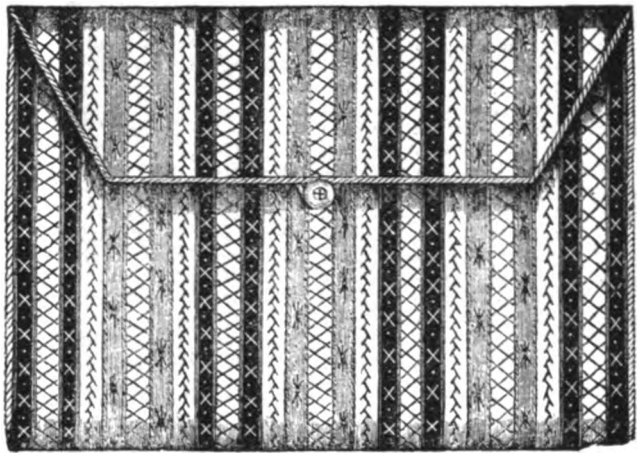
SECOND PATTERN.

Work the 1st side as directed for the previous pattern, but in making the second side, the second rosette only is to be worked and the thread joined to the pearl loop of the oval after each rosette is formed.

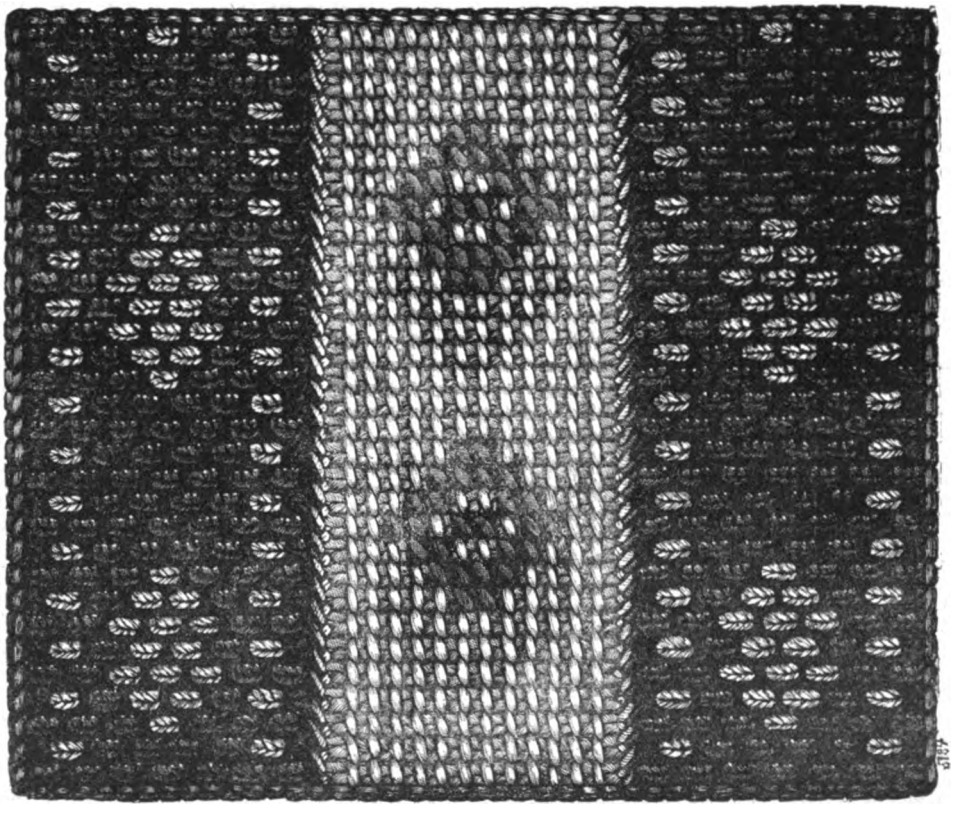
Digitized by Google



Section of Note Case (full working size).

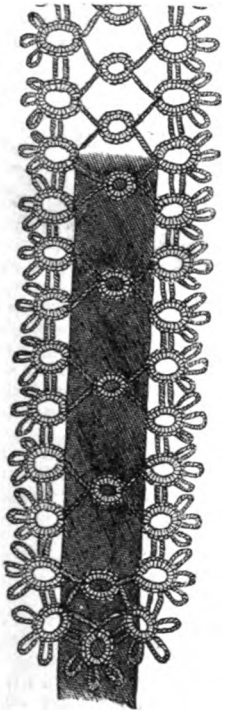


11. Note Case—Embroidery on Bed Ticking.

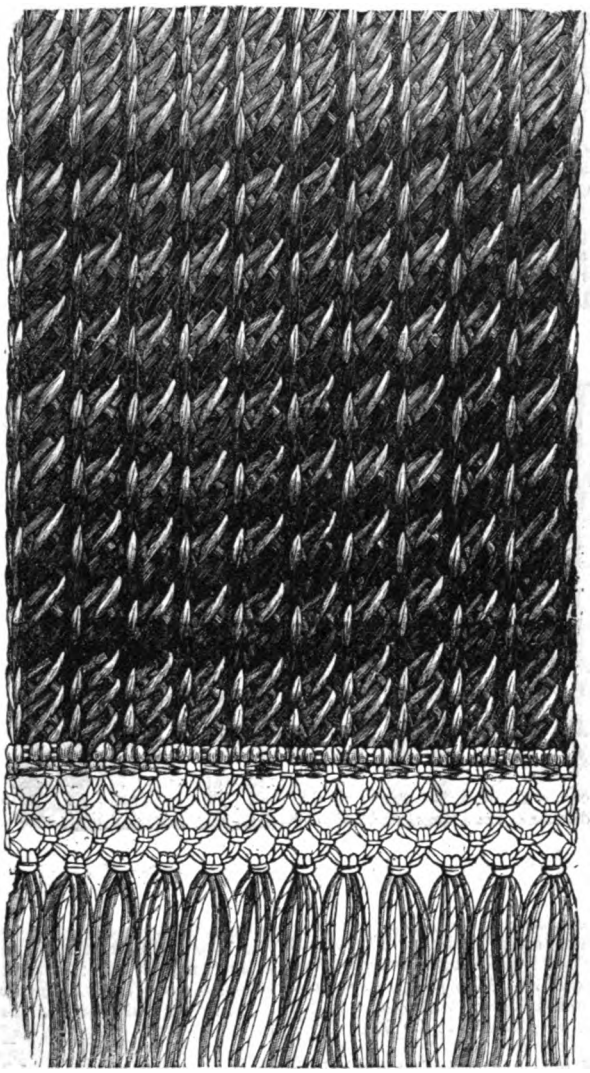


12. Sofa Cushion or Coubrepied.

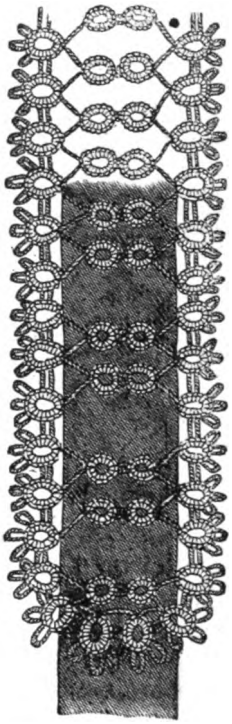
Digitized by Google



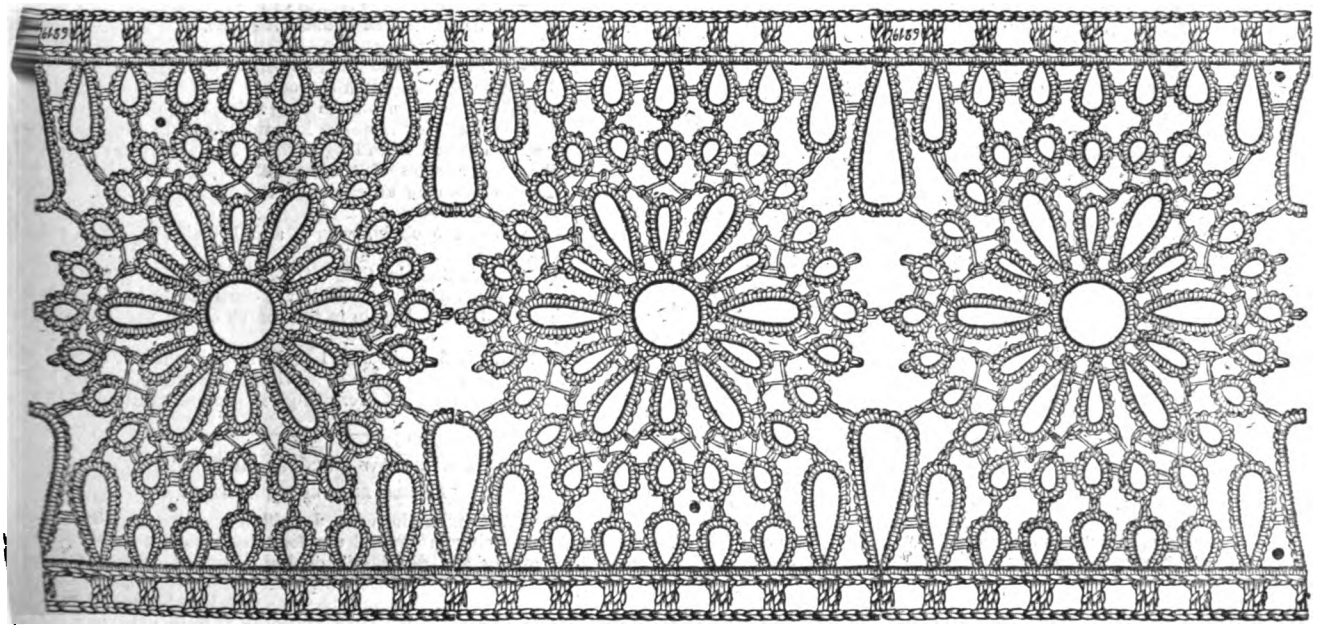
13. Lace Tucker (Tatting).



15. Scarf in Knitting.



14. Lace Tucker (Tatting).



16. Tatting Insertion.

Digitized by Google

15. Scarf in Knitting.

MATERIALS—8 ply Berlin wool or 4 ply fleecy, selecting any two colours that contrast for the ends, the centre being made with one of the colours only; two knitting pins, No. 8, Bell gauge.

Cast on with the wool 74 stitches, that is three stitches for each pattern, and two over for the edge stitches.

1st row—Bring the wool in front of the pin in the right hand, then turn the wool quite round the pin so as to bring it in the front again, and pearl 2 stitches together; * the wool will now be in the front; turn it round the pin so as to bring it in the front again, pass the needle down the next stitch, and take it off without knitting it; then pearl the next 2 stitches together, and repeat from * to the end of the row.

2nd—Bring the wool in front of the pin and turn it round as before, then pearl 2 stitches together; * turn the wool round the pin, bringing it in the front; then slip the next stitch, thus, put the pin down at the back of the stitch, and, bringing the pin in the front, take off the front part of the stitch without knitting it, this stitch slipped is a long loop; then pearl the 2 next stitches together, and repeat from * to the end of the row.

All the rows are the same as the second.

Knit 6 rows of each colour alternately for about one quarter of a yard, then working the same stitch, but only one of the wools, knit about one yard, and make the other end to correspond with the beginning. Cast off.

THE EDGE.—Use the same colour as the centre, and Walker's Uncotopic needle, No. 1. Crochet on the edge of the knitting a row of 5 chain and 1 plain, then two rows more the same, working the plain stitch in the 5 chain of the preceding row.

For the Fringe, cut the wool in lengths of about eight inches, and loop them into the last row of crochet.

16. Tatting Insertion.

By Mlle. Riego de la Branchardière.

MATERIALS—For curtains, couvrepied, antimacassars, or other furniture trimming, use Walter Evans and Co.'s Boarshead crochet cotton No. 1, Walker's tatting pin No. 3, and a large shuttle.

For petticoats, morning dresses, etc., use Evans' cotton No. 12, tatting pin No. 2.

THE CENTRE STARS.

The Small Oval—Fill the shuttle and leave an end of about one yard of the cotton; commence a loop, work 4 double, then 1 pearl and 4 double alternately until 4 pearls are made; when finished draw quite close. Thread the end of cotton left at the commencement with a rug needle or a second shuttle, and take it in the right hand; then hold the thread of the first shuttle in the left hand for a "straight thread," and work 3 double stitches; leave the end of thread and take the first shuttle in the right hand.

The Large Oval—Commence a loop, work 4 double, join to the last pearl of the previous oval, then 7 double (1 pearl and 2 double alternately 4 times) 5 double more to make 7 in all, then 1 pearl and 4 double; draw close. Take the other thread in the right hand, and holding the first shuttle for a "straight thread," work 3 double as before; then take the first shuttle again.

Small Oval—Commence a loop, work 4 double, join to the last pearl of the previous oval; 4 double, then (1 pearl and 4 double 3 times); draw close. Take the other thread, and work 3 double as before. Repeat the large and small ovals until six of each are made. To fasten off, draw the end of the cotton sufficiently tight to form the circle, allowing the work to lie flat, then join to the 1st oval, and knotting the two cottons together, cut them off.

The Dots—Fill the shuttle, and join the cotton to the first pearl loop of one of the small ovals.

1st dot—Commence a loop, work 3 double; then (1 pearl and 3 double 3 times); draw close; join to the next pearl of the small oval; then make another joining to the 1st pearl of the large oval.

2nd dot—Commence a loop, work 3 double; join to the last pearl of the previous dot; then 3 double, 1 pearl, 3 double, 1 pearl, 3 double; draw close; join to the next pearl of the large oval.

3rd and 4th dots—Work 2 dots as the 2nd dot, and after the 4th dot is joined make another joining to the next pearl of the small oval.

Repeat these dots all round, then fasten off; make as many stars as will be required for the size; in repeating the stars they should be attached together by joining the last dot but one of the star that is being made, to the 3rd dot of the previous star. (*See* engraving.)

THE EDGE.

1st oval—Commence a loop, work 6 double, 1 pearl, 7 double, take the 1st star and join to a dot of it. The dot to be attached is the 9th dot counting from the one joined to the 2nd star; then work 7 double, 1 pearl, 4 double; draw close. A ¼in. of cotton must be left between each of the following ovals.

2nd oval—Commence a loop, work 4 double, join to the last pearl of the previous oval; 4 double, join to the next dot of the star; 4 double, 1 pearl, 4 double; draw close.

Work 4 ovals more the same as the last, joining them to four of the dots.

7th oval—Commence a loop, work 4 double, join as before, then 7 double, join to a dot: work 6 double, 1 pearl, 6 double; draw close.

8th oval—Commence a loop, work 6 double, join, then 9 double, join to the next dot but one of the star, then 4 double, join to the 2nd dot of the next star, work 9 double, 1 pearl, 6 double; draw close.

9th oval—Commence a loop, work 6 double, join; then 6 double, join to a dot: 7 double, 1 pearl, 4 double, draw close.

Commence again at the 2nd oval of the edge, and repeat to the end.

Work the other side to correspond.

THE HEADING.

Use Walker's Penelope needle, No. 2 or 3, hold the tatting so as to work along the spaces of thread left between the ovals, and crochet 4 plain stitches in each space, and 1 plain in each of the ovals alternately to the end.

Then on this plain row work a row of 3 chain, miss 3 and 2 treble, repeating to the end.

17. Raised Border.

FOR materials see preceding directions. This pattern is worked the short way.

Commence with a chain of 21 stitches.

1st row—Miss the last 6 chain, and work 1 treble, 2 chain, 1 treble in the same stitch as the last, *, 3 chain, miss 3, 2 treble in one, 5 chain; and, to form the dot, work 1 single on the top of the last treble stitch; then 2 treble in one, repeat from * once more; and for the edge, 3 chain, miss 3, 1 treble, turn back.

2nd row—7 chain, miss 4, 1 treble on the last treble but one of the first row, 3 chain, miss the dot, and work 2 treble in the 3 chain between the 4 trebles of last row; then for the dot, 5 chain and 1 single on the top of the last treble stitch, then 2 treble more in the same 3 chain; work 3 chain, miss the dot, and work 1 treble on the last of the 4 treble; 3 chain, miss 4, 1 treble in the 2 chain; then 2 chain and 1 treble, in the same 2 chain as the last, turn back.

3rd row—6 chain, 1 treble in the 2 chain; then 2 chain, 1 treble in the same 2 chain; 3 chain, miss 4, 1 treble on the next treble stitch, 3 chain, miss 3, 1 treble, 3 chain, 1 treble on the last stitch of the 4 treble; 3 chain, miss 3, and 1 treble twice. Turn back.

4th row—7 chain, miss 4, 1 treble on the last treble but one; 3 chain, miss 4, and in the next 3 chain but one; work 2 treble, a dot, and 2 treble, then 3 chain, miss 4, 1 treble, 3 chain, miss 4, 1 treble in the 2 chain; then 2 chain, 1 treble in the same 2 chain. Turn back.

5th row—6 chain, miss 1, and in the 2 chain work 1 treble 2 chain, and 1 treble, then 3 chain, and in the next 3 chain but one, work 2 treble, a dot, and 2 treble; 3 chain, miss the treble stitches, and in the next 3 chain work 2 treble, a dot, and 2 treble, then 3 chain, miss 3, and 1 treble. Commence again at the second row, and repeat the 4 rows until sufficient is made for one side of the pillow. Then, to form the corner, work at the right selvedge, plain stitches instead of treble, and instead of the 7 chain work only 4 chain.

THE EDGE.

1st row—Commence in one of the 6 chains at the left side of the border. Work 8 chain and 2 plain in each loop of 6 chain, repeating all round.

2nd row—Work in the 8 chain, 5 plain, then a dot and 5 plain more. Miss the 2 plain between the chain, and repeat.

18. Lattice Border.

MATERIALS—Walter Evans and Co.'s Boarshead crochet cotton, Nos. 12 or 14, or Mecklenburg linen thread, No. 6; Walker's Uncotopic needle, No. 3.

1st round—Make a chain the length of the four sides of the pillow, and work 1 single in the first stitch to make it round.

1st round—All plain crochet.

2nd round—All long stitches, and at each of the four corners increase by working 3 stitches, in each stitch 3 times.

3rd round—Work 4 plain on the long stitches of the last row, then an extra long stitch, putting the needle into the top of the plain stitch of the first row; work a second extra long in the next plain stitch of the first row, then on the long stitches of the second row, miss 2, and work 4 plain; continue the 2 extra long stitches and the 4 plain all round. This forms the running for the ribbon.

4th round—Work 5 chain, miss 2, and 1 plain; repeat all round, and increase at the corners.

5th round—Work 3 chain, then 1 treble in the centre stitch of the next 5 chain; work 6 chain and 1 treble in the centre stitch of the same 5 chain as before; then 3 chain, 1 plain in the centre of the next 5 chain; repeat all round.

6th round—Work 8 chain and 1 plain in the centre of each 6 chain of the last round; this finishes the outer side. For the inner side repeat the 4th, 5th, and 6th rounds, but decreasing at the corners instead of increasing.

19. Pillow Borders in Crochet.

By Mlle. Riego de la Branchardière.

THE effect of these trimmings round a pillow is shown in the small engraving; and lace being in general use for the purpose, it is desirable that it should be strong and durable in quality, therefore tatting or crochet is much better suited for ordinary use than machine-made lace. If used to ornament linen, the work should be made with Mecklenburg thread, and in the lattice border a narrow-coloured ribbon is to be run into the centre row.

Digitized by Google

21. Insertion—Crochet.

MATERIALS—Boarshead cotton, No. 14, and a steel hook. Begin with the stars, which form the middle stripe and consist of two rows.

1st row—7 chain close in a ring, looping 1 loop through the first and last of these 7 chain. Then follow * 9 chain, 1 double through both the upper threads of the ring; repeat from * 3 times; now work 16 chain; with the last 7 stitches of this chain form the ring for the second star. The first half of the second star is a repetition of the first half of the 1st star, with this exception—the first loop of the 2nd star is joined by the 4th chain with 1 double to the 5th chain of the 4th loop of the 1st star (this joining must be repeated with every succeeding star); then follows 3 more loops of 9 chain and 1 double. In this manner continue the work until you have the length you require. Then turn the work round and work the other side of the star. For the last star, work 3 more loops the same as before, then 4 chain and 1 double into the 5th stitch of the connecting chain; this finishes the last star. * 5 chain, 1 double into the next stitch of the ring of 7 chain, 2 loops of 9 chain, 1 double into the two following stitches, 4 chain, 1 double into the fifth of the next connecting chain; repeat from *. The finishing star will require 3 loops of 9 chain, 1 double, to complete it.

3rd row—1 double upon the outer upper point of the star lying towards the right; * 4 chain, 1 double upon the point of the following loop of the same star, 6 chain, 1 double upon the point of the next loop of the following star. Repeat from *.

4th row—1 treble, 1 chain, passing over 1 chain of last row.

5th row—2 treble upon the 1st stitch of the last row; * 4 chain, passing over 3 chain of last row, 2 treble in next stitch; repeat from *.

These last three rows must be repeated on the other side of the stars.

The edge rows should all be begun from the same end, therefore the thread must be cut off after each row is finished.

22. Toilet Cushion—Tatting.

MATERIALS—Walter Evans and Co.'s Boarshead cotton No. 14, or tatting cotton No. 50, tatting pin No. 2, and a small shuttle.

THE STARS.

1st dot—Fill the shuttle, and, commencing a loop, work 2 double (1 pearl and 2 double 3 times); draw close; turn this dot down under the left thumb.

1st oval—Commence a loop, work 4 double (1 pearl and 2 double 5 times); 2 double more, draw close. Reverse the work.

2nd dot—Commence, work 2 double, join to the last pearl of the previous dot; 2 double (1 pearl and 2 double twice); draw close.

2nd oval—Commence, work 4 double, join to the last pearl of the oval; 2 double (1 pearl and 2 double 4 times); 2 double more, draw close. Reverse.

Repeat the second dot and second oval until 18 dots and ovals are made, which will be sufficient to form the circle; leave an end of cotton.

The Centre, 1st oval—Fill the shuttle, and, commencing a loop, work 8 double; join to the pearl of the first dot; 8 double, draw close. Work 5 ovals more the same, joining to every third dot; when the six ovals are made fasten off, and then attach the two ends of the circle together and fasten them off.

Nine stars will be required to form the cushion, and they are then sewn together, as shown in the engraving.

The cushion should be covered with coloured silk, and the sides ornamented with a ruching of the same colour as the lining.

23. Edging of Crochet and Braid.

MATERIALS—Scolloped braid; Boarshead cotton No. 24; fine steel crochet hook.

1 double upon the nearest upper point of the braid, 1 chain, 1 double treble nearly to the bottom of the next lower scollop. 1 picot, consisting of 4 chain looped on to the upper thread of the treble, 1 triple treble through middle of the under scollop. 1 picot, 1 double treble even with the first double treble, 1 picot, 1 chain. Repeat from the beginning.

For the under row or footing work on the other side of the braid. * 1 double upon the nearest point, 2 chain, 1 double treble in the under part of the next scollop through the braid; 2 chain. Repeat from *.

24. Edging with Waved Braid.

MATERIALS—Waved braid must be selected of a suitable scollop for the pattern; Boarshead cotton No. 16, fine steel hook.

For the upper part begin with * 1 double upon the nearest upper point of the braid; 1 chain, 1 double treble under the lower scollop through the braid; 1 picot of 4 chain, 1 single through the upper thread of the treble; 1 chain, 1 double treble likewise in the under part of the scollop through the braid; 1 picot, 1 chain, 1 double treble again through the deep under part of the scollop; 1 picot, 1 chain. Repeat from *.

For the footing, begin at the opposite side of the braid with * 1 double upon the nearest point; 4 chain, 1 treble under the nearest scollop through the braid; 4 chain. Repeat from *.

For fixing Chalk Drawings.—Fill a large dish, free from grease, with boiling water; hold the drawing in the steam for some minutes, then draw it through the water with the drawing uppermost; after this is done place on a carpet until dry. The work will be improved, as it softens it considerably.

25. Crochet Fringe.

MATERIALS—Boarshead cotton No. 10, steel hook No. 20. Make a chain of the required length.

1st row—1 double, 5 chain, passing over 3 stitches; repeat throughout the row.

2nd row—* 1 double upon the third of the nearest 5 chain stitches; 3 chain, 3 double upon the third or middle of the next 5 chain; 3 chain, 1 double upon the middle of the next 5 chain; 3 chain. Repeat from*. At the end of the row turn the work.

3rd row—1 double upon the middle of the last 5 chain; * 3 chain. 2 Russian stitches upon the third of the next 3 chain, and next to the 3 double of preceding rows. The Russian stitches are worked thus: Insert the hook in the double, draw the thread through, then again draw it through the two loops upon the hook; this is repeated for the second stitch. 1 shell stitch, which is formed by working 3 double treble stitches into the double stitch in which the 3 double stitches were worked and lying over them. 2 Russian stitches upon the following double; 3 chain, 1 double upon the 3 of the next chain. Repeat from*, and turn the work.

4th row—*5 chain, 3 Russian stitches upon the 2 double and preceding chain stitches lying before the shell pattern; 1 treble behind the shell in the horizontal stitch lying free of second row; 3 Russian stitches upon the next 2 double and following chain stitch. Repeat from*, and turn the work at the conclusion of the row.

5th row—* 3 chain, 5 Russian stitches upon the treble and the 2 double lying before and after; 3 chain, 1 double upon the third of the next 5 chain. Repeat from*. At the end of the row turn the work towards the right.

* 3 chain, 1 treble into the first of the 5 Russian stitches; 5 chain, 1 treble: this treble is worked into the fastening stitch of the just finished treble, and forms one of the picots into which the fringe is looped. 1 treble into the next Russian stitch, 5 chain, 1 treble worked as before for the next fringe picot. 1 treble into next Russian stitch, 3 chain, 1 double into the double between the chains of last round. Repeat from*.

Knot the fringe, which must be 16 threads thick and 4in. long, on to the two scollops of 5 chain.

26. Crochet Insertion.

MATERIALS—Boarshead cotton No. 12 or 14; steel crochet hook No. 23, Bell gauge.

This insertion is worked lengthwise, and should be always worked on the same side, therefore the cotton must be fastened off every row. Make a chain of the requisite length.

1st row—Alternately 1 treble and 1 chain, passing over 1 chain of last row.

3rd row—Double stitches throughout the row.

4th row—3 double, * 5 chain, passing over 3 stitches of the previous row, 1 double treble into the 4th stitch, 5 chain, pass over 3 stitches, 5 double in the 5 following stitches. Repeat from *.

5th row—2 treble upon the first 2 double of the preceding line, * 5 chain, 3 double upon the next double treble and the chain stitch lying before and after it, 5 chain, 3 treble upon the 2nd, 3rd, and 4th of the next 5 double; repeat from *.

6th row—1 treble upon the 1st treble of the preceding line, * 5 chain, 5 double upon the next 3 double, and the chain stitch lying before and after, 5 chain, 1 treble upon the middle of the next 3 treble; repeat from *.

7th row—2 treble upon the 1st treble and the following chain stitch of the preceding line, * 5 chain, 3 double upon the middle of next 5 double, 5 chain, 3 treble upon the next treble and the chain stitch lying before and after; repeat from *.

8th row—3 double upon the 1st and 2nd treble and the following chain stitch of the preceding line, * 3 chain, 1 double treble as in the 2nd line upon the middle of the next three double, 3 chain, 5 double upon the next 3 treble and the chain stitch lying before and after; repeat from *.

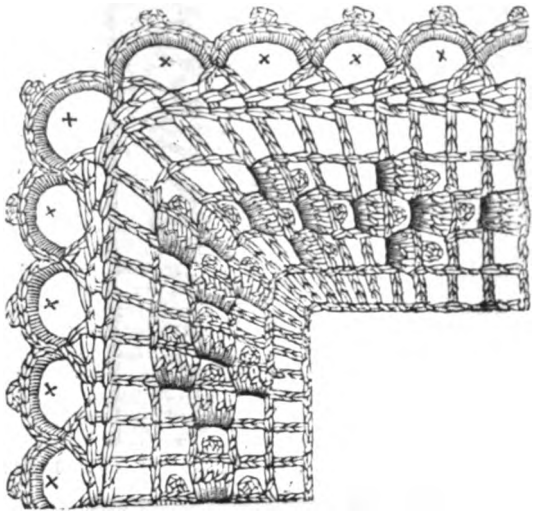
9th row—Double stitch throughout.

10th row—Alternately 1 treble and 1 chain, passing over 1 stitch of previous row.

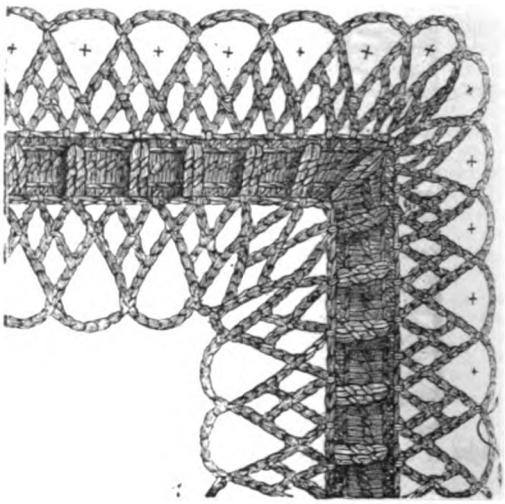
Banner Screen.—A handsome banner screen may be quickly and inexpensively made of ticking. Lay upon the ticking three or four strips of broad velvet, and work between them any of the stitches commonly used for ticking work. Scarlet velvet with black and scarlet coral-stitch looks well. Line it with thin silk, and put a fringe along the bottom. Ticking with a scarlet stripe in it is not difficult to procure. The velvet should form the outer edge on each side.

Knitted Antimacassar.—An antimacassar knitted in Berlin wool in what is called the railroad stich, has a very good effect, and is extremely easy to do. Materials—Berlin wool in the long skeins, scarlet and white, blue and white, or any two colours that contrast well; wooden pins, No. 9, Bell gauge. Cast on with the darkest colour as many stitches as will make the antimacassar of the desired width (20 stitches will be about a finger length), provided they will divide into *fours*, and leave three additional stitches for one edge. Do 6 rows, purl and plain alternately, so that they will all be purl on the right side of the work; then change the colour, and do 6 rows all plain on the right side; continue in this way, changing the colour after each six rows, till the antimacassar is as long as you require it. In casting off (which must be done very loosely), cast off the first three stiches, then let one drop, casting on a fresh stitch to replace the one that was dropped; cast off three more, drop one, and continue thus till all are cast off; then take down all the dropped stitches to the beginning of the work.

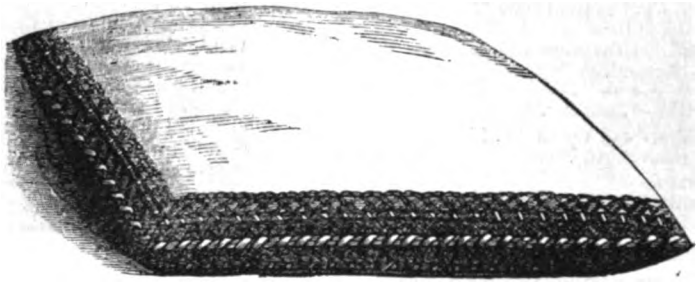
Digitized by Google



17. Raised Border.

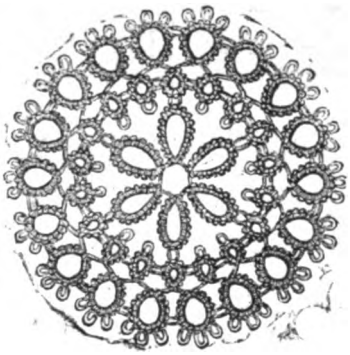


18. Lattice Border.

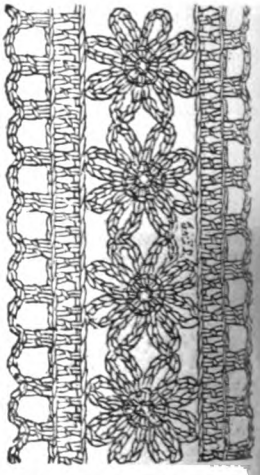


19. Pillow with Crochet Border.

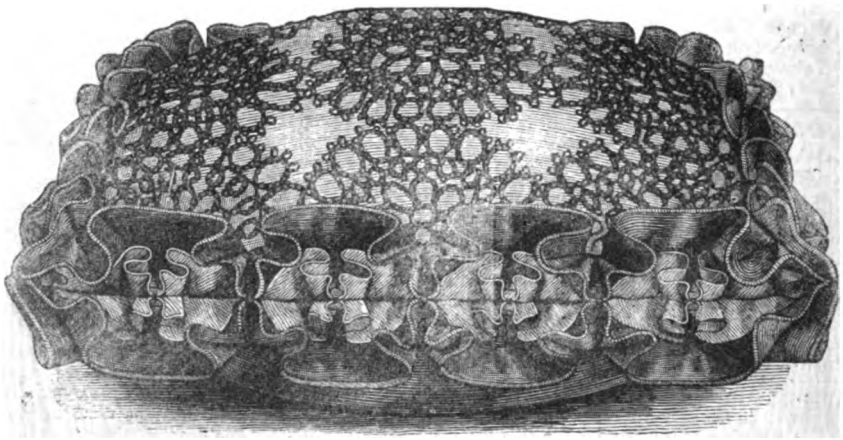
20. Insertion (Satin Stitch and Overcast).



Design for Toilet Cushion (Tatting).



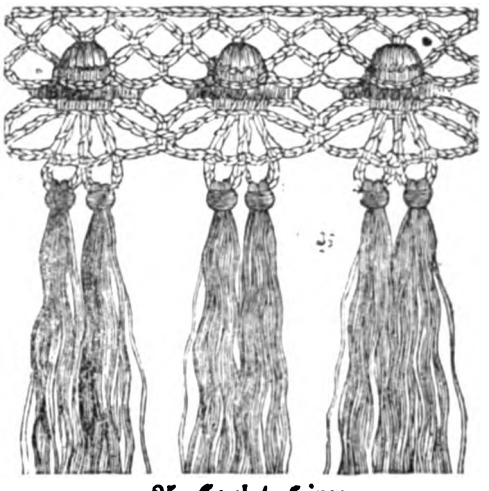
21. Crochet Insertion.



22. Toilet Cushion in Tatting.

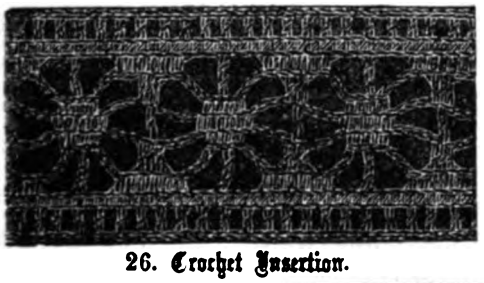
Digitized by Google

23. Edging of Crochet and Braid.



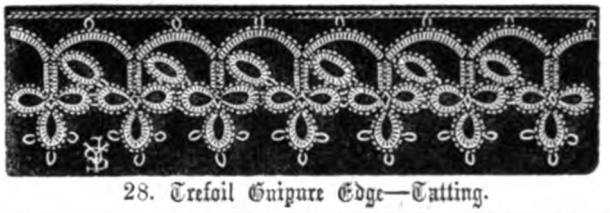
25. Crochet Fringe.

24. Edging with Waved Braid.

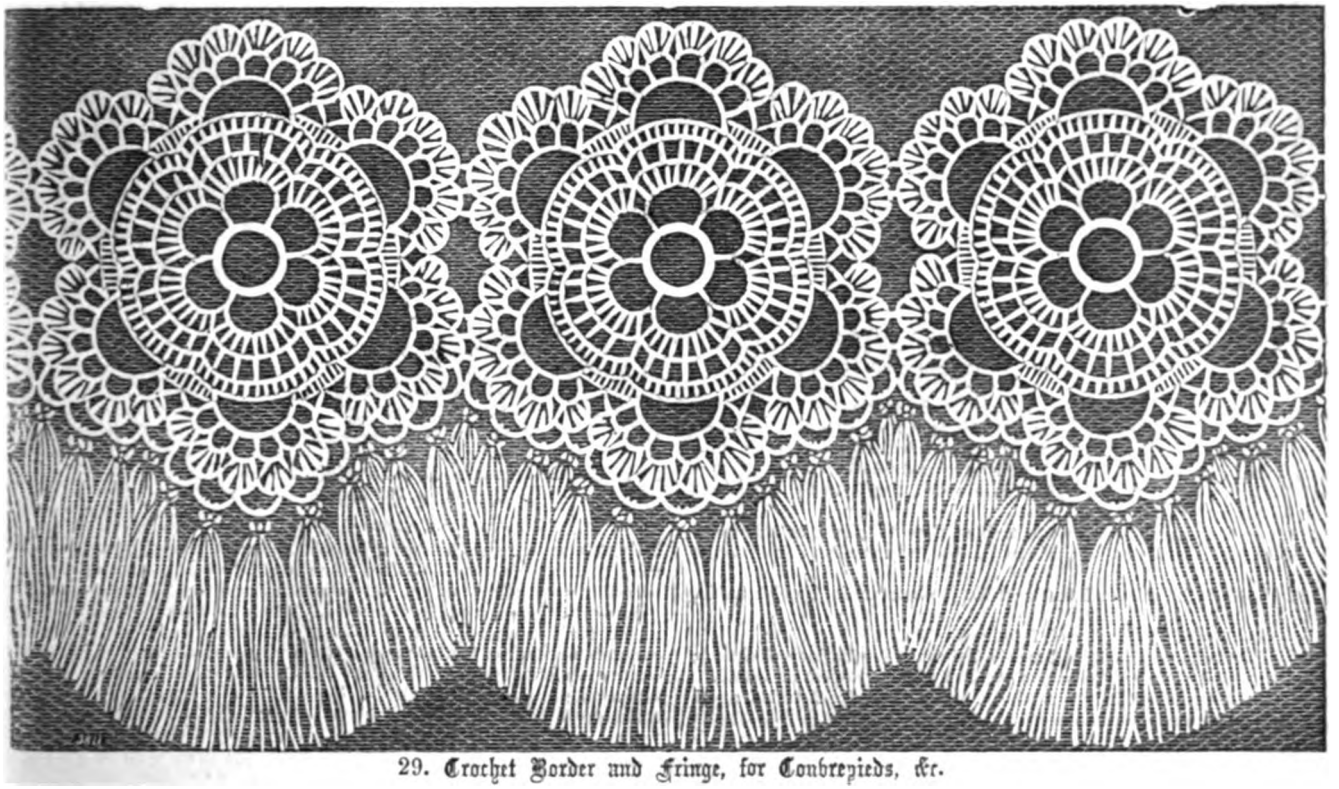


26. Crochet Insertion.

27. Crochet Insertion.



28. Trefoil Guipure Edge—Tatting.



29. Crochet Border and Fringe, for Counterpieds, &c.

Digitized by Google

27. Crochet Insertion.

MATERIALS for insertion of the size of engraving—Boarshead cotton No. 20; steel hook No. 24, Bell gauge. Make a chain of 10 stitches, close in a ring, 3 chain for first treble, 2 treble into the ring, 1 picot of 5 chain (the picot is formed thus: after working the 5 chain, fasten it by 1 single firmly into the upper thread of the last worked treble). * 3 treble into the ring, 1 picot; repeat once more from *. 3 treble. This completes the upper half of the rosette. * 15 chain; close the last ten of this chain into a ring to form the centre of the next rosette. The 3 next stitches of the 15 chain are for the first treble of this second rosette. When the ring is joined the cotton will be on the lower side of the ring. To bring it into place for working the next stitch, draw the hook out of the stitch which is upon it, insert it in the first stitch of the ring, put it again through the stitch from which it was withdrawn, and pull this stitch through the other upon the hook. 3 chain to form the second treble stitch. This must be joined by taking the hook out and passing it through the upper thread of the 3 chain, which forms the 1st treble; insert the hook again into the stitch from which it was withdrawn, and pull that stitch through the first upon the hook; 1 treble, 1 picot, 3 treble, 1 picot, 3 treble, 1 picot, 3 treble. Repeat from the last * until you have worked the insertion the length you require. Work 1 picot, turn the work round.

* For the second side of the rosette work 3 treble, 1 picot, 3 treble, 1 picot, 3 treble, 1 picot, 3 treble; fasten by 1 single into the first treble of the other side of rosette. 2 chain, 1 single (this forms the second half of the connecting picot), which finishes one rosette. Repeat from * throughout the row.

For the edge * 1 double in the upper stitch of the middle picot, 10 chain. Repeat from * throughout the row.

The outer row consists of 1 treble, 1 chain, alternately, passing over one stitch of previous row.

These two rows are repeated on the other side.

28. Trefoil Guipure Edge—Tatting.

MATERIALS—Walter Evans and Co.'s Boarshead crochet cotton, No. 18, and a small shuttle. Fill the shuttle, but keep the reel on for a straight thread.

1st dot—Commence a loop, 8 double, 1 pearl, 5 double, draw close.

Stalk (on straight thread)—5 double, reverse.

Trefoil—Commence a loop, 5 double, 1 pearl, 5 double, draw close; commence a loop, 3 double (1 pearl, 1 double 3 times), 2 double, draw close; commence a loop, 5 double (1 pearl, 2 double twice), draw close, and reverse.

Stalk (on straight thread)—5 double, * join to the end of first stalk and the middle of dot, 7 double, 1 pearl, 6 double, reverse.

2nd dot—Commence a loop, 8 double, join to the last pearl of trefoil, 5 double, draw close, reverse.

Stalk (on straight thread)—5 double, reverse.

2nd Trefoil—Commence a loop, 5 double; join to the next pearl of last trefoil, 5 double; draw close. Commence a loop, 3 double (1 pearl, 1 double, 3 times), 2 double, draw close. Commence a loop, 5 double (1 pearl, 2 double twice), draw close, reverse.

Stalk (on straight thread)—5 double, join to the middle of dot, 7 double, 1 pearl, 5 double, reverse.

Repeat from 2nd dot, until there is the length required.

For the heading—Fasten the thread to the 1st pearl in stalk, and, with a fine crochet needle, work 5 chain, 1 plain crochet into the next pearl; repeat to the end.

29. Crochet Border and Fringe, for Couvrepieds, Antimacassars, &c.

By Mlle Riego de la Branchardière.

MATERIALS—Walter Evans and Co.'s Boarshead cotton, No. 10; Walker's Uncotopic crochet needle, No. 3; for a finer size use No. 16 cotton, and No. 3½ needles; or, if coarser, use No. 4 cotton and No. 2 needle.

FIRST CIRCLE.

Commence with 12 chain, and make it round by working a single stitch in the 1st chain stitch.

1st round—Work 18 plain stitches in the foundation round; at the end 1 single on the 1st plain stitch.

2nd round—Work 7 plain, miss 2 and 1 plain, 6 times.

3rd round—4 chain and 1 treble in the first loop of chain; then (1 chain and 1 treble 5 times in the same loop of chain as before); *miss 1, and in the next loop of chain work (1 chain and 1 treble 6 times); repeat from * in each loop of chain. At the end 1 chain and 1 single in the 4 chain at the commencement of the round.

4th round—7 chain, miss 3 and 1 treble; then (4 chain, miss 3 and 1 treble, 16 times); at the end 4 chain and 1 single in the 4th stitch of the 7 chain.

5th round—4 chain, miss 1, 1 treble; then (1 chain, miss 1 and 1 treble, 42 times).

6th round—14 chain, miss 8, and 7 plain, 6 times.

7th round—(2 chain, miss 1 and 1 treble, 7 times in the 1st loop of chain); then 2 chain and 1 plain on the centre of the 7 plain. Repeat all round.

8th round—Miss 1 and in the 2 chain, work (1 plain, 2 treble, and 1 plain); repeat all round and fasten off.

Repeat the circles until sufficient are made for the length, then attach them together by sewing them firmly.

THE FRINGE.

Make a row of 3 chain, miss 3, and 1 plain, in the centre of the treble stitches of the circles, and repeat along one side of them. Cut the cotton in lengths of about six inches, then put the needle into the loop of 3 chain: take 3 folds of the cotton, double them on the needle, and then bring them through in a loop, then bring the ends through this loop and draw them tight.

Warm knitted Under-dress.

WITH two No. 8 knitting pins, with heads, and German lamb's wool in half-ounce skeins on the thinnest fleecy which can be bought, cast on 120 stitches, and knit 16 ridges. (A ridge is a row and back again.)

To commence a gusset for the bosom, knit 28 stitches. Turn the knitting (as to return), slip 1 stitch from the right-hand to the left-hand pin, pass the wool back round this stitch, and replace this stitch on the right-hand pin. This is to prevent a hole, and is to be done at every return when only part of a row is knitted. Knit the 28 stitches. Knit 24 stitches and return. Knit 20 stitches and return. Knit 16 stitches and return. Knit 12 stitches and return. Knit 8 stitches and return. Knit 4 stitches and return. After this the entire rows are to be knitted. Knit 4 ridges. Knit 4 stitches and return. Knit 8 stitches and return. Knit 12 stitches and return. Knit 16 stitches and return. Knit 20 stitches and return. Knit 24 stitches and return. Knit 28 stitches and return. Knit 22 ridges.

Cast on 30 stitches for the shoulder strap, taking care that it is at the same end of the pin at which the gusset was knitted. Knit 8 ridges. Cast off 55 stitches, and knit the rest of the row.

To knit in a gusset for the hip:—Knit 60 stitches and return. Knit 56 stitches and return. Knit 52 stitches and return. Knit 48 stitches and return. Knit 44 stitches and return. Knit 40 stitches and return. Knit 36 stitches and return. Knit 32 stitches and return. Knit 28 stitches and return. Knit 24 stitches and return. Knit 20 stitches and return. Knit 16 stitches and return. Knit 12 stitches and return. Knit 8 stitches and return. Knit 4 stitches and return. Knit 3 ridges, taking all the row. Knit 4 stitches and return. Knit 8 stitches and return. Knit 12 stitches and return. Knit 16 stitches and return. Knit 20 stitches and return. Knit 24 stitches and return. Knit 28 stitches and return. Knit 32 stitches and return. Knit 36 stitches and return. Knit 40 stitches and return. Knit 44 stitches and return. Knit 48 stitches and return. Knit 52 stitches and return. Knit 56 stitches and return. Knit 60 stitches and return.

Knit one row (not ridge) and cast on 32 stitches. Knit 72 ridges. Cast off 32 stitches, and knit the rest of the row.

Knit 60 stitches and return. Knit 56 stitches and return. Knit 52 stitches and return. Knit 48 stitches and return. Knit 44 stitches and return. Knit 40 stitches and return. Knit 36 stitches and return. Knit 32 stitches and return. Knit 28 stitches and return. Knit 24 stitches and return. Knit 20 stitches and return. Knit 16 stitches and return. Knit 12 stitches and return. Knit 8 stitches and return. Knit 4 stitches and return. Knit 3 ridges. Knit 4 stitches and return. Knit 8 stitches and return. Knit 12 stitches and return. Knit 16 stitches and return. Knit 20 stitches and return. Knit 24 stitches and return. Knit 28 stitches and return. Knit 32 stitches and return. Knit 36 stitches and return. Knit 40 stitches and return. Knit 44 stitches and return. Knit 48 stitches and return. Knit 52 stitches and return. Knit 56 stitches and return. Knit 60 stitches and return.

Knit 1 row (not ridge) and cast on 55 stitches. Knit 8 ridges. Cast off 30 stitches, and knit 22 ridges.

Knit 28 stitches and return. Knit 24 stitches and return. Knit 20 stitches and return. Knit 16 stitches and return. Knit 12 stitches and return. Knit 8 stitches and return. Knit 4 stitches and return. Knit 4 ridges. Knit 4 stitches and return. Knit 8 stitches and return. Knit 12 stitches and return. Knit 16 stitches and return. Knit 20 stitches and return. Knit 24 stitches and return. Knit 28 stitches and return.

Knit 16 ridges, cast off, and sew it up.

THE SLEEVE.

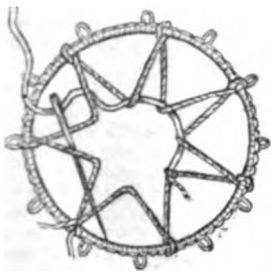
Cast on 40 stitches. Knit 26 ridges. Knit 28 stitches and return. Knit 24 stitches and return. Knit 20 stitches and return. Knit 16 stitches and return. Knit 12 stitches and return. Knit 8 stitches and return. Knit 4 stitches and return. Knit 6 ridges. Knit 4 stitches and return. Knit 8 stitches and return. Knit 12 stitches and return. Knit 16 stitches and return. Knit 20 stitches and return. Knit 24 stitches and return. Knit 28 stitches and return. Knit 26 ridges and cast off.

Lace Stitches—Danish Embroidery.

DANISH embroidery is becoming popular, perhaps in compliment to H.R.H. the Princess of Wales. It is not such a well-made, clearly defined work as either crochet or tatting, but it is a change, and changes, even if not progressions, are generally welcomed. These lace stitches will be found useful for joining together medallions of either crochet or tatting. To commence with No. 1, first make a circle with either tatting or by working buttonhole stitches over three circles of crochet cotton; now tack this circle on some *toile cirée* with a fine needle and embroidery cotton, and make seven long loop stitches of equal length, according to engraving, and fasten these down by means of an inner circle formed by darning the needle in and out of the loop stitches. When the circle is formed, bring the

Digitized by Google

needle to the top of the nearest point, and darn in and out of every long stitch, as in engraving No. 2. When all are filled in, repeat the seven



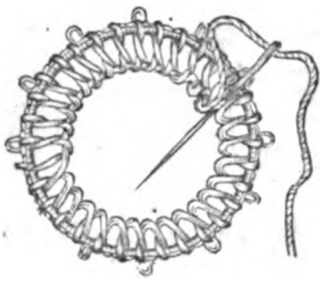
No. 1.

No. 2.

looped stitches on a miniature scale, and finish with a smaller plain circle to draw the whole to a point in the middle. Untack the circle and it will be complete.

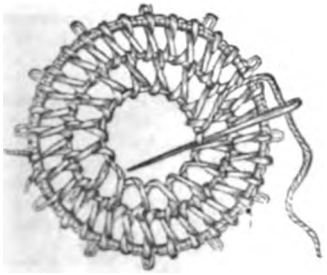
No. 4 is the same variety of work. To produce it, a circle must be pre-

No. 3.

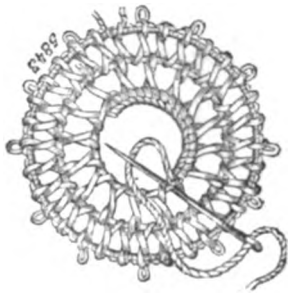


No. 4.

pared either with tatting or buttonhole stitches, and inside the circle thirty-six long loose buttonhole stitches are worked; fasten these by passing the

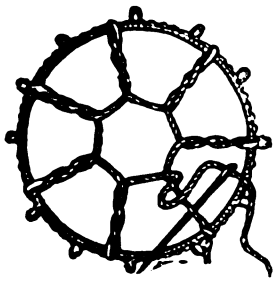


No. 5.



No. 6.

needle through each loop to form another ring. This is followed by a second round of buttonhole stitches, one being taken between every alter-



No. 7.

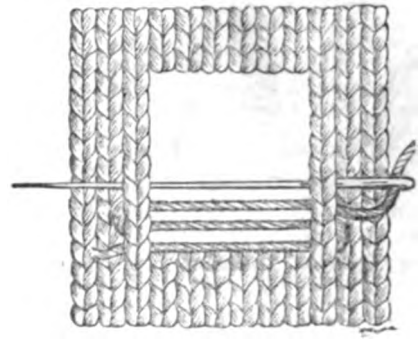
No. 8.

nate stitch of the outer row. The working is shown in illustration 5. After the needle has passed through every stitch, and the third circle secured, finish off with a round of close buttonhole stitches, as illustrated in engraving No. 6.

No. 7 is another variety of Danish embroidery. The manner of working the circle is so clearly illustrated, and as similar stitches are used to the preceding ones, there is no necessity for further explanation. These stars should be worked in very fine cotton, and are useful for joining sprays of tatting, crochet, and white embroidery, and are frequently used for ornamenting the ends of white muslin neckties.

Darning Stitch for mending Stockings.

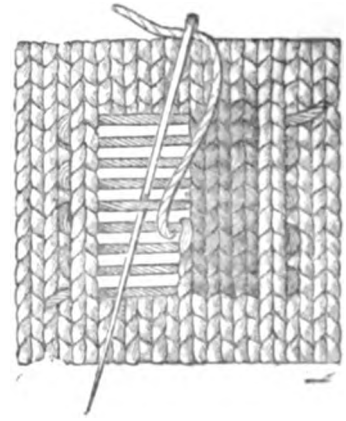
To darn stockings well and neatly is just one of those accomplishments which too many neglect, but about which no pains should be spared to acquire thoroughly. Crinoline, steel, and stiff petticoats of all descriptions are most destructive to stockings, and in order to remedy the harm they do, and the holes they make, it is a positive duty to learn to repair the mischief in such a manner that even the traces of it will be imperceptible. The usual proceeding when a hole has to be stopped up is to make lines of cotton in either a horizontal or perpendicular direction, and then to cross these lines the contrary way. This is the ordinary manner, but there is a much better and more artistic one, which is to imitate the stitch in which the stocking is woven, and with this to fill up the gap; by doing so, it is quite possible to darn a hole over, so that no traces of the mending are perceptible. The two engravings, Nos. 1 and 2, illustrate the manner of



No. 1.

achieving this. The way to proceed is to procure a smooth ball of wood, somewhat in the form of an egg; any turner can make one to order (we do not know if such things are sold ready-made in England, but they are common enough in Germany, where stockings are almost invariably darned in the manner we are describing); cotton must be selected to match precisely that with which the stocking itself is woven. Place the hole to be mended on the ball of wood and hold the stocking tightly over it with the left hand, then darn backwards and forwards evenly, and not too closely, taking care to insert the needle at the commencement of every woven or knitted stitch, and not in the centre of it. These darned lines should run horizontally, and should commence and terminate a few threads above and below the hole.

No. 2 illustrates the manner in which these horizontal lines are crossed



No. 2.

—the real darning stitch. It is easy enough to do, the only difficulty is to draw the cotton through evenly, and to acquire this perfectly will require a little practice. When one horizontal line of the cotton has been crossed or filled up the stocking is then turned, and the process repeated in the contrary direction, the same stitch being continued throughout until the hole is concealed. Ladies, and young ones especially, should bear in mind that to darn a stocking neatly is more creditable to their skill as needlewomen than to execute the most dainty piece of fancy work that was ever designed.

Digitized by Google

No. 1. The "Berenice" Headdress.

No. 2. The "Jeannie" Headdress.

No. 3. The "Marguerite" Headdress.

No. 4. The "Galatea" Headdress.

No. 5. The "Metternich" Headdress.

New Styles of Headdresses.

Digitized by Google

No. 1. Travelling Hat.

No. 2. New Leather Hat.

No. 3. The Mantille Collier.

No. 4. The Metternich Toque.

No. 5. The Toque Hat.

New Styles of Hats.

Digitized by Google

Dress and Fashion.

THE MOVEMENTS OF FASHION, 1867-1868.

As years roll on imperious Fashion continues to exercise that complete despotism over the civilised world for which she has so long been notorious. Her power is never disputed; the strongest as well as the weakest-minded of individuals succumb to it helplessly and generally instinctively. To argue, to reason, or to try to suppress any particular fashion, is a folly rarely attempted, because it is felt that the undertaking would be madness, and the result utter failure. The growth of this undisputed power has been the growth of ages; it dates back from the remotest antiquity. We have not space here to trace its progress in Athens and Rome, but we all recognise that for the present Fashion flourishes in Paris, and from that attractive centre of life decrees what the rest of the civilised world is to wear—the form, colour, and materials of their garments. No matter how unbecoming any one of its whimsical laws may be, if it condemns *brunes* to turn *blondes*, and *vice versâ*, the law is submitted to, and recourse is had to all manner of crafty artifices to help to full obedience.

What Fashions have repeated themselves, what forms have been patronised during the past year, it is now our task to relate. Let us commence with saying that there is a good deal of latitude allowed in a lady's dress in the present day; the current fashions lack individuality of style; they are an amalgamation of various epochs, the antique and the modern, the Louis XV. and the first Empire, a spice of Watteau, a trifle of Spanish, are all mixed up in the popular toilette at the close of the year 1867, and the result, if not high art, is very piquant. Crinoline has waned away, until it is a mere skeleton of what it used to be—at least when it is worn in daylight—but in the evening it flourishes as large as ever. Short dresses are now accepted in England, although, for a length of time, they did not take, and a positive distaste for them was evinced. But the common-sense view of the question has prevailed, trains, though exceedingly graceful when the ground they sweep is clean, are entirely out of place and cumbersome when they come in contact with dirty streets and muddy crossings. We are happy, therefore, to be able to announce that a reformation has been wrought, and that English ladies may now be seen wearing high Polish boots, with skirts reaching to the ankle, walking independently, with no anxious fear that their skirts may have dropped into the mud, or that a handsome dress may be ruined on its first appearance in public.

The most fashionable colours during the present year have been Bismark brown and claret. The Prussian Prime Minister has stood sponsor to a hue which has been universally adopted by women of all ages and all complexions; never did a colour attain such an extensive popularity—flowers, leaves, gloves, boots, bonnets, dresses, and mantles, have one and all received the Bismark dye. It is the brown of Russia leather with a dash of yellow ochre in it; and to French women, who, as a rule, are not conspicuous for beauty of complexion, it has proved eminently unbecoming. Blue and green, and a new pink have all been attempted, but Bismark has decidedly carried the day in colour. Claret, or as it is called in Paris *Vin de Bordeaux*, is now asserting itself as a rival; it is a powerful one, as the hue is rich and effective, but up to the present it has by no means superseded the popular brown.

Bonnets are smaller, and chignons larger than last year. In the former the small *fanchon* shape has prevailed, and gold has been the trimming *par excellence*. Tawdry finery very, but still the fashion. Gold or rather gilt has taken the form of leaves, flowers, berries and insects, beads and buttons, and been lavished on lace, tulle, silk, straw, terry, and velvet bonnets to satiety. Gold ornaments have likewise invaded hats, and even now are to be seen in winter bonnets, the fashionable materials for which are fur and feather. Sealskin bonnets, chinchilla bonnets, and grebe bonnets, with strings to correspond, are all to be seen; a small humming-bird, or an openwork gilt band, studded with steel, being their principal ornaments. Bonnets are likewise made of pheasants and peacocks' feathers, and ornamented with lace and coloured satin. These varieties are novel, but for winter wear velvet will always carry the day; and the new claret velvet bonnets with the mantilla lace veils at the back, and a judicious ornamentation of velvet and gold leaves, are in infinitely better taste. There has been a new feature in bonnet strings during the year, the wide strings tied in a formal bow shadowing the chin have disappeared altogether, and given place to lace lappets fastened two inches below the chin with either a satin bow or a tuft of flowers; the bonnet is neatly tied on with a pair of narrow strings fastened in a bow either above or below the chignon.

Short loose jackets have been the universally worn outdoor coverings during the year; they have been made principally of the same material as the dress, and trimmed to correspond with it; but now this stumpy, ungraceful garment is likely to be superseded by the Empire redingote—nothing more or less than a pelisse with roll collar in front, and a sash at the back. For the present, it is made in black velvet, and trimmed with rich black silk, and altogether forms a handsome outdoor covering, especially when a pretty petticoat peeps from beneath it.

Ordinary walking dresses are made short, and a small round crinolines worn under them. Velvet is now frequently to be seen as the material, and fur for the trimming of the *robe-courte*. As gores are in high favour and plaits consequently "gone out," but very little material, comparatively speaking, is required for a short dress; hence rich fabrics are more easily obtained than when sixteen and twenty yards were required to make a dress. Those who cannot afford velvet and fur content themselves with striped and spotted velveteens, linseys, serges, &c. The short dress, when composed of a thick material, is frequently trimmed so as to simulate a second skirt.

Sashes now form a very important item in a lady's toilette; they are tied in the centre of the back of the waist, in a large bow—what is called a baby bow; the ends are fringed or otherwise decorated, and are sometimes used lor looping-up a train skirt. They are rendered still more conspicuous by being frequently worn of a colour that contrasts with the dress. The ends, in many instances, are as long as the skirt.

Several novel accessories to the toilette deserve a special notice on account of the favour they have gained during the past year. First, there are the Breton jackets, made for outdoor and indoor wear, the thickness of cloth varying, but the embroidery ornamenting them always the same in style; small Breton men and women in their national costume, and arabesques of all forms worked in bright coloured silks, together with small silver coins, form the fantastic ornaments to these somewhat picturesque jackets. The Marie Antoinette fichus are also popular; they are made of silk and velvet, as well as of muslin and lace. The Empress of the French affects them, and wears one frequently, both over a high and low dress. They were introduced by the unfortunate queen whose name they bear a few years before the French Revolution broke out. Then there are large gilt sash rings, of three sizes, suspended from slight gilt chains, and much worn with evening toilettes, as supports to the ends and bows of the sash. There is neither beauty nor use in them, but they are the fashion.

Amber ornaments have been in some measure superseded by the carved ivory ones for which Dieppe is so famous; and not only are brooches and earrings, chains and crosses, to be seen in this pure and beautiful substance, but card-cases and purses are made in it. Nothing is more appropriate, nothing more exquisite. So far as space permitted, we have given illustrations of the popular fashions of the day, but there is every probability to believe that these fashions will be but evanescent, for the Imperial lady of France has, on more than one recent public occasion, shown a wish to restore hoops. If the attempt is successful, we shall have to record a complete revolution in the fashions during 1868.

Description of Headdresses.

When 1866 drew to a close it was imagined that the lady's headdresses had attained their maximum in bulk, but the experience of the year 1867 has taught differently. More frizettes, more false additions, more elaborate styles, and the back hair arranged nearer to the summit of the head, is what all must have remarked who have watched such matters during the past twelve months. In the accompanying illustrations, five styles of coiffures are given, all in vogue at the present moment.

No. 1. The "Berenice" coiffure, a mixture of the antique and Louis XV. styles, the front being Greek and the back Louis XV.; small curls surround and fall on the forehead; the hair is combed back from the temples in a bandeau, and above the curls there is a wide plait forming a coronet. The chignon is composed of wide bows with light ringlets falling over them, arranged as a scaffolding one above the other to the very top of the head; an extremely long curl falls on the right side. A gold band studded with precious stones is added in front, between the plait and the curls.

No. 2. The "Jeannie" coiffure is a most becoming manner of arranging the hair when a high dress is worn. The hair is waved in large waves, and bound loosely over the temples; at the right side there are curls, and only one at the left. The chignon consists of three rouleaux, with a plait in the centre.

No. 3. To arrange the "Marguerite" headdress, which is very stylish, the front hair is divided at each side into two parts. The upper division forms a full bandeau on the forehead, and the lower one is combed back from the temples. These are secured by a bandelet, which encircles the head, and which at the left side is ornamented with silver marguerites. A rouleau of hair surmounts these bandeaux, and terminates with a high chignon. Two long plaits from behind the ears fall as low as the waist in front.

No. 4. In the "Galatée" headdress all the hair is curled, and the ringlets are combed and arranged so that they fall at the back of the head. A thick plait is bound round the head, so as to keep the front and side curls in their respective places.

No. 5. The "Metternich" headdress is composed of a chignon made of four rouleaux of hair placed one above the other; two long plaits are fastened on the chest by a small bouquet of flowers to match the wreath over the forehead; the front hair is arranged in eight curls; the wreath separates the chignon from the front hair.

Pearls.—Eau-de-cologne is an excellent thing to clean pearls with. Gently rub them with a little eau-de-cologne and a bit of very fine flannel, or, better still, little rolls of wadding or thick blotting paper tightly rolled up.

Clear Starching.—To a good-sized saucepan full of strongly-made starch add a piece of white wax fully the size of a large walnut (an end of composite candle would do, but wax is better), and dissolve it well in the starch, and then pour in a wine-glass full of brandy. Starch the clothes as usual with this mixture. The wax gives the satin-like, glossy surface to the petticoat, &c., and the brandy imparts the great stiffness.

Digitized by Google

New Styles of Hats.

No. 1. The "Travelling" hat is made of white straw studded all over with tiny blue beads. It is trimmed with an *aigrette* of pheasants' feathers, and with a blue silk scarf fringed at the ends; the latter is carelessly entwined round the brim.

No. 2. The "New Leather" hat is trimmed with velvet of the same shade. The velvet forms a *coquille* in front and a bow at the back. A leather hat is one of the novelties of the season in Paris.

No. 3. The "Mantille Collier" is of white fancy straw, and bordered with a wreath of black grapes and vine leaves. A black lace mantille, embroidered with jet, is attached to the back of the hat, and fastened in front with a small bunch of grapes.

No. 4. The "Metternich" toque is made of bronze straw, and trimmed with a plait of brown velvet. A gold bee is fastened at the left side of the turned-up brim.

No. 5. The "Toque" hat is trimmed with grey velvet, which is gracefully arranged round the crown, according to the illustration. A bow of similar velvet in front, forming an aigrette to a plume of black feathers, with small gold flowers intermingling.

Promenade and Evening Toilettes.

No. 1. *Morning Toilette.*—A grey sultane short costume. The upper skirt s ornamented with grey satin bands cut on the cross, corded at both edges, nd arranged in a graceful pattern; the petticoat is entirely plain. The asaque has coat-shaped sleeves opening at the sides; the ornaments of the kirt are reproduced on it; a grey straw hat, with a long crape scarf round t, enlivened with blue satin bows. The ends of the scarf float at the ack.

No. 2. *Afternoon Toilette.*—A long blue silk dress, trimmed with a cross and of the same, which is corded at both edges with white satin. The bodice ens in front, and is trimmed with a similar cross band, in the centre of hich there are stars of the composition called "white jet." The waistand, with long sash ends, is bordered with a cross band, which corresponds n style with the trimming on the dress.

No. 3. *Evening Toilette.*—This toilette consists of a blue silk skirt that escribes a train, and is bordered with a blue silk and crêpe ruche. The unic and low bodice, which are cut in one piece, are of white silk; the unic is looped-up gracefully at the back and sides with sash ends of white lk bordered with cross-bands of blue silk. The front breadth falls as a uare, and is quite plain. The low bodice and short full sleeves are completed with a square *berthe*, which is crossed in front and tied at the back e a Marie Antoinette *fichu*; this *berthe* is white silk, bordered with blue. he hair is arranged *à la grecque* with bandelettes, studded with precious ones.

No. 4. *Evening Toilette.*—A long dress *à la Récamier*, very short at the ist, and with short full sleeves. The material is maize silk, and the lly trimming is a white silk sash, embroidered with maize silk, and inged to match. This sash is suspended by gilt rings, and the ends are tached by a link and a key, both gilt. These novelties are very eccenic and inappropriate additions to a lady's toilette, but they are the fancy the moment, and we should fail as chroniclers if we omitted to illustrate em to our readers.

Management of Ladies' Hair.

ung ladies are often in trouble about their hair between the ages of enteen and thirty. The hair may be unruly; it may come out; the lp may be at fault, or the fat glands act improperly.

The hair may be too dry and get brittle; this arises sometimes from the free use of spirit washes of various kinds, or from dyes. The remedy plain. The great complaint is that the hair gets thin. If there be any ility present, the hair will mostly thin out. In these cases it is as well, a time at any rate, to keep the hair rather shorter than usual, and to e general tonics. If there be indigestion present this must be remedied; euralgia, quinine should be taken. The most troublesome instances of of hair on record have followed in the wake of violent attacks of ralgia of the head, brought on by disappointment or some mental excite- or depression. In these cases very much may be done by the use nally of remedies that give tone to the nervous system, such as nux ca, bark, quinine, and steel. After these have done good service, applications, especially ammonia, are serviceable.

is a fashion with very many young ladies to wear their hair in ent styles that necessitate frequent variation in its length. Now, this ductive of much harm. At one time nature has to furnish a large, ner times a small, crop, and hence is puzzled, or so unhitched or lanced that she does not afford a supply of nourishment when called to do so, and lapses into a state of indifferent weakness in consence.

he one great cause of thinning of the hair is unquestionably general lity. We advise, in the majority of such cases, that a teaspoonful of ture of gentian, with about ten drops of diluted hydrochloric acid, aken twice a day in a wine-glassful of water, and the scalp rubbed with e such as the following lotion night and morning; Distilled vinegar, 2oz.; tincture of nux vomica, 3dr.; tincture of capsicum, 7dr.; otto of roses, 2 drops; and rosewater, 4oz. It is almost identical with the nux vomica lotion of Corbyn and Co., the chemists, Bond-street, the very best preparation of its kind.

Now, the heated and crowded rooms at balls and parties are in some cases very injurious to a good state of the hair. The gas acts very hurtfully in those cases in which the hair and scalp are very dry. The only plan here is to use to the scalp such a simple preventive as the glycerine lotion we have recommended.

At no time is general thinning of the hair more marked or more frequent than after confinements, or in mothers who are nursing when in a somewhat debilitated condition. Here general tonics are needed. The following lotion, of a stimulating character, may be employed with great advantage at the same time: Distilled vinegar, 2oz.; rum, 1oz.; glycerine, 2dr.; tincture of lytta, 4dr.; elder-flower water 4oz.; or, tincture of bark, 4dr.; cherry-laurel water, 4oz.; glycerine, 2dr. It will be seen at once that the treatment of almost all cases of general thinning of the hair is not merely local but constitutional, and that we may pour and besmear tons of the most nutritious liquids and pastes, pomades, and the like upon an unfortunate head without doing much good. It is necessary that the machinery itself be given the power to work healthily and happily, and such power is given from the nutritive organs in the centre of our bodies, and by the vital fluid that flows in our veins and arteries.

General thinning may also come from the disordered state of the circulation, consequent upon the inflammation of the scalp accompanying eruptions. The treatment here is that of the several eruptions.

The natural fatty secretion may be deficient. When this is the case evaporation goes on more readily, the cuticle gets irritated, chokes up the hair follicle, the formative papilla at the bottom of the follicle is damaged, and the hair lost more or less. Here the most soothing remedies at the outset are needed, and then gentle stimulants. The ordinary "borax and camphor" lotion of the nursery is the safest and the best application to use without special advice; and this brings me to say one word more about washes. Spirit lotions we again condemn, but those which have distilled vinegar in their composition we praise. They are just as cleansing, and do not interfere with the fatty secretion to the same degree as the others. As a nice cooling and cleansing wash, the following may be recommended: Eau de Cologne, 1oz.; distilled vinegar, 2oz.; tincture of arnica, 1dr.; honey water, 2oz.; cherry-laurel water, 3oz. This will make about a half pint lotion.

In conclusion, we would just repeat that a few remedies, used philosophically, will effect the greatest possible good. We have indicated what seemed to us the more interesting points in reference to the management of the hair. If we are asked for the best application in the way of pomades, we should say the Benzoated pomade, or lime cream, of Savory and Moore; as a wash, distilled vinegar and cherry-laurel water; and as a stimulant for promoting the growth of the hair, the "Nux lotion" of Messrs. Corbyn and Co., Bond-street, by far the best.

Grenadine.—To wash a grenadine dress it must be washed first of all, and dried before being starched; then it is put through clear thin starch, and clapped with the hand until dry; and, lastly, it is put through starch a second time, and it always comes out like new.

To renovate Black Silk.—Rub the silk all over on the right side with a solution of ammonia and water (two teaspoonfuls of powdered ammonia to a quarter of a pint of warm water), and smooth it on the wrong side with a moderately hot iron, and the silk will regain a bright black appearance.

Tussore Silk.—Indian silk should be washed in a good lather of soft water; mangled while quite wet, and then immediately ironed. This quick process prevents the spotting, by ironing when partially dry. Dresses of this material should be washed before made up, for two reasons; first, because it shrinks considerably; second, because as long as the dress remains in the material it shows every spot of rain; besides which, the oftener it is washed, the more silky it becomes in appearance.

Mauve and Magenta Muslins.—It is always rather a hazardous proceeding to wash these very delicate articles, the colours of the muslins being so bright that it is scarcely possible they should retain their full beauty after the process. The best plan is that of washing them very quickly in cold soapsuds, never allowing them to soak at all. They should be rinsed in soft water, containing a little salt, which should be dissolved in it, wrung as lightly and as gently as possible, and invariably dried out of doors, in a shady place, where the sun cannot come upon them.

To Clean Ostrich Feathers.—Dissolve some fine white soap in boiling soft water, and add a small piece of pearlash. When the water is just cool enough for the hand to bear it, pass the feathers through it several times, squeezing them gently with the hand. Repeat the same proccess with a weaker solution of soap, and then rinse the feathers in cold water, beating them across the hand to get rid of the water. When they are nearly dry, draw each fibre over the edge of a small blunt knife (a silver fruit-knife is best), turning it round in the direction you wish the curl to take. If the feather is to be flat, place it between the leaves of a book, to press it.

Digitized by Google

No. 1. Morning Toilette.

No. 2. Afternoon Toilette.

Promenade Toilettes.

(See page 51.)

Digitized by Google

No. 3. No. 4.

Evening Toilettes.

(See page 51.)

Digitized by Google

The Kitchen.

Recipes for cooking Vegetables.

STEWING is one of the best ways of cooking many vegetables, for being thus *cuits dans leur jus* none of their flavour is lost. Vegetable marrows, turnips, carrots, beetroots, previously baked potatoes, Jerusalem artichokes, parsnips, cucumbers, and onions, make capital dishes when properly cooked without the agency of water.

Take some vegetable marrows, not too old (what this vegetable gains in size by age it loses in flavour), cut them up in pieces the size of a small egg, having first peeled them. Rub a saucepan with garlic, put a goodly piece of butter and a little flour in it, and throw in your pieces of vegetable marrow when the butter is melted, adding pepper, salt, and grated nutmeg. Take care they do not catch or burn, which is avoided by tossing and adding more butter if necessary. In about a quarter of an hour throw in a handful of Parmesan cheese or two, according to the quantity. If they look too dry add a small quantity of milk, and let the stew simmer till the marrows are quite done, when you serve with or without *croûtons* (sippets) round the dish.

The foregoing recipe is applicable to all the vegetables mentioned above, with the exception of onions.

A combination of several vegetables, such as beetroots and potatoes, or carrots, turnips, and potatoes, or parsnips and turnips, &c., treated by the above method, will produce very nice *entremets de légumes*. In most cases of stewing vegetables the least bit of sugar will be an improvement, but it must be used as if it were Cayenne pepper, under pain of spoiling the dish.

Another very good way of dressing those vegetables, which the French call *racines* (roots), mostly mentioned above, and also potatoes, is to cut them with what is called, I believe, a vegetable scoop, into the shape of one ounce bullets, and toss them in plenty of butter till quite done, adding during the process salt, pepper, a little grated nutmeg, and a very little powdered sugar.

By this process the small white onions which are used for pickling can be made into a very nice dish to be eaten by itself, or they can be used after being thus cooked as a garniture for stewed beef, mutton cutlets, &c.; and this reminds me of an excellent good soup which was invented by a noble French *gastronome* of the old school, the Marquis de Cussy. It is very easily prepared, by no means expensive, and will be appreciated by the most fastidious.

Soupe à la Cussy.—Pick and clean a dozen or more small white onions, such as are used for pickling; cut them in the very thinnest slices you can, and put them into an enamelled saucepan with a tablespoonful of powdered loaf sugar and a goodly lump of fresh butter; keep shaking the saucepan until the onions are of a fine golden colour; then add to them as much hot water as you want soup. Let it give one boil, add one or two liqueur glasses of the best French brandy, pepper and salt judiciously, and pour into the soup tureen over a small quantity of bread, cut in the shape of small dice and previously fried in butter until they also have a golden hue. I have grated Parmesan cheese served with this soup, for those to take who like.

The following will be found a more elaborate way of dressing the large Spanish onions: They should be parboiled first in water and salt for about ten minutes; then the core, or centre, of each onion should be removed with the same instrument used in coring apples, a tin cylinder, half an inch in diameter, care being taken to leave the bottom part intact. This done, arrange the onions in a saucepan, in which you have previously melted a piece of butter, and mixed with it a tablespoonful of flour; fill up the cavity of each onion with a mixture of bread crumbs, anchovies, cut up small, capers, and pepper and salt; add a mixture of half stock, or broth and half claret made hot; put in, tied up in a bundle, some parsley, sweet herbs, and a few cloves, and set your saucepan on the fire to simmer gently, until the onions are thoroughly done when you remove the bundle of herbs, and dispose the onions carefully on a dish; pour the sauce under them and serve.

Vegetable marrows, cucumbers, and tomatoes make very nice dishes if treated by stuffing. It is a very good way of utilising scraps of meat which are always going begging, so to speak, in most kitchens. Of course all depends upon the making of the stuffing, call it *chair à quenelles farcie*, forcemeat, or what not. The following will be found a good common form to go by:—Remove every particle of fat, skin, and gristle from the scraps of meat to be used, then pound the meat in a mortar and force it through a wire sieve; pound again what will not go through until you have thus sifted nearly all your meat. Have some fine bread crumbs, and to two parts of meat add one part of bread crumbs and one part of butter; mix the whole thoroughly in a mortar, flavour it according to taste, with salt, pepper, spices, and sweet herbs, all finely powdered, and moisten with milk or cream, adding one or more yolks of egg according to quantity, and when the mixture is of the consistency of a smooth thick paste it is ready for use. All sorts of meat, poultry, game, or fish may be used either alone or in combination according to the purpose the *farcie* is wanted for. The introduction of some lean ham will not be amiss in certain cases. When trouble is an object, an easy and coarser substitute will be found in sausage meat.

To stuff vegetable marrows or cucumbers, they should be cut in halves lengthways, and having scooped out the inside, they should be filled with the above meat, and baked in a well-buttered dish, to be served with Spanish sauce or tomato sauce over them.—*The G. C.*

Salads and Salad Sauces.

ENGLISH SALAD SAUCE.

POUND in a mortar the hard-boiled yolk of an egg; mix with it a saltspoonful of salt, a teaspoonful of mustard flour, a mashed mealy potato, two dessertspoonfuls each of cream and olive oil, and a tablespoonful of good vinegar.

REMOLADE DRESSING.

Beat a fresh raw egg, add a teaspoonful of mixed mustard, and three tablespoonfuls of Italian olive oil, when worked together quite smooth, dilute it gradually with enough strong vinegar.

SWEET SALAD SAUCE.

Mix together two good tablespoonfuls of olive oil, the raw yolk of an egg, a little pepper, one tablespoonful of the best vinegar, a pinch of salt, and a dessertspoonful of moist sugar.

ANCHOVY MIXTURE.

Two raw eggs, a good teaspoonful of essence of anchovy, two tablespoonfuls of olive oil, and one of vinegar. Mix all together till quite smooth.

SWISS SALAD DRESSING.

Pound in a mortar two ounces of cheese; add a tablespoonful of vinegar, a small quantity of salt and pepper, and by degrees dilute it with olive oil.

PIQUANTE SAUCE FOR SALADS.

Two hard-boiled yolks of eggs and two raw ditto, mashed smooth, together with a tablespoonful each of cream and salad oil; and sufficient Chili and tarragon vinegar to make it pretty sharp.

REMOLADE VERT.

Well clean and chop some chervil, burnet, tarragon, and chives; take a dessertspoonful of each, pound them in a mortar, add some salt, coarse pepper, a tablespoonful of mixed mustard, half a teacupful of oil, two tablespoonfuls of olive oil, and the yolks of three raw eggs. When a smooth paste is formed, dilute it with sufficient vinegar, and strain it through a sieve.

MAYONNAISE FOR SALADS.

Beat together the juice of a lemon and the raw yolks of two eggs; then by slow degrees drop in enough oil to convert the composition into a kind of cream; but stir gently and continuously while the oil is being added. Vinegar may replace the lemon juice if more convenient.

SIMPLE OIL SAUCE.

Pound together a shallot, a pinch of any savoury herbs fancied, the hard-boiled yolks of two eggs, and enough vinegar and oil to render it sufficiently fluid. The flavour of this or any of the preceding mixtures may be heightened by the addition of pepper, tarragon vinegar, or a small proportion of any of our well known stock sauces, such as soy, ketchup, &c.

RAVIGOTE SAUCE.

Clean and well chop some salad herbs; put a teaspoonful of each into a saucepan with salt, pepper, and a good tablespoonful of meat jelly; stir all together, and when the jelly is melted add two tablespoonfuls of Italian olive oil, and one ditto of good strong vinegar. When thoroughly mixed, pour it out to be used when wanted.

ORDINARY EGG DRESSING.

Separately chop the yolks and the whites of two eggs. Do not mince them too small. Strew them among your salad in the bowl, and first sprinkle in a tablespoonful of cream, and afterwards the same quantity of white wine vinegar.

FRENCH SALAD.

Lettuces of the cos kind are by the French termed *romaines*, while those of the cabbage form are the lettuce proper of French cookery. The former are preferable for plain salads, and the latter more suitable for a Mayonnaise or other ornamental dish. Choose some medium cos lettuce, divest them of all the outer leaves, reserving only the white hearts. If possible avoid washing these, but pull them to pieces, and, should they require it, wipe them with a soft cloth; then tear each leaf into lengths of about an inch and a half, place the lettuce in a salad bowl, strew upon the top a little shred chibble or shallot, and add a small proportion of tarragon and chervil leaves. Season it at table with salt, Nice olive oil, and vinegar, stirring it thoroughly together before it is served; as much oil again as vinegar should be employed.

MACARONI SALAD.

Boil two ounces of the large pipe Italian macaroni; let it grow quite cold; cut it into uniform lengths, put it into a salad bowl with some lettuce hearts in slices, a couple of tomatoes cut thin quarter-wise, and the strained juice of lemon, with the grated rind of one half; pour over it sufficient salad oil and vinegar at table, and serve it with Gruyère cheese.

SALADE AUX HARICOTS.

Soak for a night in cold water a teacupful of white haricot beans, remove the skins, place the beans in a saucepan with enough water to cover them; do them slowly until sufficiently tender, drain and let them grow cold; put them into a dish, add lettuce leaves and the usual salad ingredients, and send it to table dressed with a Mayonnaise or other salad sauce.

APPLE SALAD.

Slice some sour apples as thin as you possibly can, sprinkle them with Cayenne pepper, and arrange them in a dish together with some fresh shallots, sliced exceedingly thin; plentifully moisten them with lemon juice and oil, and put round them a rim of lettuce hearts and pickled red and green capsicums, both quartered. When this salad is intended to be sent to table with cold roast pork or goose, a few tender sage leaves, slightly bruised, may be introduced among the other things.

Digitized by Google

Salade à la Cardinale.

Take the hearts of four small white cabbage lettuces. See that they are perfectly clean. Quarter them; arrange them in a dish, together with two very small onions sliced as thin as possible, and mask them with a sauce made as follows: Pound a piece of boiled beetroot in a mortar; to a tablespoonful of it add two of Italian olive oil and one of vinegar; strain it through a tammy, and use it as a salad dressing. Tender stalks of celery broken into short lengths, and served with this sauce, will form an attractive winter salad.

Jerusalem Artichoke Salad.

Clean and peel half a dozen freshly-dug Jerusalem artichokes; boil them in milk; drain them, and when cold slice them thin; dredge them with plenty of red or white pepper; arrange them in a dish together with a small raw onion, cut very thin; dress the salad with a good green ravigote sauce, in which there is plenty of good Italian olive oil.

Sportsman's Salad.

Get some fresh watercresses, wash them perfectly clean, and drain them pretty dry in a cloth; place them in a salad bowl, together with a medium-sized onion chopped up, and two ounces of undressed kippered salmon sliced as fine as possible, and again divided into small pieces; add oil and vinegar, and stir it up well together. The flesh of mackerel, haddock, or any other kippered fish similarly employed, will answer as well. The quartered yolks of hard boiled eggs may be used as a garnish round the margin of the dish.

Home-made Yeast.

Good-made Yeast.

To two gallons of cold water add ½lb. of moist sugar, and 1oz. of salt. Set it over the fire, and stir in 1lb. of flour, as it heats. Let it boil for an hour, stand till quite cool, and then bottle it for use. Half a pint of this yeast will be required to raise 9lb. of flour.

Yeast for immediate Use.

Pour a quart of boiling water over 4oz. of malt, and 2oz. of hops; set it over the fire and let it boil half an hour; strain, and mix with it ½lb. of flour; then cover and place it near the fire till it ferments and rises, when it will be fit for use, in the same proportion as brewer's yeast.

Unfailing Yeast.

This recipe, which appeared in the *Times* newspaper, has, we understand, been tried with much success, but much attention is needed in the preparation. "Boil 2oz. of the best hops in four quarts of water for half an hour, strain it, and let it cool down to new-milk warmth; then put in ¼lb. of salt, and ½lb. of moist sugar; beat up 1lb. of fine flour with some of the liquor, and mix all well together. This should be done on Monday. On Wednesday add 3lb. of potatoes, boiled and mashed; let it stand till Thursday, then strain, and bottle it for use, but do not cork it till the yeast has done working. It must be stirred frequently while making, and kept near the fire. Before using shake the bottle well. It will keep in a cool place for two months, and is best at last." The bread made with this yeast requires a longer time to rise in the sponge and in the dough than when common yeast is used, and is best baked in tins.

Cold Mutton.

If you wish to be very economical with a leg of mutton, you should carve it pretty much as you do a ham, then the next day put it for twenty minutes into a vessel containing boiling water, take it out and sprinkle some salt and a little flour over it, and put it to roast for twenty minutes before a good fire, basting frequently with some dripping melted for the purpose. The result will be a very fair second edition of roast leg of mutton. Some, however, may object to carving mutton after the fashion of ham, and in that case a hash, or a mince, are the only ways of turning cold mutton to account; but there are many ways of hashing mutton and other meats, and of mincing them too.

The great desideratum of a second-hand dish, so to speak, is, that it should not taste as such. The only means to avoid that taste is to remove carefully from the cold meat you are going to use every part that has seen the fire, as well as gristle and fat. Let every slice be carefully trimmed, and let them all be as near as possible similar in size and shape. Then make your hash, and, even if you are not expert at combining sauces and spices, at any rate it will not have a warmed-up taste.

The following is a formula for warming up mutton and other meats:—Cut an onion in slices, and fry it in butter till it assumes a deep brown colour; then put in a tablespoonful of flour, and when it is well amalgamated with the butter, and a little less than half a pint of stock broth, or even water previously warmed; stir a few minutes on the fire, and then proceed to flavour your sauce with walnut or mushroom ketchup, tomato sauce, Worcester sauce, spices, and pepper and salt, in such proportions as taste may suggest and practice will teach. A little *suc colorant*, or some burnt onion browning, may be put in if the sauce is not of a sufficiently deep colour. When the flavouring is completed, strain the sauce through a fine colander into a saucepan, and place in it your slices of meat. Keep the saucepan at a moderate heat till it is time to serve, and send up your hash with a garland of bread sippets, fried in butter, round it. The longer the meat lies in the sauce the better will your dish be.

Rich Buns.

Mix 1½lb. of dried flour with ½lb. of sugar; melt 1lb. 2oz. of butter in a little warm water; add six spoonfuls of rose-water, and knead the above into a light dough, with half a pint of yeast; then mix 5oz. of carraway comfits in, and put some on them.

Skimmer Cakes.

Make the dough as for hard dumplings, butter the skimmer, and lay on it the dough flattened to the thickness of half an inch. When done the cake will slip off the skimmer. It is eaten with cold butter and sugar.

Pudding, &c., without Eggs.

Equal quantities of bread crumbs, chopped apples, chopped raisins, &c., without sugar, flavoured with grated lemon peel or spice to taste. These ingredients must be thoroughly well stirred; the moisture of the chopped fruit binds them. Butter a basin and boil an hour and a half for a pudding containing ½ lb. of each of the ingredients named, which will be of moderate size. Serve with wine sauce.

Queen Cakes.

Mix 1lb. of dried flour, the same of sifted sugar, and of washed clean currants. Wash 1lb. of butter in rose-water, beat it well, then mix with it eight eggs, yolks and whites beaten separately, and put in the dry ingredients by degrees; beat the whole an hour; butter little tins, teacups, or saucers, and bake the batter in, filling only half. Sift a little fine sugar over, just as you put it into the oven.

Marble Savoury Jelly.

Take half a pig's head, if fresh so much the better, with the ears and two or three feet; boil these in as little water as possible until you can slip out the bones, take it out and remove the bones, and boil them in the liquor until it is reduced. Cut the meat when cold into squares, season it to taste, put the liquor to it, and when boiling pour all into a mould. The stronger the liquor the better.

Lemon Pudding.

Beat the yolks of four eggs: add 4oz. of white sugar, the rind of a lemon being rubbed with some lumps of it to take the essence; then peel, and beat it in a mortar with the juice of a lemon, and mix all with four or five ounces of butter warmed. Put a crust into a shallow dish, nick the edges, and put the above into it. When served turn the pudding out of the dish.

Transparent Pudding.

Beat eight eggs very well; put them into a stewpan, with ½lb of sugar, pounded fine, the same quantity of butter, and some nutmeg, grated. Set it on the fire, and keep stirring it till it thickens. Then set it in a basin to cool; put a rich puff paste round the edge of the dish; pour in your pudding, and bake it in a moderate oven. It will eat light and clear. You may add candied orange, or citron, if preferred.

Orange Cheesecakes.

When you have blanched ½lb. of almonds, beat them very fine, with orange-flower water, and ½lb. of fine sugar, beaten and sifted, 1lb. of butter that has been melted carefully without oiling, and which must be nearly cold before using it; then beat the yolks of ten, and whites of four eggs; pound two candied oranges, and a fresh one with the bitterness boiled out, in a mortar till as tender as marmalade, without any lumps; and beat the whole together, and put it into patter pans.

Buttered Orange Juice, a Cold Dish.

Mix the juice of seven Seville oranges with four spoonfuls of rose-water, and add the whole to the yolks of eight and the whites of four eggs, well beaten; then strain the liquors to ½lb. of sugar pounded, stir it over a gentle fire, and when it begins to thicken put about the size of a small walnut of butter; keep it over the fire a few minutes longer, then pour it into a flat dish, and serve to eat cold. It may be done in a china basin in a saucepan of boiling water, the top of which will just receive the basin.

Macaroons.

Blanch 4oz. of almonds, and pound with four spoonfuls of orange-flower water; whisk the whites of four eggs to a froth, then mix it, and 1 lb. of sugar, sifted, with the almonds, to a paste; and, laying a sheet of wafer-paper on a tin, put it on in different little cakes, the shape of macaroons.

Colouring for Cheese.

An ounce of real Spanish arnotta will colour 50lb. of cheese. Tie up the arnotta in a little thin linen rag, and put it over night into half a pint of warm water. In the morning put the arnotta water into the tub of milk along with the infusion of rennet, indispensable in making cheese. For a deeper tint dip the bag into the milk, and squeeze it as long as any colour runs out.

Cochineal Colouring.

Take 1oz. of cochineal and pound it to a fine powder. Put it into an earthen or porcelain vessel that is quite clean and entirely free from grease. Add a small saltspoonful of potash or soda, and pour in a pint of clear soft water. Set it over the fire, and when it has come to a boil add a quarter of an ounce of powdered alum, and let it boil ten minutes. Then, while it is boiling hot, stir in 3oz. of powdered loaf-sugar. Bottle it when cold, and keep it closely corked. You can then have it always at hand as a fine red colouring for icings, blanc-mange, creams, jellies, and other sweetmeats.

Digitized by Google

Country House.

To make Bottled Cider very brisk.

When you are bottling the cider, put a large raisin into the bottom of each bottle before you pour in the cider; then cork it tightly. In bottling spruce or molasses beer put in also a raisin.

Orange Biscuits, or Little Cakes.

Boil whole Seville oranges in two or three waters till most of the bitterness is gone: cut them, and take out the pulp and juice; then beat the outside very fine in a mortar, and put it to an equal weight of double refined sugar, beaten and sifted. When extremely well minced to a paste spread it thin on china dishes, and set them in the sun or before the fire; when half dry cut it into what form you please, turn the other side up, and dry that. Keep them in a box with layers of paper. They are for desserts; and are also used as a stomachic, to carry in the pocket on journeys, or for gentlemen when shooting, and for gouty stomachs.

To preserve Bouquets.

When you receive a bouquet sprinkle it lightly with cold water, then put it in a vessel containing some soapsuds, which nourish the roots and keep the flowers as good as new. Take the bouquet out of the suds every morning, and lay it sideways in fresh water, the stock entering first into the water; keep it there a minute or two, then take it out, and sprinkle the flowers lightly by the hand with pure water. Replace the flowers in the soapsuds, and the flowers will bloom up as fresh as when gathered.

Recipe for Furmety or Firmity.

Get a quart of the best wheat, plump and fresh; see that there is no chaff in it. Simmer it in a small quantity of water till quite tender—it is desirable that the water should be nearly absorbed by the wheat; and at the same time that it should not be suffered to burn. When cold it will be a very stiff jelly. It is not material whether the firmity be proceeded with as soon as the wheat is tender, or whether it be left to cool (the wheat is often sold ready boiled for making this dish). To one quart of wheat allow two quarts of new milk; if the wheat is cold, break up the jelly. Simmer together with a stick of cinnamon and a ½lb of currants (or sultanas) or 6 oz., merely cleaned and dried. As the wheat is apt to burn it should be done in a double saucepan, or a brass kettle is the next best thing, and keep it stirred the whole time; when the currants are plump and the ingredients well blended, beat the yolks of five eggs with two or three spoonfuls of cream, and gradually mix with a little boiling firmity, and then with the whole. Stir it together for two or three minutes till it thickens, but be careful that the eggs do not curdle, which they will do if suffered to boil; sweeten with loaf sugar. Pour it into a china bowl or a soup tureen, and grate some nutmeg over it. It is generally eaten hot, though sometimes cold (much nicer hot). It is customary to have it on Mid-Lent Sunday.

For fixing Chalk Drawings.

Fill a large dish, free from grease, with boiling water; hold the drawing in the steam for some minutes, then draw it through the water with the drawing uppermost; after this is done place on a carpet until dry. The work will be improved, as it softens it considerably.

To teach Goldfinches.

Have it braced and fastened to a bucket board, where the seed is placed in a box, and the bird lifts the lid before obtaining it; it procures its water by raising a small pail from a glass suspended to the bottom of the board. Any dealer will brace your bird and procure you a bucket board at a small price. The usual food of a goldfinch is flax and canary seeds: it is also fond of hemp seed, which it would soon learn to take out of your mouth.

Food for Pet Bullfinches and other Birds.

The late Mr. William Kidd recommended a mixture of canary, summer rape (sometimes called bird turnip), millet and flax seed, and groats (or grits), as food. The summer rape is not sold at all the seed shops, but should not be omitted. The Germans use little else for their famous "pipers." This seed, with the canary and groats, should be in equal quantities. Of the flax and millet half the quantity suffices. The groats are of course without husks. Birds are very fond of it, and thrive on it. Especial care should be taken to keep them plentifully supplied with gravelly pebbly sand and old bruised mortar, such as is found in the remains of old walls. This lime, and the small pebbles in the sand, are necessary for digestion. Avoid hemp seed, which is very heating: it should only be given as a treat with the finger, two or three seeds daily. No loaf sugar, but a very little moist sugar now and then. Pet birds are very fond of a little bit of bread and butter moistened first in the mouth. Well-washed watercress, groundsel, and chickweed may be freely administered, the latter ripe and in flower. A little lettuce occasionally. Green food should be removed from the cage after twenty-four hours, or it becomes injurious. Sometimes birds sicken and pine from minute vermin. In such case examine the feathers by passing over them a long needle, blowing them backwards. If any be thus discovered, remove the bird to another cage and cleanse the infected cage with rectified spirit of naphtha, applied with a pencil brush, so that every nook and crevice be filled (this after washing the cage). Repeat this daily for a week, then expose it in the air and sun for ten days. Meanwhile apply sweet or salad oil to the bare or affected parts of the bird daily, to allay irritation. By the time the cage is ready the bird will probably be well, and the bare places no longer be inflamed. The following is the mixture of seeds: summer rape, 4oz., canary seed, 4oz., groats, 4oz., millet, 2oz., flax seed, 2oz.; combined, 1lb.

Remedy for Burns.

Mix common kitchen whitening with sweet oil, or, if sweet oil is not at hand, with water. Plaster the whole of the burn and some inches beyond it, all round, with the above, after mixing it to the consistency of common paste, and lay it on, an eighth, or rather more, of an inch in thickness. Take care to keep the mixture moist by the application, from time to time, of fresh oil or fresh water, and at night wrap the whole part affected in gutta percha or flannel to keep the moisture from evaporating.

Chilblains.

Turpentine well rubbed in is an effectual remedy for chilblains, but it should not be used after the part affected ceases from itching.

Hydropathic Treatment of Chilblains.

Bind the whole foot in a thick, warm, wet bandage, then wrap it in a dry towel, so as to exclude the air and prevent the foot from chilling. Keep both the bandages on for several hours. Of course it does not apply to broken chilblains. The efficacy would be increased by using gutta-percha tissue or oiled silk as the outer covering, in the place of the dry towel.

Cure for Corns.

The strongest acetic acid applied night and morning with a camel's hair brush; in a week the corns will disappear.

To make an Alum Basket.

Make the body of the basket of iron wire, split willow, or a small basket already made; then take some lamp cotton and work it over every portion of the basket; make a strong solution of alum, say half a pound, with a pint of very clear, clean water, and boil it until the alum is entirely dissolved; filter the solution at least once. The mixture must then be put into a deep pan; and the basket must be wholly immersed in it, without allowing it to come in contact with any part of the pan, supporting it with strings to the handle, or any other weight. Let it thus remain for twenty-four or thirty hours, when the alum will be found crystallised over the basket covered with the cotton. N.B. Should other colours be preferred, sulphate of copper is used instead of alum; the crystals will be of a blue colour. Logwood, indigo, turmeric, vermilion, or saffron will colour according to taste.

To clean Diamonds.

If the diamonds be set transparent, they should be first well brushed with whitening, and then washed in hot water and soap, being immediately afterwards put into boxwood sawdust, which has been placed for a short time before the fire. If the setting be opaque, water should be carefully avoided, and the stones cleaned with whitening applied with a slightly-damped brush, and polished subsequently with a perfectly dry one.

Spots on Engravings.

Make a frame with ¾in. deal—say 3ft. by 2ft., and 4in. deep—open top and bottom. Stretch some thin muslin over the top, secured by tin tacks on the sides and ends (not on the top) of the frame. Take the engraving off the strainer, and lay it face upwards on the muslin. A copper about 2ft. in diameter will do, filled with water to within one-fifth of the top; place the frame and print over the mouth of the copper, and let the water heat until it boils, and keep it boiling until the spots disappear. If the spots have existed for many years the process may be expedited by very gently pouring water over the whole face of the print, the surplus water running into the copper. When the spots have disappeared, take away the frame and let the print remain untouched until very nearly dry; then put it into a portfolio or between boards, and it will dry quite smooth. Any attempt to remove or lift the print after it is wetted will almost to a certainty tear it. By this process prints for years defaced by dirt and damp spots have been completely restored, and the ink itself has appeared nearly as fresh as on the day the print came off the plate.

Work for Bazaars.—The following is a good article for a lucky bag at a bazaar; it is very easy to make, and most inexpensive. It is a pence purse, but quite different from, and newer than, the jug pattern one sees so often. A half-ounce skein of shaded Berlin wool (which will make two of these purses) and a crochet needle, No. 16, Bell gauge, are all that will be required for the manufacture. Make 3 chain stitches, and join them to make it round; go on working in plain crochet stitch round and round, rather loosely, increasing (by putting two stitches into one) very frequently at first, and by degrees not so often, to keep the circle flat, till it is 2¾in. in diameter; break off the wool, fasten off with a needle at the back, and commence the other side, which must be done exactly in the same way, till it corresponds in size with the first one. Then turn back and do 12 stitches; turn again, miss the first stitch and do 11; return, missing the first stitch; and so on backwards and forwards till you have but 4 stitches (this forms the flap); then make 7 chain as a loop for the button, attach it to the last of the 4 stitches, and fasten off very securely. Place the first circle in front of the one with the flap, so that the stitch you left off at should come to where the flap begins; then unite the two by putting the crochet through a stitch of each and working it; make 5 chain, miss a stitch in both circles, and do 1 plain, working through a stitch of each as one; continue this all round (which forms an open edge), till you come to the other side of the flap; then make 21 chain for the handle, fasten it to the other side into the same stitch with which you commenced the joining, and work back on the 21 chain, and fasten off securely and neatly. A fancy button is put in the centre; steel wears and looks best. The colours in the shaded Berlin wool are very bright, and the light and dark shades, working in without any regularity, give the purse a *chiné* appearance that has a good effect.

Digitized by Google

WOOD CARVING.

Chapter I.—Necessary Tools, Etc.

FOR A BEGINNER in this art the outfit need not be very large. Additions to the number and varieties of form can be obtained as the want is felt, and the certainty acquired of a desire to continue the work and reach some kind of proficiency in it. For a start a dozen tools would be ample, and these should cost from nine to twelve shillings, and about fifteen shillings ready handled and set; a Turkey stone for whetting them, and a razor-strop, or some arrangement of hard leather, and emery paste, to keep up the edge, and a piece of stone rounded at the edges to fit inside the gouges and sharpen them, are required; also a carver's mallet, and some convenience for fixing the work very firmly, so that using the mallet to the tools will not move it. I think the most useful tools to begin with would be about six gouges of different curves, one parting tool, three flatting tools, one about half-an inch wide, another a quarter of an inch, and the third the eighth of an inch or a trifle more. None of these last three are perfectly straight-edged, but all form portions of a circle more or less extended. If placed on a flat piece of wood so that one corner touches, and pushed on by the thumb applied to that end, they will describe a circle. The remaining two to make up the dozen had better be a small gouge bent in the neck, and a small flat tool as narrow as can be got also bent. They should be sharpened on both edges, or chamfered with a double bevel, as the workmen would most likely call it, so that the cutting edge is a wedge, not a straight line, with one side sloped away to meet it. The reason for this form is that the single edge has, by reason of its shape, a constant tendency to draw down, and it will often be found difficult to make a cut with such a tool come again to the surface, whereas the double edge goes in and comes out again with equal facility, and does not, after the fashion of the other, always seem to have gone deeper than was intended.

If an old table, very firm on its legs, be devoted to the purpose, it would save any anxiety about spoiling the top, and would also afford the convenience of being able to put two or three screws up through from underneath, and thus securing anything like a butter dish or bread platter, the face of which ought not to be injured. Of course, if a small work-bench can be had, it is the best beyond all comparison; but I am trying to name three plans that will enable carving to be carried on without one. The top of a box might sometimes be made available; and, to raise it to a convenient height, it might be placed on trestles or solid wooden chairs.

The most common way of fastening down work is a handscrew, the jaws of which are made of beech; and there are two screws that act in opposition to one another. The screw near the opening must be set to the exact width of the work and table, and the other a little more screwed out; then place the jaws so as to inclose the woods to be kept together, and screw in the hand farthest from the work, so that by forcing the farther ends apart, the jaws are caused to approximate. However, this may prove a difficult contrivance to be used practically; and a screw clamp (an article often used to fasten down the wood if it requires filing after fret-cutting) will, perhaps, be easier to handle; but it must be remembered that a block of wood should always be placed between the clamp-head and the carving; if not, the pressure of the steel will compress the wood sufficiently to destroy the grain. Another very good plan, especially if the work has been previously fret-cut, is to glue down the whole to a loose piece of firm board, say, a piece of wainscoat oak, with a piece of newspaper between; and then with common screws and a screwdriver, fasten the oak down to the work-bench or table. When done, the work can be easily separated from the board by a long thin-bladed knife passed into the paper; and if the glue has held all over, the danger of little bits giving way is so very much decreased. It should be placed under a weight whilst the glue is setting. Again, a piece of long narrow wood screwed down along one end of the bench for the work to push against is very useful, acting as a stop. A gilt-headed nail is often useful, driven into the bench close against the work, so as to keep it up to the stop.

A clamp of the smallest size costs 1*s.*, but is rather too small to be of great use, and about a 2*s.* size is, perhaps, the most generally serviceable, and one or two are almost requisite.

Chapter II.—Wood, and Method of Working.

Having given in the first chapter a full account of the necessary tools for carving, I now proceed to explain the peculiarities of the kinds of wood preferable for working, and also the way to hold the tools whilst forming a pattern. I think a piece of straight-grained pine, which is a name for the superior deal, is almost the best to commence in—the softness is encouraging, but the tools must be beautifully sharp to cut without tearing it. Sycamore is the white wood of which bread-plates and butter-dishes are made, and is a great deal tougher and closer-grained than pine. Lime-wood is very white and fine, but not always to be met with, and pear is very pleasant, and cuts "like cheese;" it should be very well seasoned. The orchard trees that are cut down in England are often chopped away without any attention to the time of year, and, if not properly dried, it will twist almost more than any other wood; still the pleasure of working some particular and well-remembered tree may make it worth while to run the risk. Some of the English and American walnuts are almost intermediate between the white woods above enumerated and the hard ones proper; but some of the finely-figured walnut is as hard as anything, and difficult to cut. Oak is the hardest of all, and may be considered as beyond a lady's power, unless in very small things. Mahogany varies extremely between hard and soft, and rosewood is now little used. Birdseye and plain maple are rather hard but pleasant to work. Hickory or acacia is very tough. Box, a light yellow wood, is fine grained and hard, but pleasant when used for small things. Dutch box is the best; it works rather like ivory, and sometimes a thin coat of polish will make it look very golden and beautiful. There is scarcely any other wood sufficiently common to require alluding to, and the fact must be kept in mind that after walnut or any hard wood, the tools will not be keen-edged enough to cut pine without a good setting. The double-edged tools will show their superiority, if both kinds are in use, in not snipping or breaking away at the edges, and if some one particular tool has a habit of doing this without its occurring in the same degree to any other, the temper of that tool may be justly supposed to be in fault more than the worker. To produce the rough appearance with which the ground of most work is finished off, and which throws up and sets off the pattern, though if the ground can be cut beautifully smooth, I am not sure that I do not prefer it in light woods, a punch is required, made out of a bit of iron rod, about a quarter of an inch diameter, and three or four long; if the head is a little rounded it will do less harm to the mallet than if merely cut. The other end should have two lines filed out in the form of a cross, and carried sufficiently deep to produce four points not quite sharp. There are many other varieties of punch patterns, but this is perhaps the simplest. A single point would also be found useful to fill in between stems or close up to leaves, where the four-pointed punch would not have room to reach the wood. The manner of using it is:—place it in contact with the wood, and strike it one decided blow with the mallet, not sufficiently hard to break the grain of the wood, but still enough so to make a clear decided impression; then move it so as to clear the first, and make a second mark close to the first, and continue this all over the ground as evenly as possible, taking care not to involve the edge of the carved pattern in the pricks. Messrs. Holtzapffel and Co., 64, Charing-cross, have made some very ingenious varieties of punches for wood-carving; by the use of them a pattern may be worked along the edge of a shaped bracket or a shelf with very little labour; or for a moulding round a picture-frame considerable effect can be produced by their aid alone; and in such parts as those mentioned a carved border is often difficult to reach, and they would be found really a great assistance to beginners in carving for finishing off work if not used for wood too hard to receive an impression of the kind. Messrs. Holtzapffel showed me specimens executed in sycamore which seemed quite suitable for the purpose.

I cannot too strongly impress upon workers never to cut except with the tool held so that both hands are behind it; any carelessness in allowing a hand or a finger to be upon the front of the tool, or holding the wood in front, is almost sure to incur its deserved fate—a cut; and the habit should be formed at first, and adhered to, of having the work firmly fixed, and then having the tool kept in its place by one hand about an inch or two above the cutting part, and the other holding and pushing the handle from its remote end. If the mallet is in use, the tool is grasped near the junction of the steel and the handle; and sometimes instead of taking the mallet in hand for one or two hits, the part of the hand is used inside the wrist and about the lowest part of the thumb—it is what may be termed the heel of the hand, and will give a succession of taps or slight blows without any harm to itself. It is just the place where an ordinary kid glove buttons, but of course it should be gently used at first for work it is not accustomed to. It is a great advantage to be able to hold the tool indiscriminately either in the right or left hand, and should be acquired if possible. A pretty good pianoforte player will find no difficulty in this if the corresponding change is made in the attitude and elevation of the shoulders, and it also strengthens the hands and wrists for the piano.

Fretwork is generally done sitting; but in carving, unless very small things are in hand, the position of standing will be often found obligatory, as it enables the carver to reach across to the other side of the work, and cut in many directions that are necessary, without the trouble of changing the fixed position of the carving.

It is very advisable to use gloves, not tight-fitting kids, but loose, easy leather, either dogskin or something of the kind. Foster, 218, Oxford-street, keeps some gardening gloves that are very suitable. They come a little way up the arm; the smooth side of the leather is usually inside; and they are considered stout enough to turn a strong rose-thorn. Doubtless there are many other varieties, and many other shops where they may be had; but, as linendrapers would not keep them, I think I have named a shop where they are in stock generally.

The proper way to hold them I have partly described above. Usually one hand is used to guide the tool, and should be about three inches, more or less, above the cutting part, and the other is used to propel it along. To form the curve of a stem, or large leaf, or any other part into which, or rather along which, no tool will exactly fit, but only passes, by joining a succession of interrupted curves, one of the flattest tools should be chosen and held nearly perpendicular, so that one corner touches the work and the other is clear of it. Now push it along, holding it down with the upper hand at an even depth, and propelling it along with the unoccupied hand, the fingers rested firmly on the work behind the tool, and the thumb pushing it on in the desired line, touching the steel part of the tool about an inch above the cutting part and behind it; perhaps this may be difficult for a person who has never seen it done to comprehend, but if the knack can be acquired, it will be found of constant service.

Either edge of most of the tools is used promiscuously, so that to cut a hollow a gouge is used with the points up in the air, or to round a circular curve like a bent stick, it is reversed, and the points are kept downwards.

Digitized by Google

In the case of the hollow a tool must be chosen of rather a sharper curve than the hollow to be made; but in an outside curve, that of the tool should be larger, so that the points are not continually catching in passing on.

CHAPTER III.—GRAIN OF THE WOOD, ETC.

The manner of holding the tools having been explained, I proceed next to write of the grain of the wood, which I am afraid will be a constant source of trouble to those who are not already in some degree familiar with it, and the handsome character of showy woods depends, in a great degree, on the irregular conditions of the fibres which lie in so many different directions to the surface in the same piece of wood that it is difficult to produce a straight, smooth cut in any given direction for more than a short distance. A knot anywhere in the neighbourhood, although it may not be apparent at the surface, will have thrown all the fibres near into such disarrangement that the cutting direction must be every instant varied; indeed, they may be considered to lie in the form of a saucer round the knot, and may also be influenced by other knots which are separated into the adjoining plank. In some of what are called the hard, smooth-grained woods, the fibres are so compressed and packed closely together that they may be cut in all directions of the grain with nearly equal facility: but the weaker and more open fibres of deal and other soft woods cannot withstand a cutting edge applied to them parallel with themselves or laterally, as they are torn up and leave a rough unfinished surface. The tool used for them must be very keen and applied at a low angle so as to attack the fibre at the end, and if both sides of the work require to be cut, it will almost always be found necessary to reverse its and, after cutting one side in one direction, to carve the other in the opposite one; but experience will, after a few trials, afford a clue to the best mean, of producing a clean, smooth, bright cut.

The tool must really be made to cut, not merely to rend and tear its way through; and in order to do this in the finishing off, a slight sideway motion must be imparted to the tool as well as the mere straightforward pressure. Cutting a slice of bread exemplifies this; for though the knife be placed on the loaf and considerable force exerted, still, in order to produce a cut, especially if a thin slice is desired, the knife must also be drawn across, or else at the best a rough torn lump will be all that results from the downward pressure; but the keener and finer the edge of the knife, the smaller the amount of drawing from side to side that will be required. Charles Holtzapffel says, in the second volume of his work on "Turning and Mechanical Manipulation," that "the action of a cutting tool in motion is twofold. The moving force is first exerted on the point of the wedge to sever or divide the substance particle from particle; the cohesion of the mass now directly opposes the entry of the tool and keeps it back. But the primary motion impressed on the tool having severed a shaving, proceeds to bend or curl it out of the way; the shaving ascends the slope of the wedge, and the elasticity of the shaving confines the tool in the cleft, presses it against the lower side, disposes it to pursue that line, and therefore to dig into the substance. The principles of action of all cutting tools, and of some others, whether guided by hand or machinery, resolve themselves into the simple condition that the work is the combined copy of the form of the tool and of the motion employed; or, in other words, that we exactly put into practice the geometrical definitions employed to convey to us the primary ideas of lines, superficies, and solids, namely, that a line results from the motion of a point, the superficies from the motion of a line, and the solid from the motion of a superficies."

In the first roughing-out a tolerably large portion may be removed at one cut, but afterwards care must be taken that the thickness of the shaving removed is not greater than will easily adapt itself to the shape of the upper side of the tool, for if it is too thick the slit will precede the edge and accommodate itself to the grain of the wood regardless of the wishes of the artist to develop his own idea.

The extreme improbability of two carvings in wood ever accurately resembling each other is so great as to give a great pleasure in the work, for as no two faces are exactly the same, however they may resemble each other, because the feelings of the mind give them a difference in expression —for form in face is little without that expression which governs the whole countenance and gives motion and character to each particular part of it, continually varying its general appearance so that the same face is constantly changing; thus will the mental characteristics be impressed on this work, and an embodiment of thought be produced to take its rank in the world, from the idealised conception previously formed.

But in how few cases can the manual skill be found joined to the artistic perception and available to carry it out.

One method much used by the German and Swiss carvers to produce a rough, irregular bark-like appearance on stems or other slightly rounded surfaces is executed by holding a gouge nearly perpendicular to the work, and with the upper hand it is moved forward first a trifle at one edge, and then the same at the other, so as to leave a mark like herring-boning, as it is called in needlework, and the cutting edge of the tool being kept close to the wood and even lightly pressed upon; in addition to the herring-bone line there will be a slight burr raised up before it. This plan must be judiciously employed so as not to appear too frequently, and when brushed it will be very effective.

CHAPTER IV.—SHARPENING TOOLS, PURCHASE OF WOOD, ETC.

The materials necessary for keeping up the sharp edge of the tools seems naturally to form the next point for discussion, as it will be found constantly requisite to have recourse to some means of doing so even after an hour or two of work. There are some stones introduced now from America that are considered very good; but they vary extremely between fine and coarse, and those of a really first-rate quality are quite as dear as the old Turkey stone, which is rarely otherwise than suitable for the purpose of sharpening carving and other fine tools.

Turkey oilstone, little more of the natural history of which is known than that it is found in the interior of Asia Minor and brought down to Smyrna for sale, is usually in pieces about ten inches long by three inches wide; about half this size would be convenient for carving tools, and the stone should be let into a block of wood for two-thirds of its depth, and kept there either by a bed of plaster of Paris, into which the stone is dropped whilst the plaster is still moist, or else glaziers' putty. A wooden lid is usually made for it to keep it from dust, and sometimes a piece of buff leather is fixed on the lid to wipe the tool free from oil. The oil used with the stone should be neats' foot, I believe; but I generally take olive oil as being most easily obtained.

One or two slips of oilstone are also required, which are inch-wide thin pieces, with the edges rounded so as to adapt them to the curvature of the gouges, and each slip may be rounded at both edges to different curves. These last cost about a shilling; the larger piece would be worth from four to six shillings. The stones differ very much in quality, some being so hard as scarcely to take any hold of the tool, or bite, as it is called; and others are altogether as soft. For narrow tools, a medium quality, rather inclining to be hard, should be chosen.

The oil should be removed from the face of the stone shortly after every time that it is used; for if it is allowed to dry on the stone, it will, after a time, become clogged, and will not bite until a new face has been given to it by rubbing it down with sandstone and water.

A bit of beechwood, cut by the tool itself to its own shape, will often touch up the edge very usefully, drawing the tool backwards along it, and the leather and emery powder will finish it off. A strap is often fixed at one end, held in the hand by the other, and the gouge drawn backwards over it, and this will be found a very useful plan.

In London I find Messrs. Holtzapffel, 64, Charing-cross, keep walnut wood, sycamore, bird's-eye maple, and satin wood in stock for fret-cutting or carving, and their wood is quite to be depended upon for being in proper condition and thoroughly seasoned, and probably the other tool-shops do so too. Oliver and Co., 89, John-street, Tottenham-court-road, have one of the largest woodyards in the West-end of London, at least in that neighbourhood. Their prices for woods are for three-eighths' thick and a quarter of an inch, which were the thicknesses I inquired about as being generally useful—

	⅜ of inch.	¼ of inch.	
Walnut, American	6*d.* ...	5*d.*	per superficial foot.
Mahogany (Honduras) ...	4*d.* ...	3½*d.*	„ „
Satin Wood	8*d.* ...	6*d.*	„ „
Bird's-eye Maple	8*d.* ...	6*d.*	„ „

I believe they will sell quite small quantities, or even if they do not divide a slab in the finer woods, it would often be found in pieces of not more than six superficial feet, and would be preferable to buying smaller pieces, which must be proportionably dearer. I have carved several frames of quite a large size—one for a chimney glass—and had them gilt; and for this purpose if pine is not used, a nice piece of sycamore is often very agreeable.

If a pattern of this kind of size is to be undertaken, the best way is either to get the outline cut at one of the steam fret-cutting establishments, or else to get a carpenter to bring it to the proper outline with a suitable saw.

A second thickness is usually arranged to form the rabbet at the back of the front one, and both are outlined together.

A scroll pattern frame for an oval looking-glass is a pretty and uncommon piece of work. If the labour is not too great, a group of flowers may be arranged at the top, scroll-work round the sides, and below the glass a small shelf is supported by a little bracket-like piece to hold either lights or an ornament, a parian figure or china vase, of which it is desired to show both sides. Carving is pre-eminently slow work; there is really a great deal of cutting in the work, and then it always seems difficult to find the exact moment at which to leave off. This little thing might be made a more perfect shape, or that roughness made neater and smoother over, though sometimes it would be better resolutely to leave matters alone and be content with a respectable effect.

The time occupied by the handwork and consequent expense—time being money to those whose living depends upon it—accounts probably for the small amount of wood-carving that had until lately been done in England. Some of the mirror frames, and other decorations executed about 150 years since, are extremely elegant, and can still be seen in country houses. Of that date of furniture there is one design of lily flowers and long free-flowing leaves, fluted in their length and turned over, that can hardly be surpassed; and one great beauty in it is its freedom from lumpiness, which is a great snare to designers now.

There is some very beautiful carving, said to be by Gibbons, in the chapel of Trinity College, Oxford; and this I mention, because it is much less generally known than that in the library of Queen's College, at the same university. There is a pierced screen of cedar, I think, at Trinity College, that is very remarkable, as both sides are quite different in design, though the same piercings are made to serve for them equally. The wreaths of flowers and fruit near the east end have been painted a delicate pink, for the usual reason of checking the wormeating and mould of the wood; but I fancy now there is some way of doing this that does not interfere so much with the outline as the colouring. H. L. B.

Digitized by Google

ACTING CHARADE.

PILGRIM.

PERSONÆ.

DE COURCY. | ISABEL. | MARIAN (waiting woman). | FOOL.

SCENE—A drawing room. ISABEL and MARIAN engaged in working tapestry.

Isabel (sighs).—Alas! ten weary months have pass'd away,
And Arthur comes not! Savage war perhaps
Hath murder'd all my hopes, and buried that
Which should have gladden'd all my future life.
Or slavery mayhap may be his lot;
Who knows but even now that noble head
Lies low in some foul dungeon! Hark! I hear [*A horn is heard.*
The warder's horn. Fly, my good Marian, fly! [*Exit Marian.*
A messenger, perchance, from Holy Land,
Bringing us news the sacred war is done,
And Saladin a captain to our king.

Enter FOOL, wringing his hands.

Alack! alack! my lady! Alack! alack! [*Throws himself on a settle, and weeps.*

Isabel.—Good Heavens, good Fool! Why weep'st thou? Tell me quick.

Fool.—Alack! alack! Such news as I've been told.

Isabel.—Woe worth the day! Is't mournful news, good Fool?

Fool.—The worst that I've been told for many a year! But I was warn'd
I must not tell my lady. [*Weeps.*

Isabel.—News of the East? Tell me but this, sweet Fool. [*kerchief.*

[*Lays her hand on his shoulder, and covers her eyes with her hand-*

Fool.—Yes! of the yeast! good sooth, hast rightly hit it;
The yeast it is. Hark! I will tell thee all—
Then know—

Isabel.—Ah, what?

Fool.—The cook—the cook hath spoil'd
The batch o' bread, and all the wheaten cakes,
By reason of the yeast—which hath turn'd sour.

Isabel (boxes his ears angrily).—Fool! and I wept for terror.

Fool (rubs his face, shrugs his shoulders).—Talk of fools!
Methinks these women take the shine from us.
There she stood trembling in her shoes but now,—
Calls me "sweet fool! good fool!" and pats my shoulder,
Because she thought belike the news I brought
Was all of bloody death and ruthless war!
And now, because it be not bad enough
To suit her fancy, cuffs me on the head,
And turns as sour as the yeast itself! [*Exit.*

Enter MARIAN.

Marian (hesitating).—Madam, a messenger from Holy Land,
An aged pilgrim, fain would speak with you!

[*Isabel sinks into a chair, and signs for the pilgrim to enter.*

Enter DE COURCY, disguised as a pilgrim, his face concealed by a cowl.

De Courcy.—Fair dame, these trembling limbs from Eastern shores
Have wander'd to your castle gates, to give
You news of One who, in the Holy Land,
For ten long months hath served our Lion King.

Isabel (eagerly).—Arthur de Courcy! Thanks, aged father, thanks!
Good news, I trust, you bring? At least he lives?

De Courcy (gloomily).—Aye, he lives.
And yet I say not that my news is good.

Isabel.—His health perchance has suffer'd?

De Courcy,—Nay, his health
Is sound; and cruel war that spared
His life, hath spared his stalwart limbs as well;
He hath not suffer'd.

Isabel (anxiously).—And yet, good father, yet—
Something thou hidest. Ah! I prithee tell
Me all thy tale, and spare my trembling heart.

De Courcy.—Cold, cold must be the coward heart of him
Who wins the love of maiden fair as thou,
And then forgets. For many a day, methinks,
No tidings of De Courcy hast thou heard?

Isabel.—None, none!

De Courcy.—And yet De Courcy is returned!
Not long ago his footsteps pressed the shore
Of this his native land. Oh, cold and false!
Why comes he not to glad thy faithful soul?

Isabel.—Not cold—not false! Ah! sooner dead than this!

De Courcy.—Ah, gentle lady, hard must be the stroke
That dashes from thy youthful lip the cup
Of hope, and bids thy loving heart despair. [*Kneels.*
See, lady, here upon the rushes low,
I kneel to crave thy pardon for the blow
This aged hand unwillingly must deal.

Isabel.—Only speak on—be quick, and ease my woe!

De Courcy.—Know then, sweet maid, not many days agone
I saw De Courcy in a maiden's bower,
Gazing with looks of love into a face
He deems as fair as thine.

Isabel.—Ah, me! ah, me!

De Courcy.—Nay, more; at those loved feet
These aged eyes beheld him kneel for grace
Even as I kneel to thee; as white a hand
As thine, sweet lady, lay within his own. [*Takes her hand.*

Isabel (weeps).—Oh! false! false! false!

De Courcy (in his natural voice).—Not false, but true as steel!
She sat whose feet he kneels, whose hand he holds,
Owns too the well-loved name of Isabel!

Isabel (starts up).—Ah, me! I know that voice! Fling back thy hood—
De Courcy! (*Faints into his arms.*) [*Curtain falls.*

AGE.

PERSONÆ.

Mrs O'SULLIVAN. | LOUISA (her daughter). | LORD DE LYLE. | Footman.

SCENE—A drawing room. Mrs O'SULLIVAN, LOUISA.

Mrs O'Sullivan.—Well, my dear girl, I do hope you will prove to-day that the precepts I have endeavoured all your life to instil into your mind have not been thrown away. You are now twenty years of age—a very critical time in the matrimonial market, let me tell you, my dear; for there are many men who would not think of looking at a girl when she was once out of her teens. You may never have such another opportunity as long as you live, and I trust you will make the most of it. It is true Lord de Lyle is no longer a young man, but he has all the cheerfulness and buoyancy of youth, and as Lady de Lyle, with twenty thousand a year at your disposal, you will, I am assured, enjoy a most enviable lot. Hark! I hear the sound of wheels. I trust now, my love, you will behave yourself as my daughter should. [*Exit.*

Louisa.—Yes, two thousand pounds a year is a very charming thing, no doubt; but for all that, dear mother, I am afraid you will never see me Lady de Lyle. If the dear old gentleman were forty, or even forty-five; but seventy-three! No, no, my dear mother, I could not manage that! I would just as soon marry my grandfather, and so I shall take care to tell him. In fact, it seems to me that will be the only way to frighten him off the track. Oh, here he comes, I suppose!

Footman shows in LORD DE LYLE.

Lord de Lyle.—Louisa! (*Toddles across the room.*) Ah, my dear young lady! as charming as ever, I see. (*Takes her hand, and presses it in both his.*)

Louisa.—I hope you have borne the journey pretty well, considering——

Lord de Lyle.—Considering the heat of the weather and the badness of the roads, pretty well, Miss Louisa, pretty well, I thank you.

Louisa.—Twenty-five miles is a long journey for a man of your time of life.

Lord de Lyle.—Some men might find it so, but, as you see, I am as fresh as a lark, Miss Louisa—as fresh as a lark (*snaps his fingers*)—he! he! he! What a thing it is to be blessed with good spirits! He! he! Your dear mamma quite well, I hope?

Louisa.—Quite well, thank you, Lord de Lyle. But do let me beg you to take that comfortable arm-chair. I am sure you must feel quite exhausted.

Lord de Lyle.—Pshaw! my dear girl! one would think I was made of barley-sugar! (*Seating himself.*)

Louisa (places him a footstool).—There, *do* put your poor old feet up upon that.

Lord de Lyle.—Tut, tut, tut; one would think I was ninety. Ha, it is very good of you to be so careful of my comfort. And n dear young lady, may I beg of you to take a seat and listen to m for a few minutes? I have a proposition to make to you.

Louisa (sits down, and draws a chair close to his).—Going to tak the play?

Lord de Lyle.—Bless the girl, no! I wished to ask you ——

Louisa (interrupting him).—Ah, *I* know; for a little weak brand water!

Lord de Lyle.—No, my charmer; no. It is something far more c table than *that* I am going to ask for. (*Taking her hand.*)

Louisa (screams, and snatches it away).—Oh, my bad finger!

Lord de Lyle.—Dear, dear, how unfortunate I am! Do forgive dearest girl, and answer me only one question. Tell me, Louisa, can you do you—feel any sentiment for me beyond indifference?

Louisa.—Oh, yes! indeed I do. I always feel a ——; but are you sure now, you won't be offended?

Lord de Lyle.—How could I be offended at anything *you* could say?

Louisa.—Well, then, I always feel the deepest respect for—for—

Lord de Lyle.—Well, my charmer? Let me beg of you to finish your sentence.

Louisa.—For—for old people.

Lord de Lyle (offended).—Old people!

Louisa.—Yes, indeed; and I always feel a great affection for you, besides, because—

Lord de Lyle.—Because?

Louisa.—You have always reminded me so much of poor dear grandpapa. (*Wipes her eyes.*)

Lord de Lyle (rings the bell. Enter Footman.)—My carriage!

Enter Mrs O'SULLIVAN. Exit LOUISA at the same moment.

Mrs O'Sullivan.—My dear lord, have I to congratulate you as my future son-in-law?

Lord de Lyle.—No, madam, no! I have come to the conclusion that I am too old to marry. At any rate, your daughter is a great deal too young for *me*, so you must excuse my wishing you a very good morning. (*Bows. Exit hastily.*) [*Curtain falls.*

PILGRIMAGE.

This scene is most effectively performed in dumb show.

For the shrine, a good effect is produced by laying a figure, dressed in white drapery, so as to resemble a marble effigy, on a covered table, or succession of steps, so arranged as to represent a tomb.

Then a procession of nuns and pilgrims should march solemnly round the room, chanting the while, and after bowing or kneeling for a moment at the shrine, retire. The room should be darkened for this scene, but each person in the procession should carry a torch or long candle.

A nun's dress is easily contrived by pinning a towel tightly round the forehead, so as to conceal the hair entirely, then pass a second under the chin, and pin it at the top of the head. This, with a long veil of black stuff, and a black skirt, is all that is necessary.

Digitized by Google

Postal Regulations.

Inland.

Rates of Postage from all parts of the United Kingdom, the Channel Islands, and the Isle of Man.

Letters under	½ oz.	prepaid	1*d.*
„ „	1 oz.	„	2*d.*
„ „	1½ oz.	„	3*d.*
„ „	2 oz.	„	4*d.*
„ „	2½ oz.	„	5*d.*

and so on, at the rate of 1*d.* for every additional half-ounce or fraction of half an ounce. No limit exists to the weight of paid letters, but no inland letter must exceed 2 ft. in length, or 1 ft. in breadth or depth. All inland letters must be prepaid in stamps, except letters posted at St. Martin's-le-Grand before 5 p.m. daily by one individual or firm collectively, postage of which amounts to 2*l.* or upwards.

Letters by private ship, under ½ oz., 6*d.*, except Belgium and Holland. Newspapers 1*d.*

Unpaid Letters.—Persons sending letters by post unpaid, which from any cause cannot be delivered, are liable to pay the postage so charged, under the 3rd and 4th of Victoria, cap. 96, and the 10th and 11th of Victoria, cap. 85; and, under the 1st of Victoria, cap. 36, this may be recovered, with costs, by a summary process before a magistrate.

A letter when posted is considered the property of the person to whom it is addressed, and the receivers may not therefore give back a letter under any circumstances whatever.

Redirected letters subject to a second postage at the rate charged for prepaid letters.

Soldiers' or seamen's letters are subject to a postage of 1*d.* if prepaid and under ½ oz.; by private ship 1*d.* gratuity in addition must be paid. Letters from abroad sent by or addressed to soldiers or seamen, when unpaid, are charged 2*d.* If sent to or through a foreign country, they are liable to foreign rates in addition, but to no further charge upon redirection.

Letters from soldiers or seamen to the United States are subject to the United States' rate of 2½*d.* in addition to the usual reduced rate, the whole to be paid in advance when posted in this country.

By using embossed post-office envelopes all risk of the stamp being detached is avoided; this is an important matter, since letters addressed to places abroad are altogether stopped if the stamp has fallen off. rural messenger is now authorised to sell stamps and embossed s.

tered Letters.—Inland, colonial, and ship letters can be registered yment of 4*d.* for inland, and 6*d.* colonial and ship letters, beyond tage.

istered letters for France, and countries through France, must be id with double the amount of the ordinary postage, and those for sia, and countries through Prussia, must have the foreign registration nd postage paid in addition to the British. Registered letters for sia must be prepaid with double the amount of the ordinary postage. gistered letters must be posted half an hour previous to the ordinary ters, but are received at the General Post Office, and at the chief district d branch offices in London, up to the latest time for posting, on payment n additional fee of 4*d.*

Newspapers (stamped) sent by post must be made up in covers open at the sides, have the impressed stamp visible, and no marks of writing (other than the address) thereon, or anything inclosed, or it subjects them to letter postage. British newspapers, when duly stamped, are forwarded free throughout the United Kingdom (except those delivered within three miles of the place where posted, which are charged 1*d.*) Unstamped newspapers, if weighing under 4 oz., may be forwarded between places in the United Kingdom by affixing 1*d.* postage-stamp. For places abroad, the impressed stamp is valueless, as the postage must be prepaid by postage labels.

Books, &c.—Printed books, pamphlets, magazines, reviews, &c., whether British, foreign, or colonial, may be forwarded by post between places in the United Kingdom (made up in the same manner as newspapers), if prepaid in stamps, at the following rates:—

Under	4 oz.	prepaid	1*d.*
„	8 oz.	„	2*d.*
„	12 oz.	„	3*d.*

and 1*d.* for every additional 4 oz., or any less weight; no parcel to exceed 24in. any way, but may contain more than one book, &c.

A Book Packet may contain writing (when not of the nature of a letter), and any number of separate books or other publications, prints, or maps, and any quantity of paper, parchment, or vellum (to the exclusion, however, of letters, whether sealed or open).

United States of America.—The charge for newspapers is as follows, and which must be prepaid:—For each newspaper duly registered, not exceeding 4 oz. in weight, 2*d.*; for every additional 4 oz. 2*d.* On books and packets or samples of merchandise the following rates are charged and paid in advance:—For a packet not exceeding 4 oz. in weight, 3*d.*; above 4 oz. and not exceeding 8 oz., 6*d*; every additional 4 oz., 3*d.* These rates now comprise the whole charge to the place of destination, unless liable to the customs duty in America.

The postage of letters to America is now reduced to 6*d.* for each letter under the ½ oz. prepaid.

The following rates of postage (which must be paid in advance) are chargeable upon newspapers, books, and other printed papers to Belgium, France, and Algeria:—For a packet of registered newspapers—

Under	4 oz.	1*d.*
„	8 „	2*d.*
„	12 „	3*d.*

and so on, 2*d.* additional for every subsequent 8 oz., or fraction of 8 oz., in the case of France and Algeria; but newspapers for Belgium are charged at the rate of 1*d.* for each newspaper under 4 oz.

The following rates of postage (which must be paid in advance) are chargeable upon newspapers, books, and other printed papers for the German States, *viâ* Belgium, or the French offices in Turkey, Syria, and Egypt:—

On each newspaper, not exceeding 4 oz.	... ...	2*d.*
Over 4 oz. and under 8 oz.	... ...	4*d.*
„ 8 „ „ 16 „	... ...	8*d.*

and so on, 4*d.* being charged for each paper for every subsequent 8 oz. or fraction of 8 oz.

For a packet of registered newspapers, for Italy (ex Papal States), Austria, and the Netherlands, *viâ* France, Baden, Bavaria, Hohenzollern, and Würtemberg, 2*d.* for every quarter of a pound or fraction thereof.

Colonial and Foreign Mails.

The day mail for France, Belgium, Holland, Germany, and North of Europe, *viâ* Ostend, are dispatched at 7 a.m. Letters and newspapers may be posted at the chief office, St. Martin's-le-Grand, until 7 a.m., and at Lombard-street, the district offices, and in the pillar-boxes, until 5 a.m. Correspondence for dispatch by these mails must be posted the previous evening at the receiving houses.

Note.—For proper dispatch of foreign and colonial letters, it is necessary to observe that:—

If the 2nd and 17th of the month fall on a Sunday, the West India mail is dispatched the next morn.

If the 7th fall on a Sunday, mails for Granada, St. Lucia, Trinidad, Demerara, and St. Vincent, by French packet, are made up the previous evening.

If the 15th fall on a Sunday, the mails for Mexico, Jamaica, St. Thomas, Havannah, and Hayti, *viâ* France, are dispatched the previous evening.

If the 7th fall on a Sunday, the mails for the Pacific and New Granada, by French packet, are made up on the previous evening.

If the 20th fall on a Sunday, the Australian mail (*viâ* Southampton) and the Cape of Good Hope and Natal mails (*viâ* Southampton and Mauritius) are dispatched the previous evening.

If the 26th fall on a Sunday, the Australian mail (*viâ* Marseilles) and the Cape of Good Hope and Natal mails (*viâ* Marseilles and Mauritius) are dispatched the following evening.

If the 4th, 12th, 20th, and 27th fall on a Sunday, the India mail (*viâ* Southampton) is dispatched the previous evening.

If the 3rd, 10th, 18th, and 26th fall on a Sunday, the India mail (*viâ* Marseilles) is dispatched on the following evening.

If the 8th fall on a Sunday, the mails for Aden and Mauritius by French packet will be made up on the previous evening.

If the 18th fall on a Sunday the mails for Aden, Calcutta, Madras, Singapore, Ceylon, China, and Yokohama, by French packet, will be made up on the previous evening.

If the 9th fall on a Sunday, the Brazil mail is dispatched the next morning.

Principal Articles of the Calendar for the Year 1868.

	Gregorian, or New Calendar.	Julian, or Old Calendar.
Golden Number	7	7
Epact	6	XVII
Solar Cycle...	1	1
Roman Indiction	11	11
Dominical Letter	ED	GF
Septuagesima	Feb. 9	Jan. 28
Ash Wednesday	Feb. 26	Feb. 14
Easter Sunday	April 12	Mar. 31
Ascension Day	May 21	May 9
Pentecost—Whit Sunday	„ 31	„ 19
1st Sunday in Advent	Nov. 29	Dec. 1

Fixed and Moveable Festivals, Anniversaries, &c.

Epiphany	Jan.	6	Ascension—HolyThursday	May	21
Septuagesima Sunday ...	Feb.	9	Birth of Queen Victoria...	„	24
Quinquagesima — Shrove Sunday	„	23	Pentecost—Whit-Sunday	„	31
Ash-Wednesday	„	26	Trinity Sunday	June	7
St. David	March	1	Corpus Christi	„	11
Quadragesima—1st S. in Lent	„	1	Accession of Queen Victoria	„	20
St. Patrick	„	17	Proclamation	„	21
Annunciation—Lady Day	„	25	St.John Baptist—Midsummer Day	„	24
Palm Sunday	April	5	St. Michael—Michaelmas-Day	Sept.	29
Good Friday	„	10	Birth of Prince of Wales...	Nov.	9
Easter Sunday	„	12	1st Sunday in Advent ...	„	29
Low Sunday	„	19	St. Andrew	„	30
St. George...	„	23	St. Thomas	Dec.	21
Rogation Sunday	May	17	Christmas Day	„	25

Digitized by Google

A. GOATER, NOTTINGHAM.

DESIGN FOR COVERLET (TRICOT).

Digitized by Google

THE ILLUSTRATED

QUEEN ALMANAC

AND

LADY'S CALENDAR FOR 1869.

Her Majesty the Queen.

THE QUEEN OFFICE, 346 STRAND, W.C.

Digitized by Google

JANUARY.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises H. M.	Moon. Sets Morn. H. M.	Moon. Sets Aftern H. M.	Moon. Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
				Last Qr. 5th 6.73 a.m. 1st Qr. 13th, 7.56 a.m. N. Mn 12th 6.53 p.m. F. Mn. 28th, 1.40 a.m.							
1		c		*Circumcision...*	8 8	4 0	8 1	10 2		18	3 46	4 10
2	2	S		King of Prussia d. 1861	8 8	4 1	9 19	10 35		19	4 32	4 56
3	3	S		*2nd Sunday after Christmas* ...	8 8	4 2	10 39	11 4		20	5 20	5 46
4	4	M		Sir C. Burrell d. 1862	8 8	4 3	11 56	11 32		21	6 11	6 36
5	5	Tu			8 8	4 4	Morn	11 56	☾		7 2	7 31
6	6	W		*Epiphany.* Twelfth Day... ...	8 7	4 6	1 11	Aftn.	23		8 1	8 34
7	7	Th		Fenelon d. 1715	8 7	4 7	2 24	0 48	24		9 9	9 41
8	8	F		Prince Albert Victor b. 1864 ...	8 7	4 8	3 36	1 19	25		10 20	10 56
9	9	S		Earl St. Vincent b. 1734	8 6	4 9	4 41	1 53	26		11 31	—
10	10	S		1*st Sunday after Epiphany* ...	8 6	4 10	5 47	2 34	27		0 4	0 32
11	11	M			8 5	4 11	6 44	3 20	28		0 59	1 23
12	12	Tu		J. C. Lavater d 1801	8 4	4 13	7 34	4 13	○		1 47	2 8
13	13	W			8 3	4 14	8 17	5 10	1		2 29	2 48
14	14	Th			8 2	4 16	8 53	6 12	2		3 7	3 24
15	15	F			8 2	4 18	9 23	7 14	3		3 42	3 58
16	16	S		[zart b. 1756.	8 1	4 19	9 49	8 18	4		4 14	4 31
17	17	S		*2nd Sunday after Epiphany.* Mo-	8 0	4 21	10 12	9 22	5		4 48	5 6
18	18	M		Old Twelfth Day	7 59	4 22	10 33	10 25	6		5 23	5 39
19	19	Tu		Isaac D'Israeli d. 1848	7 58	4 24	10 54	11 30	7		5 56	6 14
20	20	W			7 57	4 26	11 16	Morn	8		6 33	6 53
21	21	Th		Louis XVI. beheaded, 1793 ...	7 56	4 27	11 40	0 46	☽		7 15	7 40
22	22	F		Lord Byron b. 1788. Lord Bacon	7 55	4 29	Aftn.	1 42	10		8 9	8 42
23	23	S		William Pitt d. 1806. [d. 1629.	7 54	4 31	0 37	2 52	11		9 17	9 53
24	24	S		*Septuagesima Sunday*	7 53	4 33	1 15	4 2	12		10 29	11 5
25	25	M		Princess Royal mar. 1858. Burns	7 51	4 35	2 4	5 9	13		11 40	—
26	26	Tu		Dr. E. Jenner d. 1823. [d. 1759.	7 50	4 37	3 4	6 11	14		0 13	0 43
27	27	W		Admiral Ld. Hood d. 1816 ...	7 48	4 39	4 15	7 7	15		1 9	1 34
28	28	Th			7 47	4 40	5 32	7 54	●		1 59	2 23
29	29	F		George III. d. 1820	7 45	4 41	6 54	8 32	17		2 48	3 12
30	30	S		Prince Napoleon d. 1859	7 44	4 43	8 18	9 5	18		3 34	3 56
31	31	S		*Sexagesima Sunday...*	7 43	4 45	9 38	9 34	19		4 19	4 43

FEBRUARY.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Morn. H. M.	Moon. Age	High Water Lond. Bridge. Morn H. M.	High Water Lond. Bridge. Aftn. H. M.
				Last Qr. 5th 4.5 p.m. 1st Qr. 11th, 5.8 p.m. N. Mn. 11th, 1.51 p.m. F. Mn. 27th, 5 p.m.						
1	32	M			7 41	4 47	10 55	10 0	20	5 6	5 30
2	33	Tu		Candlemas Day	7 40	4 49	Morn	10 25	21	5 52	6 15
3	34	W			7 38	4 50	0 13	10 51	☾	6 39	7 4
4	35	Th		Sir Jos. Banks b. 1743	7 36	4 52	1 27	11 22	23	7 29	7 56
5	36	F		Sir R. Peel b. 1788...	7 34	4 54	2 36	11 56	24	8 27	9 4
6	37	S		[b. 1812.	7 32	4 56	3 41	Aftn.	25	9 43	10 22
7	38	S		*Quinquagesima.* Charles Dickens	7 30	4 58	4 40	1 18	26	11 2	11 40
8	39	M		Half Quarter Day. [b. 1830.	7 29	5 0	5 32	2 9	27	—	0 15
9	40	Tu		Shrove Tuesday. Sult. of Turkey	7 27	5 2	6 17	3 4	28	0 45	1 10
10	41	W		Ash Wed. Queen Victoria mar.	7 25	5 4	6 54	4 2	29	1 34	1 56
11	42	Th		Gen. Washington b. 1732. [1840.	7 24	5 5	7 26	5 5	○	2 16	2 35
12	43	F		Sir W. Napier d. 1860	7 22	5 7	7 54	6 9	1	2 52	3 8
13	44	S		[fine's Day.	7 20	5 9	8 17	7 12	2	3 24	3 40
14	45	S		1*st Sunday in Lent.* St. Valen-	7 18	5 11	8 39	8 16	3	3 55	4 10
15	46	M		Lord Sidmouth d. 1844	7 16	5 13	8 59	9 20	4	4 25	4 41
16	47	Tu		Lindley Murray d. 1826	7 14	5 14	9 20	10 24	5	4 55	5 11
17	48	W		Michael Angelo d. 1563	7 12	5 16	9 42	11 31	6	5 27	5 43
18	49	Th		Martin Luther d. 1546	7 10	5 18	10 6	Morn.	7	6 0	6 19
19	50	F		William III., of Holland, b. 1817	7 8	5 20	10 35	0 37	☽	6 37	6 57
20	51	S		Victoria (dau. of P. of Wales) b.	7 7	5 21	11 8	1 45	9	7 21	7 48
21	52	S		*2nd Sunday in Lent* ... [1867.	7 5	5 23	11 51	2 51	10	8 27	9 0
22	53	M		James Barry d. 1806	7 3	5 25	Aftn.	3 53	11	9 41	10 24
23	54	Tu		Sir Joshua Reynolds d. 1792 ...	7 1	5 27	1 47	4 51	12	11 8	11 48
24	55	W			6 59	5 29	3 1	5 41	13	—	0 22
25	56	Th		[b. 1802.	6 56	5 30	4 20	6 24	14	0 51	1 18
26	57	F		Thos. Moore d. 1852. Victor Hugo	6 54	5 32	5 45	6 59	●	1 14	2 7
27	58	S		H. W. Longfellow b. 1807 ...	6 52	5 34	7 9	7 30	16	2 30	2 54
28	59	S		*3rd Sunday in Lent*	6 50	5 36	8 32	8 0	17	3 18	3 40

MARCH.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Moon. Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
				Last Qr. 7th, 3.43 a.m. 1st Qr. 15th, 5.24 a.m. N. Mn. 13th, 8.47 a.m. F. Mn. 27th, 9.33 p.m.						
1	60	M		St. David's Day	6 48	5 38	9 51	8 26	18	4 1	4 24
2	61	Tu		Jno. Wesley d. 1791	6 46	5 39	11 11	8 53	19	4 46	5 6
3	62	W		Louis-Philippe arr. in Eng., 1848	6 44	5 41	Morn	9 22	20	5 27	5 49
4	63	Th		Sultan Saladin d. 1193	6 42	5 43	0 24	9 55	21	6 9	6 31
5	64	F		Laplace d. 1827	6 40	5 44	1 33	10 33	☾	6 56	7 22
6	65	S		Michael Angelo b. 1474	6 38	5 46	2 34	11 16	23	7 50	8 43
7	66	S		*4th Sunday in Lent*	6 36	5 48	3 29	Aftn.	24	9 2	9 24
8	67	M		Duke of Bridgwater d. 1803 ...	6 33	5 50	4 16	0 58	25	10 25	11 7
9	68	Tu		William Cobbett b. 1762... ...	6 31	5 51	4 56	1 56	26	11 47	—
10	69	W		Prince of Wales mar. 1863 ...	6 28	5 53	5 29	2 57	27	0 23	0 51
11	70	Th		Tasso b. 1544	6 26	5 55	5 57	4 0	28	1 12	1 34
12	71	F			6 24	5 57	6 21	5 3	29	1 54	2 13
13	72	S		Judge Talfourd d. 1854	6 21	5 59	6 44	6 8	○	2 29	2 43
14	73	S		*5th Sunday in Lent.* Victor Em-	6 18	6 0	7 5	7 11	1	3 0	3 15
15	74	M		[manuel, King of Italy, b. 1820.	6 16	6 2	7 25	8 17	2	3 30	3 44
16	75	Tu		Prince Imperial of France b. 1858	6 13	6 4	7 46	9 21	3	3 58	4 14
17	76	W		St. Patrick's Day	6 11	6 6	8 10	10 28	4	4 29	4 11
18	77	Th		Princess Louisa b. 1848	6 9	6 8	8 37	11 35	5	5 0	5 16
19	78	F		Sir W. Don d. 1862	6 7	6 9	9 7	Morn	6	5 33	5 49
20	79	S		Sir Isaac Newton d. 1727 ...	6 5	6 11	9 45	0 40	7	6 9	6 29
21	80	S		*Palm Sunday*	6 3	6 12	10 32	1 43	☽	6 53	7 19
22	81	M		William I., of Prussia, b. 1797 ...	6 1	6 14	11 30	2 41	9	7 50	8 27
23	82	Tu		National Gallery founded, 1824...	5 59	6 15	Aftn.	3 33	10	9 11	9 57
24	83	W		Queen Marie Amelie d. 1866 ...	5 57	6 17	1 51	4 17	11	10 11	11 21
25	84	Th		Lady Day. Annunciation ...	5 54	6 18	3 11	4 53	12	—	0 1
26	85	F		Good Friday. Duke of Cam-	5 52	6 20	4 51	5 26	13	0 32	1 0
27	86	S		[bridge b. 1819.	5 50	6 22	5 58	5 55	●	1 26	1 18
28	87	S		*Easter Sunday.* Raphael b. 1483	5 47	6 24	7 21	6 22	15	2 11	2 33
29	88	M		John Keble d. 1866	5 45	6 26	8 44	6 49	16	2 55	3 17
30	89	Tu			5 43	6 28	10 3	7 19	17	3 39	3 59
31	90	W		Haydn b. 1732	5 41	6 30	11 15	7 50	18	4 20	4 42

APRIL.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn H. M.	Moon. Sets Aftn. H. M.	Moon. Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
				Last Qr. 3rd 8.48 p.m. 1st Qr. 12th, 3.6 p.m. N. Mn. 11th 1.48 a.m. F. Mn. 26th, 6.21 a.m.						
1	91	Th		All Fools' Day	5 58	6 31	Morn	8 26	19	5 3	5 23
2	92	F		Rich. Cobden d. 1865	5 56	6 33	0 24	9 9	20	5 44	6 6
3	93	S		Bishop Heber d. 1826	5 54	6 35	1 23	9 56	☾	6 30	6 53
4	94	S		1*st Sunday after Easter* ...	5 51	6 37	2 15	10 50	22	7 20	7 50
5	95	M		Princess Victoria of Hesse b. 1863	5 29	6 38	2 57	11 47	23	8 26	9 8
6	96	Tu		Old Lady Day	5 27	6 40	3 32	Aftn.	24	9 51	10 34
7	97	W		Prince Leopold b. 1853. [b. 1818.	5 24	6 41	4 2	1 51	25	11 13	11 49
8	98	Th		Christian IX., King of Denmark,	5 22	6 43	4 27	2 55	26	—	0 19
9	99	F		Leopold II., K. of Belgium, b. 1835	5 20	6 44	4 50	3 58	27	0 42	1 3
10	100	S			5 18	6 45	5 10	5 2	28	1 23	1 41
11	101	S		*2nd Sunday after Easter* ... [1866	5 15	6 47	5 30	6 7	29	1 57	2 13
12	102	M		Princess Frederica of Prussia, b.	5 13	6 48	5 53	7 14	○	2 27	2 43
13	103	Tu		Handel d. 1759	5 11	6 50	6 15	8 20	1	2 59	3 14
14	104	W		Princess Beatrice b. 1857 ...	5 9	6 52	6 39	9 28	2	3 30	3 45
15	105	Th		Fuseli d. 1825	5 7	6 53	7 8	10 33	3	4 1	4 17
16	106	F			5 5	6 55	7 45	11 37	4	4 34	4 50
17	107	S		Benj. Franklin d. 1790	5 2	6 57	8 29	Morn	5	5 9	5 27
18	108	S		*3rd Sunday after Easter.* Byron	5 0	6 59	9 20	0 37	6	5 48	6 10
19	109	M		[d. 1824	4 58	7 1	10 23	1 28	☽	6 36	7 3
20	110	Tu		Napoleon III. b. 1808	4 56	7 2	11 32	2 14	8	7 35	8 13
21	111	W			4 54	7 4	Aftn.	2 51	9	8 56	9 39
22	112	Th		[Day.	4 51	7 6	2 9	3 25	10	10 21	11 3
23	113	F		Shakspere d. 1616. St George's	4 51	7 8	3 30	3 55	11	11 39	—
24	114	S		Dan. De foe d. 1731	4 49	7 10	4 52	4 22	12	0 2	0 37
25	115	S		*4th Sunday after Easter.* Princess	4 47	7 11	6 13	4 48	13	1 2	1 26
26	116	M		[Alice b. 1843.	4 45	7 13	7 35	5 15	●	1 48	2 8
27	117	Tu		Bruce, Abyssinian traveller, d.	4 43	7 14	8 52	5 46	15	2 31	2 54
28	118	W		Sir C. Bell d. 1842. [1794.	4 41	7 16	10 5	6 19	16	3 14	3 37
29	119	Th		Alexander II., Emp. of Russia, b.	4 39	7 17	11 12	6 58	17	3 57	4 18
30	120	F		Chevalier Bayard d. 1524. [1818.	4 37	7 19	Morn	7 45	18	4 38	4 59

MAY.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Morn. H. M.	Moon. Age	High Water Lond. Bridge. Morn H. M.	High Water Lond. Bridge. Aftn. H. M.
				Last Qr. 3rd, 1.41 p.m. 1st Qr. 12th 9.30 p.m. N. Mn. 11th, 4.7 p.m. F. Mn. 25th, 3.23 p.m.						
1	121	S		May Day. Prince Arthur b. 1850	4 34	7 21	0 7	8 37	19	5 18	5 40
2	122	S		*Rogation Sunday*	4 33	7 23	0 51	9 34	20	6 4	6 28
3	123	M		Charles XV., K. of Sweden, b.	4 31	7 24	1 31	10 35	☾	6 53	7 20
4	124	Tu		[1826	4 29	7 26	2 5	11 38	22	7 50	8 28
5	125	W		Nap. Buonaparte d. 1821... ...	4 28	7 27	2 32	Aftn.	23	9 8	9 45
6	126	Th		Ascension Day. Humboldt d. 1859	4 26	7 29	2 55	1 46	24	10 22	10 59
7	127	F		Napoleon I. made Consul, 1802...	4 24	7 30	3 16	2 50	25	11 31	11 59
8	128	S		Dante b. 1265	4 22	7 32	3 36	3 56	26	—	0 23
9	129	S		*Sunday after Ascension*	4 21	7 34	3 57	5 1	27	0 43	1 2
10	130	M			4 19	7 35	4 19	6 9	28	1 21	1 38
11	131	Tu		Spencer Percival ass. 1812 ...	4 17	7 36	4 42	7 17	○	1 54	2 10
12	132	W			4 16	7 38	5 11	8 25	1	2 28	2 47
13	133	Th		Pope Pius IX. b. 1792	4 14	7 39	5 44	9 31	2	3 3	3 20
14	134	F			4 12	7 41	6 26	10 33	3	3 36	3 53
15	135	S		Cuvier d. 1832	4 11	7 42	7 15	11 28	4	4 12	4 31
16	136	S		*Whit Sunday.* Dan. O'Connell d.	4 10	7 44	8 14	Morn	5	4 51	5 13
17	137	M		Dr. E. Jenner b. 1749. [1847.	4 8	7 45	9 23	0 15	6	5 37	5 58
18	138	Tu		Boswell d. 1795	4 7	7 47	10 36	0 55	☽	6 26	6 56
19	139	W			4 5	7 48	11 51	1 29	8	7 28	8 5
20	140	Th		Columbus d. 1506	4 4	7 49	Aftn.	1 57	9	8 45	9 24
21	141	F		Maria Edgeworth d. 1849	4 3	7 51	2 30	2 25	10	10 0	10 35
22	142	S			4 1	7 52	3 59	2 50	11	11 9	11 40
23	143	S		*Trinity Sunday*	4 0	7 53	5 21	3 16	12	—	0 8
24	144	M		Queen Victoria b. 1819	3 59	7 55	6 27	3 44	13	0 35	1 2
25	145	Tu		Princess Helena b. 1846	3 58	7 57	7 43	4 14	●	1 27	1 50
26	146	W		[1819	3 57	7 58	8 53	4 50	15	2 13	2 35
27	147	Th		George, ex-King of Hanover, b.	3 56	7 59	9 56	5 33	16	2 57	3 17
28	148	F		William Pitt b. 1759	3 55	8 0	10 48	6 23	17	3 39	3 58
29	149	S		Oak Apple Day	3 54	8 1	11 32	7 20	18	4 19	4 39
30	150	S		1*st Sunday after Trinity* ...	3 53	8 2	Morn	8 20	19	4 59	5 20
31	151	M		Dr. T. Chalmers d. 1847	3 52	8 3	0 7	9 24	20	5 41	6 3

JUNE.

Month	Year	Week	Day of Month	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Morn. H. M.	Moon. Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
				1st Qr. 2nd, 7.32 a.m. 1st Qr. 17th, 2.15 a.m. N. Mn. 10th, 3.52 a.m. F. Mn. 24th, 1.39 a.m.						
1	152	Tu		Sir D. Wilkie d. 1840	3 51	8 4	0 36	10 27	21	6 27	6 52
2	153	W		[of Wales) b. 1865.	3 50	8 5	1 0	11 33	☾	7 17	7 45
3	154	Th		Prince George (2nd son of Prince	3 50	8 6	1 21	Aftn.	23	8 16	8 51
4	155	F		Countess of Blessington d. 1849...	3 49	8 7	1 41	1 41	24	9 26	9 58
5	156	S		Carl Maria von Weber d. 1826 ...	3 49	8 8	2 1	2 47	25	10 27	10 57
6	157	S		*2nd Sunday after Trinity*	3 48	8 9	2 23	3 54	26	11 27	11 55
7	158	M		Princess Mary of Cam. mar. 1866	3 47	8 10	2 46	5 2	27	—	0 19
8	159	Tu		Mahomet d. 632	3 47	8 11	3 12	6 11	28	0 40	1 1
9	160	W		Geo. Stephenson b. 1781	3 46	8 12	3 42	7 19	29	1 22	1 41
10	161	Th		Th. Oxford's att. to shoot the Queen,	3 46	8 12	4 21	8 25	○	2 1	2 20
11	162	F		[1840.	3 45	8 13	5 7	9 24	1	2 40	3 0
12	163	S			3 45	8 14	6 5	10 14	2	3 19	3 40
13	164	S		*3rd Sunday after Trinity*	3 45	8 15	7 11	10 57	3	4 0	4 20
14	165	M			3 45	8 16	8 24	11 33	4	4 42	5 5
15	166	Tu		T. Campbell d. 1844	3 44	8 16	9 42	Morn	5	5 29	5 55
16	167	W		Duke of Marlborough d. 1722 ...	3 44	8 16	10 59	0 4	6	6 21	6 49
17	168	Th		John Wesley b. 1703	3 44	8 16	Aftn.	0 30	☽	7 18	7 50
18	169	F		Battle of Waterloo, 1815	3 44	8 17	1 36	0 56	8	8 24	9 0
19	170	S		Inigo Jones d. 1652	3 44	8 18	2 53	1 20	9	9 35	10 8
20	171	S		*4th Sunday after Trinity.* Accession	3 44	8 18	4 11	1 46	10	10 42	11 15
21	172	M		[of Queen Victoria, 1837	3 44	8 18	5 25	2 14	11	11 45	—
22	173	Tu		Matthew Henry d. 1714	3 45	8 19	6 37	2 48	12	0 14	0 41
23	174	W		Lord Chancellor Campbell d. 1861	3 45	8 19	7 42	3 26	13	1 8	1 34
24	175	Th		Midsummer Day	3 45	8 19	8 39	4 12	●	1 58	2 21
25	176	F		Louis Buonaparte d. 1846	3 46	8 18	9 25	5 6	15	2 44	3 4
26	177	S		Sam. Crompton d. 1827	3 46	8 18	10 6	6 6	16	3 24	3 44
27	178	S		*5th Sunday after Trinity*	3 46	8 18	10 37	7 7	17	4 4	4 22
28	179	M		Lord Ragland 1855. Coronation	3 47	8 18	11 4	8 12	18	4 42	5 0
29	180	Tu		Rubens b. 1643. [Day	3 48	8 18	11 27	9 16	19	5 18	5 37
30	181	W			3 49	8 18	11 48	10 23	20	5 57	6 19

Digitized by Google

JULY.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			Last Qr. 2nd, 0.46 a.m. 1st Qr. 10th, 6.49 a.m. N. Mn. 9th, 1.38 p.m. F. Mn. 23rd, 1.55 p.m. Last Qr. 31st, 5.6 p.m.							
1	182	Th	Princess Alice married, 1862 ...	3 49	8 17	Morn	11 27	21	6 40	7 3
2	183	F	Sir R. Peel d. 1850...	3 49	8 17	0 6	Aftn.	☾	7 27	7 53
3	184	S	Dog Days begin	3 50	8 16	0 28	1 37	23	8 23	8 55
4	185	S	*6th Sunday after Trinity*	3 51	8 16	0 48	2 44	24	9 28	9 58
5	186	M	Mrs. Siddons b. 1755. Princess	3 52	8 16	1 12	3 51	25	10 28	10 58
6	187	Tu	[Helena mar. 1866.	3 53	8 16	1 40	4 59	26	11 28	11 57
7	188	W	Sheridan d. 1816	3 54	8 15	2 16	6 8	27	—	0 23
8	189	Th	Peter the Hermit d. 1108... ...	3 55	8 15	2 57	7 11	28	0 46	1 11
9	190	F		3 56	8 14	3 50	8 7	○	1 35	1 58
10	191	S	John Calvin b. 1509	3 57	8 14	4 56	8 54	1	2 19	2 42
11	192	S	*7th Sunday after Trinity*	3 58	8 13	6 8	9 33	2	3 5	3 27
12	193	M	Erasmus d. 1536	3 59	8 12	7 27	10 8	3	3 48	4 10
13	194	Tu	Richard Cromwell d. 1712 ...	4 0	8 11	8 46	10 36	4	4 32	4 57
14	195	W	Bastile destroyed, 1789	4 1	8 10	10 5	11 2	5	5 20	5 45
15	196	Th	St. Swithin	4 2	8 9	11 25	11 26	6	6 9	6 36
16	197	F	Sir J. Reynolds b. 1723	4 3	8 8	Aftn.	11 50	☽	7 4	7 32
17	198	S	Dr. Watts b. 1674	4 4	8 7	1 57	Morn	8	8 1	8 33
18	199	S	*8th Sunday after Trinity*	4 5	8 6	3 13	0 17	9	9 6	9 39
19	200	M	J. Martin (painter) b. 1789 ...	4 6	8 5	4 26	0 48	10	10 13	10 48
20	201	Tu		4 8	8 4	5 31	1 25	11	11 24	11 57
21	202	W	Robert Burns d. 1796	4 9	8 3	6 31	2 7	12	—	0 29
22	203	Th		4 10	8 2	7 21	2 57	13	0 57	1 22
23	204	F	Mrs. Eliz. Hamilton d. 1816 ...	4 11	8 0	8 4	3 53	●	1 46	2 9
24	205	S	P. Victoria of Prussia b. 1860 ...	4 12	7 58	8 38	4 55	15	2 30	2 51
25	206	S	*9th Sunday after Trinity.* Duchess	4 14	7 56	9 6	5 58	16	3 10	3 28
26	207	M	[of Cambridge b. 1795	4 15	7 54	9 30	7 3	17	3 46	4 2
27	208	Tu		4 17	7 53	9 52	8 9	18	4 20	4 38
28	209	W	Cowley d. 1667.	4 19	7 51	10 12	9 14	19	4 56	5 13
29	210	Th	William Wilberforce d. 1833. W.	4 21	7 50	10 31	10 17	20	5 29	5 46
30	211	F	Gray d. 1771. [Penn. d. 1718.	4 23	7 49	10 51	11 22	21	6 6	6 21
31	212	S	Paley d. 1743	4 24	7 47	11 14	Aftn.	☾	6 43	7 5

AUGUST.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises M. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 7th, 10.4 p.m. F. Mn. 22nd, 4.24 a.m. 1st Qr. 11th, 0.41 p.m. Last Qr. 30th, 7.55 a.m.							
1	213	S	*10th Sunday after Trinity*	4 25	7 46	11 40	1 34	21	7 27	7 52
2	214	M		4 27	7 44	Morn	2 41	22	8 21	8 46
3	215	Tu	Sir R. Arkwright d. 1792 ...	4 28	7 43	0 10	3 48	23	9 19	10 6
4	216	W	G. Canning d. 1827	4 29	7 41	0 48	4 54	24	10 41	11 16
5	217	Th	Lord North d. 1792	4 31	7 40	1 36	5 54	25	11 50	—
6	218	F	Prince Alfred b. 1844	4 33	7 38	2 33	6 44	26	0 20	0 48
7	219	S	Queen Caroline d. 1821	4 35	7 36	3 45	7 28	○	1 15	1 42
8	220	S	*11th Sunday after Trinity*.... ...	4 36	7 34	5 1	8 4	1	2 6	2 27
9	221	M	Izaak Walton b. 1593	4 38	7 32	6 28	8 36	2	2 50	3 12
10	222	Tu		4 39	7 31	7 45	9 3	3	3 35	3 55
11	223	W	J. Wilson (statesman) d. 1860 ...	4 41	7 29	9 7	9 30	4	4 18	4 42
12	224	Th	Robert Southey b. 1774	4 43	7 27	10 28	9 55	5	5 3	5 26
13	225	F	Old Lammas Day	4 44	7 25	10 47	10 22	6	5 51	6 14
14	226	S	Lord Clyde d. 1863...	4 45	7 23	Aftn.	10 51	☽	6 47	7 7
15	227	S	*12th Sunday after Trinity.* Nap.	4 46	7 21	2 17	11 25	8	7 39	7 59
16	228	M	[Buonaparte b. 1769.	4 48	7 19	3 24	Morn	9	8 51	9 10
17	229	Tu	Frederick the Great d. 1786 ...	4 49	7 17	4 26	0 6	10	9 47	10 27
18	230	W	Francis Joseph Emp. of Austria,	4 51	7 15	5 18	0 53	11	11 6	11 43
19	231	Th	Count Rumford d. 1814. [b. 1750.	4 52	7 13	6 2	1 47	12	—	0 16
20	232	F		4 54	7 11	6 39	2 45	13	0 45	1 12
21	233	S	"Admirable" Crichton b. 1561....	4 55	7 9	7 9	3 48	14	1 36	1 56
22	234	S	*13th Sunday after Trinity*... ...	4 57	7 7	7 33	4 53	●	2 14	2 35
23	235	M		4 59	7 5	7 57	5 59	16	2 54	3 9
24	236	Tu	[of Bavaria. b. 1845	5 0	7 3	8 16	7 3	17	3 25	3 41
25	237	W	Herschel d. 1822. Louis II., King.	5 2	7 1	8 36	8 7	18	3 58	4 12
26	238	Th	Prince Albert b. 1819	5 3	6 59	8 57	9 11	19	4 28	4 43
27	239	F	Thomson (poet) d. 1748	5 5	6 57	9 18	10 15	20	4 57	5 13
28	240	S	Goethe b. 1749	5 7	6 55	9 42	11 20	21	5 29	5 45
29	241	S	*14th Sunday after Trinity.* John	5 8	6 54	10 9	Aftn.	22	6 4	6 22
30	242	M	[Locke b. 1632	5 10	6 51	10 42	1 32	☾	6 42	7 5
31	243	Tu	John Bunyan d. 1688	5 12	6 48	11 24	2 36	24	7 31	8 —

SEPTEMBER.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 6th, 6.7 a.m. F. Mn. 20th, 8.41 p.m. 1st Qr. 13th, 9.21 a.m. Last Qr. 28th 9.10 a.m.							
1	244	W		5 13	6 46	Morn	3 58	25	8 40	9 20
2	245	Th	Great fire of London, 1666 ...	5 15	6 44	0 16	4 53	26	10 1	10 41
3	246	F		5 16	6 42	1 19	5 19	27	11 20	11 53
4	247	S		5 18	6 40	2 32	5 59	28	—	0 26
5	248	S	*15th Sunday after Trinity*	5 20	6 37	3 52	6 33	29	0 55	1 20
6	249	M	Francis II. of Naples fled 1860...	5 21	6 35	5 16	7 2	○	1 41	2 6
7	250	Tu	Schmayl betrayed, 1859	5 23	6 32	6 41	7 31	1	2 30	2 51
8	251	W		5 24	6 29	8 6	7 56	2	3 14	3 37
9	252	Th	Sebastopol taken 1855	5 26	6 27	9 27	8 25	3	3 59	4 21
10	253	F	Mungo Park b. 1771	5 27	6 25	10 48	8 53	4	4 42	5 3
11	254	S	Christ'chell d. 1756	5 29	6 23	Aftn.	9 26	5	5 24	5 46
12	255	S	*16th Sunday after Trinity.* Blucher	5 31	6 20	1 17	10 5	☽	6 9	6 32
13	256	M	[d. 1819	5 32	6 18	2 21	10 49	7	6 58	7 27
14	257	Tu	Duke of Wellington d. 1852 ...	5 34	6 16	3 16	11 41	8	8 0	8 39
15	258	W	Huskisson killed, 1830. Brunel	5 35	6 14	4 3	Morn	9	9 21	10 4
16	259	Th	[d. 1859.	5 37	6 12	4 41	0 39	10	10 47	11 27
17	260	F		5 38	6 9	5 13	1 40	11	—	0 1
18	261	S		5 40	6 7	5 40	2 44	12	0 30	0 54
19	262	S	*17th Sunday after Trinity*	5 42	6 5	6 2	3 49	13	1 16	1 37
20	263	M	Chas. Jas. Fox d. 1806	5 43	6 2	6 24	4 54	●	1 53	2 11
21	264	Tu	Sir W. Scott d. 1832	5 45	6 0	6 42	5 59	15	2 27	2 43
22	265	W	Lord Denman d. 1854	5 47	5 58	7 3	7 4	16	2 57	3 12
23	266	Th		5 48	5 56	7 23	8 7	17	3 28	3 42
24	267	F	S. Butler d. 1680	5 50	5 54	7 45	9 12	18	3 58	4 13
25	268	S	Mrs. Hemans b. 1794	5 51	5 52	8 11	10 17	19	4 26	4 41
26	269	S	*18th Sunday after Trinity*.... ...	5 53	5 50	8 41	11 23	20	4 58	5 11
27	270	M		5 55	5 47	9 18	Aftn.	21	5 30	5 48
28	271	Tu		5 56	5 45	10 5	1 28	☾	6 9	6 31
29	272	W	Michaelmas Day	5 58	5 43	11 0	2 24	23	6 58	7 18
30	273	Th	Lord Nelson b. 1758	5 59	5 41	Morn	3 12	24	8 4	8 46

OCTOBER.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 5th, 2.20 p.m. F. Mn. 20th, 1.37 p.m. 1st Qr. 12th, 10.1 a.m. Last Qr. 28th, 9.34 a.m.							
1	274	F		6 1	5 40	0 8	3 54	25	9 32	10 16
2	275	S	Channing d. 1843	6 3	5 38	1 23	4 29	26	10 58	11 36
3	276	S	*19th Sunday after Trinity* ...	6 5	5 35	2 41	4 59	27	—	0 7
4	277	M	Guizot b. 1787	6 7	5 32	4 7	5 28	28	0 34	0 59
5	278	Tu	Kirke White d. 1806	6 9	5 29	5 31	5 53	○	1 22	1 46
6	279	W	Mdme. Jenny Lind Goldschmidt	6 12	5 27	6 56	6 20	1	2 7	2 29
7	280	Th	[b. 1821.	6 12	5 24	8 22	6 48	2	2 51	3 14
8	281	F	Erskine d. 1817	6 14	5 22	9 43	7 20	3	3 35	3 58
9	282	S	Michael Cervantes b. 1547 ...	6 16	5 20	11 1	7 58	4	4 17	4 39
10	283	S	*20th Sunday after Trinity.* Maria	6 17	5 18	Aftn.	8 42	5	5 0	5 21
11	284	M	[Isabella II., ex-Q. Spain, b. 1830	6 19	5 15	1 12	9 32	6	5 42	6 5
12	285	Tu	Lord Lyndhurst d. 1863. R.	6 20	5 13	2 2	10 31	☽	6 32	7 0
13	286	W	[Stephenson d. 1859	6 22	5 10	2 43	11 31	8	7 31	8 8
14	287	Th		6 24	5 8	3 17	Morn	9	8 51	9 36
15	288	F		6 25	5 6	3 44	0 35	10	10 20	10 59
16	289	S	Marie Antoinette executed, 1793	6 27	5 4	4 8	1 39	11	11 34	—
17	290	S	*21st Sunday after Trinity*	6 28	5 2	4 29	2 45	12	0 3	0 27
18	291	M		6 30	5 0	4 49	3 50	13	0 48	1 7
19	292	Tu	Dean Swift d. 1715	6 31	4 58	5 7	4 54	14	1 25	1 42
20	293	W	Lord Palmerston b. 1784... ...	6 32	4 56	5 28	5 59	●	1 57	2 12
21	294	Th	Lord Nelson killed 1805	6 34	4 54	5 48	7 3	16	2 28	2 43
22	295	F	Lord Holland d. 1840	6 35	4 52	6 14	8 9	17	2 58	3 14
23	296	S	Royal Exchange founded 1667,...	6 38	4 50	6 42	9 16	18	3 29	3 44
24	297	S	*22nd Sunday after Trinity*.... ...	6 40	4 47	7 17	10 20	19	3 59	4 15
25	298	M	Poet Chaucer d. 1400	6 42	4 45	7 59	11 22	20	4 30	4 47
26	299	Tu		6 44	4 43	8 52	Aftn.	21	5 5	5 24
27	300	W	Mdme. Ida Pfeiffer d. 1858 ...	6 46	4 41	9 53	1 9	22	5 46	6 10
28	301	Th	Locke d. 1704	6 48	4 39	11 4	1 52	☾	6 36	7 6
29	302	F	Bristol riots, 1831	6 50	4 37	Morn	2 28	24	7 42	8 24
30	303	S	Sheridan b. 1751	6 51	4 36	0 19	2 59	25	9 8	9 52
31	304	S	*23rd Sunday after Trinity*.... ...	6 53	4 34	1 38	3 27	26	10 31	11 11

NOVEMBER.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 3rd, 11.36 p.m. F. Mn. 18th, 7.16 a.m. 1st Qr. 11th, 2.56 a.m. Last Qr. 26th, 8.14 p.m.							
1	305	M	All Saints' Day	6 55	4 32	3 0	3 54	27	11 45	—
2	306	Tu	Princess Amelia d. 1810	6 56	4 31	4 23	4 19	28	0 4	0 36
3	307	W	Felix Mendelssohn Bartholdy d.	6 59	4 29	5 48	4 45		1 0	1 22
4	308	Th	[1847	7 1	4 27	7 13	5 18	1	1 44	2 6
5	309	F	Guy Fawkes' Day...	7 2	4 26	8 34	5 51	2	2 27	2 50
6	310	S	Princess Charlotte d. 1817 ...	7 4	4 24	9 50	6 31	3	3 13	3 34
7	311	S	*24th Sunday after Trinity*.... ...	7 6	4 23	10 59	7 20	4	3 56	4 17
8	312	M	John Milton d. 1674 [Day	7 7	4 22	11 57	8 16	5	4 37	4 59
9	313	Tu	P. of Wales b. 1841. Lord Mayor's	7 9	4 20	Aftn.	9 19	6	5 21	5 43
10	314	W	Oliver Goldsmith b. 1728.... ...	7 10	4 19	1 20	10 22	7	6 8	6 35
11	315	Th		7 12	4 18	1 50	11 28	☽	7 1	7 25
12	316	F		7 14	4 16	2 15	Morn	9	8 15	8 53
13	317	S		7 16	4 14	2 36	0 35	10	9 37	10 11
14	318	S	*25th Sunday after Trinity*.... ...	7 18	4 12	2 55	1 38	11	10 47	11 18
15	319	M	Count Rossi assassinated 1848 ...	7 20	4 11	3 14	2 41	12	11 45	—
16	320	Tu		7 22	4 10	3 34	3 48	13	0 9	0 31
17	321	W		7 23	4 9	3 57	4 53	14	0 50	1 9
18	322	Th	D. of Wellington's funeral, 1852	7 25	4 8	4 17	5 59	15	1 28	1 44
19	323	F		7 27	4 7	4 44	7 5	●	2 0	2 16
20	324	S	[cess Royal b. 1840.	7 28	4 6	5 17	8 11	17	2 32	2 48
21	325	S	*26th Sunday after Trinity.* Prin-	7 30	4 5	5 57	9 17	18	3 4	3 22
22	326	M	Lord Clive d. 1774	7 31	4 3	6 47	10 17	19	3 39	3 56
23	327	Tu		7 33	4 2	7 45	11 10	20	4 13	4 31
24	328	W	John Knox d. 1572...	7 35	4 0	8 51	11 54	21	4 51	5 13
25	329	Th	General Havelock d. 1857 ...	7 36	3 58	10 5	Aftn.	22	5 36	6 1
26	330	F	Marshal Soult d. 1850	7 38	3 57	11 21	1 4	☾	6 27	6 56
27	331	S	Princess Teck b. 1833	7 39	3 56	Morn	1 50	24	7 27	8 3
28	332	S	*Advent Sunday.* Washington Ir-	7 40	3 55	0 40	1 56	25	8 45	9 24
29	333	M	[ving d. 1862	7 42	3 54	1 59	2 20	26	10 1	10 38
30	334	Tu	Dean Swift b. 1667. St. Andrew's	7 44	3 54	3 21	2 45	27	11 12	11 41
			[Day.							

DECEMBER.

Day of Month	Year	Week	MOON'S CHANGES.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 2nd, 10.41 a.m. F. Mn. 18th, 11.50 p.m. 1st Qr. 10th, 11.13 p.m. Last Qr. 26th, 2.34 a.m.							
1	335	W	Princess of Wales b. 1844 ...	7 46	3 52	4 43	3 12	28	—	0 9
2	336	Th	Napoleon III. elected Emp. 1852	7 47	3 52	6 5	3 43	29	0 45	1 0
3	337	F	John Plazman d. 1826	7 48	3 51	7 24	4 20	○	1 26	1 50
4	338	S	Thos. Carlyle b. 1795	7 49	3 51	8 37	5 6	1	2 11	2 35
5	339	S	*2nd Sunday in Advent.* Mozart d.	7 51	3 51	9 41	5 58	2	2 56	3 19
6	340	M	[1792	7 52	3 51	10 36	7 0	3	3 41	4 4
7	341	Tu	Marshal Ney executed 1815 ...	7 53	3 50	11 17	8 5	4	4 21	4 44
8	342	W		7 55	3 50	11 52	9 11	5	5 4	5 27
9	343	Th	Vandyke d. 1641. Milton b. 1608.	7 56	3 50	Aftn.	10 18	6	5 49	6 12
10	344	F	Leopold I., K. of Belgium d. 1865	7 57	3 49	0 41	11 24	☽	6 37	7 0
11	345	S	[Hogarth b. 1697.	7 58	3 49	1 1	Morn	8	7 25	7 55
12	346	S	*3rd Sunday in Advent.* John ex-	7 59	3 49	1 21	0 30	9	8 29	9 5
13	347	M	[lyng of Saxony b. 1801	8 0	3 49	1 39	1 35	10	9 20	10 10
14	348	Tu	Prince Albert d. 1861	8 0	3 49	1 58	2 39	11	10 4	11 14
15	349	W	Izaak Walton d. 1683	8 1	3 49	2 21	3 45	12	11 42	—
16	350	Th		8 2	3 49	2 47	4 52	13	0 7	0 29
17	351	F	Sir Humphry Davy b. 1779 ...	8 3	3 49	3 16	5 59	14	0 48	1 9
18	352	S	Charles Wesley b. 1708	8 4	3 50	3 51	7 5	●	1 28	1 48
19	353	S	*4th Sunday in Advent*	8 5	3 50	4 40	8 8	16	2 7	2 26
20	354	M	Napoleon III. elected President	8 5	3 51	5 37	9 4	17	2 46	3 5
21	355	Tu	[1848	8 6	3 51	6 42	9 54	18	3 23	3 41
22	356	W		8 6	3 51	7 54	10 34	19	4 3	4 21
23	357	Th	W. M. Thackeray d. 1863 ...	8 6	3 52	9 11	11 9	20	4 45	5 6
24	358	F	Hugh Miller d. 1856. George I., K.	8 7	3 52	10 28	11 37	21	5 29	5 51
25	359	S	Christmas Day. [of Greece, b. 1845	8 7	3 53	11 46	Aftn.	22	6 19	6 44
26	360	S	*1st Sunday after Christmas* ...	8 7	3 53	Morn	0 25	☾	7 12	7 41
27	361	M		8 8	3 54	1 4	0 49	24	8 17	8 52
28	362	Tu	Innocents' Day. Lord Macaulay	8 8	3 55	2 24	1 15	25	9 27	10 2
29	363	W	[d. 1859.	8 8	3 56	3 44	1 41	26	10 36	11 12
30	364	Th		8 9	3 57	5 2	2 15	27	11 45	—
31	365	F		8 9	3 58	6 16	2 50	28	0 15	0 42

Digitized by Google

JANUARY.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 5th 6.23 a.m. 1st Qr. 13th, 7.56 a.m. N. Mn 19th, 6.54 p.m. F. Mn. 28th, 1.40 a.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises After-noon H. M.	Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1		c	*Circumcision*...	8 8	4 0	8 1	10 2	18	3 46	4 10
2	2	S	King of Prussia d. 1861	8 8	4 1	9 19	10 35	19	4 32	4 56
3	3	**S**	*2nd Sunday after Christmas* ...	8 8	4 2	10 39	11 4	20	5 20	5 46
4	4	**M**	Sir C. Burrell d. 1862	8 8	4 3	11 56	11 32	21	6 11	6 36
5	5	Tu		8 8	4 4	Morn	11 56	☾	7 2	7 31
6	6	W	*Epiphany.* Twelfth Day... ...	8 7	4 6	1 11	Aftn.	23	8 1	8 34
7	7	**Th**	Fenelon d. 1715	8 7	4 7	2 24	0 48	24	9 9	9 44
8	8	F	Prince Albert Victor b. 1864 ...	8 7	4 8	3 36	1 19	25	10 20	10 56
9	9	S	Earl St. Vincent b. 1734	8 6	4 9	4 44	1 53	26	11 31	—
10	10	**S**	*1st Sunday after Epiphany* ...	8 6	4 10	5 47	2 34	27	0 4	0 32
11	11	M		8 5	4 11	6 44	3 20	28	0 59	1 23
12	12	Tu	J. C. Lavater d. 1801	8 4	4 13	7 34	4 13	○	1 47	2 8
13	13	W		8 3	4 14	8 17	5 10	1	2 29	2 48
14	14	Th		8 2	4 16	8 53	6 12	2	3 7	3 24
15	15	F		8 2	4 18	9 23	7 14	3	3 42	3 58
16	16	S	[zart b. 1756,	8 1	4 19	9 49	8 18	4	4 14	4 31
17	17	**S**	*2nd Sund in after Epiphany.* Mo-	8 0	4 21	10 12	9 22	5	4 48	5 6
18	18	M	Old Twelfth Day	7 59	4 22	10 33	10 25	6	5 23	5 39
19	19	Tu	Isaac D'Israeli d. 1848	7 58	4 24	10 54	11 30	7	5 56	6 14
20	20	W		7 57	4 26	11 16	Morn	8	6 33	6 53
21	21	Th	Louis XVI. beheaded, 1793 ...	7 56	4 27	11 40	0 46	☽	7 15	7 40
22	22	F	Lord Byron b. 1788. Lord Bacon	7 55	4 29	Aftn.	1 42	10	8 9	8 42
23	23	S	William Pitt d. 1806. [d. 1629.	7 54	4 31	0 37	2 52	11	9 17	9 55
24	24	**S**	*Septuagesima Sunday*	7 53	4 33	1 15	4 2	12	10 29	11 5
25	25	M	Princess Royal mar. 1858. Burns	7 51	4 35	2 4	5 9	13	11 40	—
26	26	Tu	Dr. E. Jenner d. 1823. [d. 1759.	7 50	4 37	3 4	6 11	14	0 13	0 48
27	27	W	Admiral Ld. Hood d. 1816 ...	7 48	4 39	4 15	7 7	15	1 9	1 34
28	28	Th		7 47	4 40	5 32	7 55	●	1 59	2 23
29	29	F	George III. d. 1820	7 45	4 41	6 54	8 32	17	2 48	3 12
30	30	S	Prince Napoleon d. 1859... ...	7 44	4 43	8 18	9 5	18	3 34	3 56
31	31	S	*Sexagesima Sunday*...	7 43	4 45	9 38	9 34	19	4 19	4 43

FEBRUARY.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 3rd 4.5 p.m. 1st Qr. 10th, 5.8 p.m. N. Mn. 11th, 1.51 p.m. F. Mn. 20th, 5 p.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises Aftn. H. M.	Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn H. M.	Aftn. H. M.
1	32	M		7 41	4 47	10 55	10 0	20	5 6	5 30
2	33	Tu	Candlemas Day	7 40	4 49	Morn	10 25	21	5 52	6 15
3	34	W		7 38	4 50	0 13	10 53	☾	6 39	7 4
4	35	Th	Sir Jos. Banks b. 1743	7 36	4 52	1 27	11 22	24	7 29	7 56
5	36	F	Sir R. Peel b. 1788...	7 34	4 54	2 36	11 56	24	8 27	9 4
6	37	S	[b. 1812.	7 32	4 56	3 41	Aftn.	25	9 43	10 22
7	38	**S**	*Quinquagesima.* Charles Dickens	7 30	4 58	4 40	1 18	26	11 2	11 40
8	39	M	Half Quarter Day. [b. 1840.	7 29	5 0	5 32	2 9	27	—	0 15
9	40	Tu	Shrove Tuesday. Sult. of Turkey	7 27	5 2	6 17	3 4	28	0 45	1 10
10	41	W	Ash Wed. Queen Victoria mar.	7 26	5 4	6 54	4 2	29	1 34	1 56
11	42	Th	Gen. Washington b. 1732. [1840.	7 24	5 5	7 26	5 5	○	2 16	2 35
12	43	F	Sir W. Napier d. 1860	7 22	5 7	7 54	6 9	1	2 52	3 8
13	44	S	[tine's Day.	7 20	5 9	8 17	7 12	2	3 24	3 40
14	45	**S**	1*st Sunday in Lent.* St. Valen-	7 18	5 11	8 39	8 16	3	3 55	4 10
15	46	M	Lord Sidmouth d. 1844	7 16	5 13	8 59	9 20	4	4 25	4 41
16	47	Tu	Lindley Murray d. 1826	7 14	5 14	9 20	10 24	5	4 55	5 11
17	48	W	Michael Angelo d. 1563	7 12	5 16	9 42	11 31	6	5 27	5 43
18	49	Th	Martin Luther d. 1546	7 10	5 18	10 6	Morn	7	6 0	6 19
19	50	F	William III., of Holland, b. 1817	7 8	5 20	10 35	0 37	☽	6 37	6 57
20	51	S	Victoria (dau. of P. of Wales) b.	7 7	5 21	11 8	1 45	9	7 21	7 48
21	52	**S**	*2nd Sunday in Lent* ... [1867.	7 5	5 23	11 51	2 51	10	8 22	9 0
22	53	M	James Barry d. 1806	7 3	5 25	Aftn.	3 53	11	9 41	10 24
23	54	Tu	Sir Joshua Reynolds d. 1792 ...	7 1	5 27	1 47	4 51	12	11 8	11 48
24	55	W		6 59	5 29	3 1	5 41	13	—	0 22
25	56	Th	[b. 1802.	6 56	5 30	4 29	6 24	14	0 51	1 18
26	57	F	Thos. Moore d. 1852. Victor Hugo	6 54	5 32	5 45	6 59	●	1 44	2 7
27	58	S	H. W. Longfellow b. 1807 ...	6 52	5 34	7 9	7 30	16	2 30	2 54
28	59	**S**	*3rd Sunday in Lent*	6 50	5 36	8 32	8 0	17	3 18	3 40

MARCH.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 5th, 5.43 a.m. 1st Qr. 11th, 5.4 a.m. N. Mn. 13th, 8.47 a.m. F. Mn. 27th, 9.33 p.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises After-noon H. M.	Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	60	M	St. David's Day	6 48	5 38	9 51	8 26	18	4 1	4 24
2	61	Tu	Jno. Wesley d. 1791	6 46	5 39	11 11	8 53	19	4 46	5 6
3	62	W	Louis-Philippe arr. in Eng., 1848	6 44	5 41	Morn	9 22	20	5 27	5 49
4	63	Th	Sultan Saladin d. 1193	6 42	5 43	0 24	9 55	21	6 9	6 31
5	64	F	Laplace d. 1827	6 40	5 44	1 33	10 34	☾	6 56	7 22
6	65	S	Michael Angelo b. 1474	6 38	5 46	2 34	11 16	23	7 50	8 43
7	66	**S**	*4th Sunday in Lent*	6 36	5 48	3 29	Aftn.	24	9 2	9 24
8	67	M	Duke of Bridgwater d. 1803 ...	6 33	5 50	4 16	0 58	25	10 25	11 7
9	68	Tu	William Cobbett b. 1762	6 31	5 51	4 56	1 56	26	11 47	—
10	69	W	Prince of Wales mar. 1863 ...	6 28	5 53	5 29	2 57	27	0 23	0 51
11	70	Th	Tasso b. 1544	6 26	5 55	5 57	4 0	28	1 12	1 34
12	71	F		6 24	5 57	6 21	5 3	29	1 54	2 13
13	72	S	Judge Talfourd d. 1854	6 21	5 59	6 44	6 8	○	2 29	2 43
14	73	**S**	*5th Sunday in Lent.* Victor Em-	6 18	6 0	7 5	7 11	1	3 0	3 15
15	74	M	[manuel, King of Italy, b. 1820.	6 16	6 2	7 25	8 17	2	3 30	3 44
16	75	Tu	Prince Imperial of France b. 1858	6 13	6 4	7 46	9 21	3	3 58	4 14
17	76	W	St. Patrick's Day	6 11	6 6	8 10	10 28	4	4 29	4 44
18	77	Th	Princess Louisa b. 1848	6 9	6 8	8 37	11 35	5	5 0	5 16
19	78	F	Sir W. Don d. 1862	6 7	6 9	9 7	Morn	6	5 33	5 49
20	79	S	Sir Isaac Newton d. 1727 ...	6 5	6 11	9 45	0 40	7	6 9	6 29
21	80	**S**	*Palm Sunday*	6 3	6 12	10 32	1 45	☽	6 51	7 19
22	81	M	William I., of Prussia, b. 1797 ...	6 1	6 14	11 30	2 41	9	7 50	8 27
23	82	Tu	National Gallery founded, 1824...	5 59	6 15	Aftn.	3 32	10	9 11	9 57
24	83	W	Queen Marie Amelie d. 1866 ...	5 57	6 17	1 51	4 17	11	10 11	11 21
25	84	Th	Lady Day. Annunciation ...	5 54	6 18	3 11	4 53	12	—	0 1
26	85	F	Good Friday. Duke of Cam-	5 52	6 20	4 31	5 26	13	0 32	1 0
27	86	S	[bridge b. 1819.	5 50	6 22	5 58	5 55	●	1 26	1 48
28	87	**S**	*Easter Sunday.* Raphael b. 1483	5 47	6 24	7 21	6 22	15	2 11	2 33
29	88	M	John Keble d. 1866	5 45	6 26	8 44	6 49	16	2 55	3 17
30	89	Tu		5 43	6 28	10 3	7 19	17	3 39	3 59
31	90	W	Haydn b. 1732	5 41	6 30	11 15	7 50	18	4 20	4 42

APRIL.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 3rd 8.18 p.m. 1st Qr. 10th, 3.6 p.m. N. Mn. 11th, 1.44 a.m. F. Mn. 26th, 8.21 a.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises Morn H. M.	Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	91	Th	All Fools' Day	5 38	6 31	Morn	8 26	19	5 3	5 23
2	92	F	Rich. Cobden d. 1865	5 36	6 33	0 24	9 9	20	5 44	6 6
3	93	S	Bishop Heber d. 1826	5 34	6 35	1 23	9 56	☾	6 30	6 53
4	94	**S**	*1st Sunday after Easter*	5 31	6 37	2 15	10 50	22	7 20	7 50
5	95	M	Princess Victoria of Hesse b. 1863	5 29	6 38	2 57	11 47	23	8 26	9 8
6	96	Tu	Old Lady Day	5 27	6 40	3 32	Aftn.	24	9 51	10 34
7	97	W	Prince Leopold b. 1853. [b. 1818.	5 24	6 41	4 2	1 51	25	11 13	11 49
8	98	Th	Christian IX., King of Denmark,	5 22	6 43	4 27	2 55	26	—	0 19
9	99	F	Leopold II., K. of Belgium, b. 1835	5 20	6 44	4 50	3 58	27	0 42	1 5
10	100	S		5 18	6 45	5 10	5 2	28	1 25	1 41
11	101	**S**	*2nd Sunday after Easter* ... [1866.	5 15	6 47	5 30	6 7	29	1 57	2 13
12	102	M	Princess Frederica of Prussia, b.	5 13	6 48	5 53	7 14	○	2 27	2 43
13	103	Tu	Handel d. 1759	5 11	6 50	6 15	8 20	1	2 59	3 14
14	104	W	Princess Beatrice b. 1857 ...	5 9	6 52	6 39	9 28	2	3 36	3 45
15	105	Th	Fuseli d. 1825	5 7	6 53	7 8	10 31	3	4 1	4 17
16	106	F		5 5	6 55	7 45	11 37	4	4 34	4 50
17	107	S	Benj. Franklin d. 1790	5 2	6 57	8 29	Morn	5	5 9	5 27
18	108	**S**	*3rd Sunday after Easter.* Byron	5 0	6 59	9 20	0 37	6	5 48	6 10
19	109	M	[d. 1824	4 58	7 1	10 23	1 28	☽	6 36	7 3
20	110	Tu	Napoleon III. b. 1808	4 56	7 2	11 32	2 14	8	7 35	8 15
21	111	W		4 55	7 4	Aftn.	2 53	9	8 36	9 20
22	112	Th	[Day.	4 53	7 6	2 9	3 25	10	10 21	11 5
23	113	F	Shakspere d. 1616. St George's	4 51	7 8	3 30	3 55	11	11 59	—
24	114	S	Dan. Defoe d. 1731	4 49	7 10	4 52	4 22	12	0 9	0 37
25	115	**S**	*4th Sunday after Easter.* Princess	4 47	7 11	6 13	4 48	13	1 2	1 28
26	116	M	[Alice b. 1843.	4 45	7 13	7 35	5 15	●	1 48	2 8
27	117	Tu	Bruce, Abyssinian traveller, d.	4 43	7 14	8 52	5 46	15	2 31	2 54
28	118	W	Sir C. Bell d. 1842. [1794.	4 41	7 16	10 5	6 19	16	3 14	3 47
29	119	Th	Alexander II., Emp. of Russia, b.	4 39	7 17	11 12	6 58	17	3 57	4 18
30	120	F	Chevalier Bayard d. 1524. [1818.	4 37	7 19	Morn	7 45	18	4 38	4 59

MAY.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 3rd, 1.49 p.m. 1st Qr. 10th, 9.30 p.m. N. Mn. 14th, 4.7 p.m. F. Mn. 25th, 3.21 p.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises Morn. H. M.	Sets Morn H. M.	Age	High Water Lond. Bridge Morn H. M.	Aftn H. M.
1	121	S	May Day. Prince Arthur b. 1850	4 34	7 21	0 7	8 37	19	5 18	5 40
2	122	**S**	*Rogation Sunday*	4 33	7 23	0 53	9 34	20	6 4	6 28
3	123	M	Charles XV., K. of Sweden, b.	4 31	7 24	1 34	10 35	☾	6 55	7 19
4	124	Tu	[1826	4 29	7 26	2 5	11 38	22	7 50	8 22
5	125	W	Nap. Buonaparte d. 1821... ...	4 28	7 27	2 32	Aftn.	23	9 8	9 45
6	126	Th	Ascension Day. Humboldt d. 1859	4 26	7 29	2 55	1 46	24	10 22	10 59
7	127	F	Napoleon I. made Consul, 1802...	4 24	7 30	3 16	2 50	25	11 31	11 59
8	128	S	Dante b. 1265	4 22	7 32	3 36	3 56	26	—	0 27
9	129	**S**	*Sunday after Ascension*	4 21	7 34	3 57	5 1	27	0 45	1 2
10	130	M		4 19	7 35	4 19	6 9	28	1 21	1 38
11	131	Tu	Spencer Perceval ass. 1812 ...	4 17	7 36	4 42	7 17	○	1 54	2 12
12	132	W		4 16	7 38	5 11	8 25	1	2 28	2 47
13	133	Th	Pope Pius IX. b. 1792	4 14	7 39	5 44	9 31	2	3 14	3 40
14	134	F		4 12	7 41	6 26	10 33	3	3 56	4 16
15	135	S	Cuvier d. 1832	4 11	7 42	7 15	11 28	4	4 32	4 51
16	136	**S**	*Whit Sunday.* Dan. O'Connell d.	4 10	7 44	8 14	Morn	5	5 1	5 19
17	137	M	Dr. E. Jenner b. 1749. [1817.	4 8	7 45	9 23	0 15	6	5 34	5 51
18	138	Tu	Boswell d. 1795	4 7	7 47	10 36	0 55	☽	6 26	6 46
19	139	W		4 5	7 48	11 51	1 29	8	7 28	8 1
20	140	Th	Columbus d. 1506	4 4	7 49	Aftn.	1 57	9	8 45	9 21
21	141	F	Maria Edgeworth d. 1849 ...	4 3	7 51	2 30	2 25	10	10 0	10 34
22	142	S		4 1	7 52	3 59	2 50	11	11 9	11 49
23	143	**S**	*Trinity Sunday*	4 0	7 53	5 21	3 16	12	—	0 3
24	144	M	Queen Victoria b. 1819	3 59	7 55	6 27	3 44	13	0 35	1 2
25	145	Tu	Princess Helena b. 1846	3 58	7 57	7 43	4 14	●	1 27	1 54
26	146	W	[1819	3 57	7 58	8 53	4 50	15	2 15	2 47
27	147	Th	George, ex-King of Hanover, b.	3 56	7 59	9 56	5 33	16	2 57	3 17
28	148	F	William Pitt b. 1759	3 55	8 0	10 48	6 23	17	3 39	3 58
29	149	S	Oak Apple Day	3 54	8 1	11 32	7 20	18	4 19	4 39
30	150	**S**	*1st Sunday after Trinity*	3 53	8 2	Morn	8 20	19	4 59	5 20
31	151	M	Dr. T. Chalmers d. 1847	3 52	8 3	0 7	9 23	20	5 41	6 2

JUNE.

Day of Month	Day of Year	Week	Moon's Changes. Last Qr. 2nd, 7.22 a.m. 1st Qr. 17th, 2.15 a.m. N. Mn. 12th, 3.52 a.m. F. Mn. 24th, 1.29 a.m.	Sun. Rises H. M.	Sets H. M.	Moon. Rises Morn. H. M.	Sets Morn. H. M.	Age	High Water Lon. Br. Morn. H. M.	Aftn. H. M.
1	152	Tu	Sir D. Wilkie d. 1840	3 51	8 4	0 56	10 27	21	6 27	6 50
2	153	W	[of Wales) b. 1865.	3 50	8 5	1 0	11 33	☾	7 17	7 44
3	154	Th	Prince George (2nd son of Prince	3 49	8 6	1 21	Aftn.	23	8 18	8 47
4	155	F	Countess of Blessington d. 1849...	3 49	8 7	1 41	1 41	24	9 26	9 57
5	156	S	Carl Maria von Weber d. 1826 ...	3 49	8 8	2 1	2 47	25	10 27	10 57
6	157	**S**	*2nd Sunday after Trinity*	3 48	8 9	2 23	3 54	26	11 27	11 57
7	158	M	Princess Mary of Cam. mar. 1866	3 47	8 10	2 46	5 2	27	—	0 27
8	159	Tu	Mahomet d. 632	3 47	8 11	3 12	6 11	28	0 49	1 5
9	160	W	Geo. Stephenson b. 1781	3 46	8 12	3 42	7 19	29	1 22	1 41
10	161	Th	Oxford's att. to shoot the Queen,	3 46	8 12	4 21	8 25	○	2 1	2 21
11	162	F	[1840.	3 45	8 13	5 7	9 24	1	2 49	3 9
12	163	S		3 45	8 14	6 5	10 14	2	3 47	4 7
13	164	**S**	*3rd Sunday after Trinity*	3 45	8 15	7 11	10 57	3	4 50	5 12
14	165	M		3 45	8 16	8 24	11 33	4	5 50	6 12
15	166	Tu	T. Campbell d. 1844	3 44	8 16	9 42	Morn	5	6 50	7 12
16	167	W	Duke of Marlborough d. 1722 ...	3 44	8 16	10 59	0 4	6	7 49	8 11
17	168	Th	John Wesley b. 1703	3 44	8 16	Aftn.	0 30	☽	8 47	9 12
18	169	F	Battle of Waterloo, 1815	3 44	8 17	1 36	0 56	8	9 43	10 8
19	170	S	Inigo Jones d. 1652	3 44	8 18	2 53	1 20	9	10 35	11 0
20	171	**S**	*4th Sunday after Trinity.* Accession	3 44	8 18	4 11	1 46	10	11 24	11 47
21	172	M	[of Queen Victoria, 1837	3 44	8 18	5 25	2 14	11	—	0 12
22	173	Tu	Matthew Henry d. 1714	3 45	8 19	6 37	2 48	12	0 34	0 57
23	174	W	Lord Chancellor Campbell d. 1861	3 45	8 19	7 42	3 26	13	1 7	1 31
24	175	Th	Midsummer Day	3 45	8 19	8 39	4 12	●	1 53	2 17
25	176	F	Louis Buonaparte d. 1846 ...	3 46	8 18	9 25	5 6	15	2 41	3 5
26	177	S	Sam. Crompton d. 1827	3 46	8 18	10 6	6 6	16	3 24	3 51
27	178	**S**	*5th Sunday after Trinity*	3 46	8 18	10 37	7 7	17	4 1	4 28
28	179	M	Lord Raglan d. 1855. Coronation	3 47	8 18	11 4	8 12	18	4 42	5 9
29	180	Tu	Rubens b. 1613. [Day	3 48	8 18	11 27	9 16	19	5 18	5 47
30	181	W		3 49	8 18	11 48	10 23	20	5 57	6 27

Digitized by Google

JULY.

Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Aftn. H. M.	MOON. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			Last Qr. 2nd, 0.46 a.m. N. Mn. 9th, 1.38 p.m. Last Qr. 31st, 5.6 p.m.	1st Qr. 16th, 6.49 a.m. F. Mn. 23rd, 1.55 p.m.						
1	182	Th	Princess Alice married, 1862 ...	3 49	8 17	Morn	11 27	21	6 40	7 3
2	183	F	Sir R. Peel d. 1850...	3 49	8 17	0 6	Aftn.	☾	7 27	7 53
3	184	S	Dog Days begin	3 50	8 16	0 28	1 37	23	8 23	8 55
4	185	S	*6th Sunday after Trinity*	3 51	8 16	0 48	2 44	24	9 28	9 58
5	186	M	Mrs. Siddons b. 1755. Princess	3 52	8 16	1 12	3 51	25	10 28	10 58
6	187	Tu	[Helena mar. 1866.	3 53	8 16	1 40	4 59	26	11 28	11 57
7	188	W	Sheridan d. 1816	3 54	8 15	2 16	6 8	27	—	0 23
8	189	Th	Peter the Hermit d. 1108... ...	3 55	8 15	2 57	7 11	28	0 46	1 11
9	190	F		3 56	8 14	3 50	8 7	○	1 35	1 58
10	191	S	John Calvin b. 1509	3 57	8 14	4 56	8 54	1	2 19	2 42
11	192	S	*7th Sunday after Trinity*	3 58	8 13	6 8	9 33	2	3 5	3 27
12	193	M	Erasmus d. 1536	3 59	8 12	7 27	10 8	3	3 48	4 10
13	194	Tu	Richard Cromwell d. 1712 ...	4 0	8 11	8 46	10 36	4	4 32	4 57
14	195	W	Bastile destroyed, 1789	4 1	8 10	10 5	11 2	5	5 20	5 45
15	196	Th	St. Swithin	4 2	8 9	11 25	11 26	6	6 9	6 36
16	197	F	Sir J. Reynolds b. 1723	4 3	8 8	Aftn.	11 50	☽	7 4	7 32
17	198	S	Dr. Watts b. 1674	4 4	8 7	1 57	Morn	8	8 1	8 33
18	199	S	*8th Sunday after Trinity*	4 5	8 6	3 13	0 17	9	9 6	9 39
19	200	M	J. Martin (painter) b. 1789 ...	4 6	8 5	4 26	0 48	10	10 13	10 48
20	201	Tu		4 8	8 4	5 31	1 25	11	11 23	11 57
21	202	W	Robert Burns d. 1796	4 9	8 3	6 31	2 7	12	—	0 29
22	203	Th		4 10	8 2	7 21	2 57	13	0 57	1 22
23	204	F	Mrs. Eliz. Hamilton d. 1816 ...	4 11	8 0	8 4	3 53	●	1 46	2 9
24	205	S	P. Victoria of Prussia b. 1860 ...	4 12	7 58	8 38	4 55	15	2 30	2 51
25	206	S	*9th Sunday after Trinity.* Duchess	4 14	7 56	9 6	5 58	16	3 10	3 28
26	207	M	[of Cambridge b. 1795	4 15	7 54	9 30	7 3	17	3 46	4 2
27	208	Tu		4 17	7 53	9 52	8 9	18	4 20	4 38
28	209	W	Cowley d. 1667.	4 19	7 51	10 12	9 14	19	4 56	5 13
29	210	Th	William Wilberforce d. 1833. W.	4 21	7 50	10 31	10 17	20	5 29	5 46
30	211	F	Gray d. 1771. [Penn. d. 1718.	4 23	7 49	10 51	11 22	21	6 6	6 24
31	212	S	Paley d. 1743	4 24	7 47	11 14	Aftn.	☾	6 43	7 5

AUGUST.

Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Aftn. H. M.	MOON. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			1st Qr. 11th, 0.41 p.m.	F. Mn. 22nd, 4.24 a.m. Last Qr. 30th, 7.56 a.m.						
1	213	S	*10th Sunday after Trinity*	4 25	7 46	11 40	1 34	23	7 27	7 52
2	214	M		4 27	7 44	Morn	2 41	24	8 21	8 56
3	215	Tu	Sir R. Arkwright d. 1792 ...	4 28	7 43	0 10	3 48	25	9 32	10 6
4	216	W	G. Canning d. 1827	4 29	7 41	0 48	4 53	26	10 41	11 16
5	217	Th	Lord North d. 1792	4 31	7 40	1 36	5 54	27	11 50	—
6	218	F	Prince Alfred b. 1844	4 33	7 38	2 33	6 44	28	0 20	0 48
7	219	S	Queen Caroline d. 1821	4 35	7 36	3 45	7 28	○	1 15	1 42
8	220	S	*11th Sunday after Trinity*... ...	4 36	7 34	5 1	8 4	1	2 6	2 27
9	221	M	Izaak Walton b. 1593	4 38	7 32	6 23	8 36	2	2 50	3 12
10	222	Tu		4 39	7 31	7 45	9 3	3	3 35	3 55
11	223	W	J. Wilson (statesman) d. 1860 ...	4 41	7 29	9 7	9 30	4	4 18	4 42
12	224	Th	Robert Southey b. 1774	4 43	7 27	10 28	9 55	5	5 3	5 26
13	225	F	Old Lammas Day	4 44	7 25	10 47	10 22	6	5 51	6 14
14	226	S	Lord Clyde d. 1863...	4 45	7 23	Aftn.	10 51	☽	6 37	7 2
15	227	S	*12th Sunday after Trinity.* Nap.	4 46	7 21	2 17	11 25	8	7 29	7 50
16	228	M	[Buonaparte b. 1769.	4 48	7 19	3 24	Morn	9	8 31	9 10
17	229	Tu	Frederick the Great d. 1786 ...	4 49	7 17	4 26	0 6	10	9 47	10 27
18	230	W	Francis Joseph Emp. of Austria,	4 51	7 15	5 18	0 53	11	11 6	11 43
19	231	Th	Count Rumford d. 1814. [b. 1830.	4 52	7 13	6 3	1 47	12	—	0 16
20	232	F		4 54	7 11	6 39	2 45	13	0 45	1 12
21	233	S	"Admirable" Crichton b. 1561...	4 55	7 9	7 9	3 48	14	1 36	1 56
22	234	S	*13th Sunday after Trinity*	4 57	7 7	7 35	4 53	●	2 15	2 35
23	235	M		4 59	7 5	7 57	5 59	16	2 53	3 8
24	236	Tu	[of Bavaria, b. 1845	5 0	7 3	8 16	7 3	17	3 25	3 41
25	237	W	Herschel d. 1822. Louis II., King.	5 2	7 1	8 36	8 7	18	3 56	4 12
26	238	Th	Prince Albert b. 1819	5 3	6 59	8 57	9 11	19	4 28	4 43
27	239	F	Thomson (poet) d. 1748	5 5	6 57	9 18	10 15	20	4 57	5 13
28	240	S	Goethe b. 1749	5 7	6 55	9 42	11 20	21	5 29	5 45
29	241	S	*14th Sunday after Trinity.* John	5 8	6 53	10 9	Aftn.	22	6 3	6 22
30	242	M	[Locke b. 1632	5 10	6 51	10 42	1 32	☾	6 42	7 5
31	243	Tu	John Bunyan d. 1688	5 12	6 48	11 24	2 36	24	7 31	8

SEPTEMBER.

Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Aftn. H. M.	MOON. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 6th, 6.7 a.m. 1st Qr. 17th, 9.23 a.m.	F. Mn. 20th, 8.41 p.m. Last Qr. 29th 9.10 a.m.						
1	244	W		5 13	6 46	Morn	2 38	25	8 40	9 20
2	245	Th	Great fire of London, 1666 ...	5 15	6 44	0 16	4 34	26	10 1	10 41
3	246	F		5 16	6 42	1 19	5 19	27	11 20	11 55
4	247	S		5 18	6 40	2 32	5 59	28	—	0 26
5	248	S	*15th Sunday after Trinity*	5 20	6 37	3 52	6 33	29	0 55	1 20
6	249	M	Francis II. of Naples fled 1860...	5 21	6 35	5 16	7 2	○	1 44	2 6
7	250	Tu	Schmayl betrayed, 1859	5 23	6 32	6 41	7 31	1	2 30	2 53
8	251	W		5 24	6 29	8 6	7 56	2	3 14	3 37
9	252	Th	Sebastopol taken 1855	5 26	6 27	9 27	8 23	3	3 59	4 21
10	253	F	Mungo Park b. 1771	5 27	6 25	10 48	8 53	4	4 42	5 3
11	254	S	Chesterfield d. 1756	5 29	6 23	Aftn.	9 26	5	5 24	5 46
12	255	S	*16th Sunday after Trinity.* Blucher	5 31	6 20	1 17	10 5	☽	6 9	6 32
13	256	M	[d. 1819	5 32	6 18	2 21	10 49	7	6 58	7 27
14	257	Tu	Duke of Wellington d. 1852 ..	5 34	6 16	3 16	11 41	8	8 0	8 39
15	258	W	Huskisson killed, 1830. Brunel	5 35	6 14	4 3	Morn	9	9 21	10 4
16	259	Th	[d. 1859.	5 37	6 12	4 41	0 39	10	10 47	11 27
17	260	F		5 38	6 9	5 13	1 40	11	—	0 1
18	261	S		5 40	6 7	5 40	2 44	12	0 30	0 54
19	262	S	*17th Sunday after Trinity*	5 42	6 5	6 2	3 49	13	1 16	1 37
20	263	M	Chas. Jas. Fox d. 1806	5 43	6 2	6 23	4 54	●	1 55	2 11
21	264	Tu	Sir W. Scott d. 1832	5 45	6 0	6 42	5 59	15	2 27	2 43
22	265	W	Lord Denman d. 1854	5 47	5 58	7 3	7 4	16	2 57	3 12
23	266	Th		5 48	5 56	7 23	8 7	17	3 28	3 42
24	267	F	S. Butler d. 1680	5 50	5 54	7 45	9 12	18	3 58	4 13
25	268	S	Mrs. Hemans b. 1794	5 51	5 52	8 11	10 17	19	4 26	4 41
26	269	S	*18th Sunday after Trinity*	5 53	5 50	8 41	11 23	20	4 58	5 14
27	270	M		5 55	5 47	9 18	Aftn.	21	5 30	5 48
28	271	Tu		5 56	5 45	10 5	1 28	☾	6 9	6 33
29	272	W	Michaelmas Day	5 58	5 43	11 0	2 24	23	6 58	7 28
30	273	Th	Lord Nelson b. 1758	5 59	5 41	Morn	3 12	24	8 4	8 46

OCTOBER.

Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Morn. H. M.	MOON. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 5th, 2.20 p.m. 1st Qr. 12th, 10.3 a.m.	F. Mn. 20th, 1.57 p.m. Last Qr. 28th, 8.34 a.m.						
1	274	F		6 1	5 40	0 8	3 54	25	9 32	10 16
2	275	S	Channing d. 1843	6 3	5 38	1 23	4 29	26	10 58	11 36
3	276	S	*19th Sunday after Trinity*	6 5	5 35	2 43	4 59	27	—	0 7
4	277	M	Guizot b. 1787	6 7	5 32	4 7	5 28	28	0 34	0 59
5	278	Tu	Kirke White d. 1806	6 9	5 29	5 31	5 53	○	1 22	1 46
6	279	W	Mdme. Jenny Lind Goldschmidt	6 12	5 27	6 56	6 20	1	2 7	2 29
7	280	Th	[b. 1821.	6 12	5 24	8 22	6 48	2	2 51	3 14
8	281	F	Erskine d. 1817	6 14	5 22	9 43	7 20	3	3 35	3 56
9	282	S	Michael Cervantes b. 1547 ...	6 16	5 20	11 1	7 58	4	4 17	4 39
10	283	S	*20th Sunday after Trinity.* Maria	6 17	5 18	Aftn.	8 42	5	5 0	5 21
11	284	M	[Isabella II., ex-Q. Spain, b. 1830.	6 19	5 15	1 12	9 32	6	5 42	6 5
12	285	Tu	Lord Lyndhurst d. 1863. R.	6 20	5 13	2 2	10 31	☽	6 32	7 0
13	286	W	[Stephenson d. 1859	6 22	5 10	2 43	11 31	8	7 31	8 8
14	287	Th		6 24	5 8	3 17	Morn	9	8 51	9 36
15	288	F		6 25	5 6	3 44	0 35	10	10 20	10 59
16	289	S	Marie Antoinette executed, 1793	6 27	5 4	4 8	1 39	11	11 34	—
17	290	S	*21st Sunday after Trinity*	6 28	5 2	4 29	2 45	12	0 3	0 27
18	291	M		6 30	5 0	4 49	3 50	13	0 48	1 7
19	292	Tu	Dean Swift d. 1715	6 31	4 58	5 7	4 54	14	1 25	1 42
20	293	W	Lord Palmerston b. 1784...	6 32	4 56	5 28	5 59	●	1 57	2 12
21	294	Th	Lord Nelson killed 1805	6 34	4 54	5 48	7 3	16	2 28	2 43
22	295	F	Lord Holland d. 1840	6 36	4 52	6 14	8 9	17	2 58	3 14
23	296	S	Royal Exchange founded 1667...	6 38	4 50	6 42	9 16	18	3 29	3 43
24	297	S	*22nd Sunday after Trinity...*	6 40	4 47	7 17	10 20	19	3 59	4 15
25	298	M	Poet Chaucer d. 1400	6 42	4 45	7 59	11 22	20	4 30	4 47
26	299	Tu		6 44	4 43	8 52	Aftn.	21	5 5	5 24
27	300	W	Mdme. Ida Pfeiffer d. 1858 ...	6 46	4 41	9 53	1 9	22	5 46	6 10
28	301	Th	Locke d. 1704	6 48	4 39	11 4	1 52	☾	6 36	7 6
29	302	F	Bristol riots, 1831	6 50	4 37	Morn	2 28	24	7 42	8 24
30	303	S	Sheridan b. 1751	6 51	4 36	0 19	2 59	25	9 8	9 52
31	304	S	*23rd Sunday after Trinity...* ...	6 53	4 34	1 38	3 27	26	10 33	11 11

NOVEMBER.

Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Morn. H. M.	MOON. Sets Aftn. H. M.	Age	High Water Lond. Bridge. H. M. Morn.	High Water Lond. Bridge. H. M. Aftn.
			N. Mn 3rd, 11.36 p.m. 1st Qr. 11th, 2.56 a.m.	F. Mn. 19th, 7.18 a.m. Last Qr 26th, 6.14 p.m.						
1	305	M	All Saints' Day	6 55	4 32	3 0	3 54	27	11 43	—
2	306	Tu	Princess Amelia d. 1810	6 56	4 31	4 23	4 19	28	0 10	0 36
3	307	W	Felix Mendelssohn Bartholdy d.	6 59	4 29	5 48	4 45	○	1 0	1 22
4	308	Th	[1847	7 1	4 27	7 13	5 16	1	1 44	2 6
5	309	F	Guy Fawkes' Day...	7 2	4 26	8 34	5 51	2	2 27	2 50
6	310	S	Princess Charlotte d. 1817 ...	7 4	4 24	9 50	6 31	3	3 13	3 34
7	311	S	*24th Sunday after Trinity...* ...	7 6	4 23	10 59	7 20	4	3 56	4 17
8	312	M	John Milton d. 1674 [Day	7 7	4 22	11 57	8 16	5	4 37	4 59
9	313	Tu	P. of Wales b. 1841. Lord Mayor's	7 9	4 20	Aftn.	9 19	6	5 21	5 43
10	314	W	Oliver Goldsmith b. 1728... ...	7 10	4 19	1 20	10 22	7	6 8	6 35
11	315	Th		7 12	4 18	1 50	11 28	☽	7 3	7 35
12	316	F		7 14	4 16	2 15	Morn	9	8 13	8 53
13	317	S		7 14	4 14	2 36	0 35	10	9 32	10 11
14	318	S	*25th Sunday after Trinity...* ...	7 18	4 12	2 55	1 38	11	10 47	11 18
15	319	M	Count Rössi assassinated 1848 ...	7 20	4 11	3 14	2 43	12	11 45	—
16	320	Tu		7 22	4 10	3 34	3 48	13	0 9	0 31
17	321	W		7 23	4 9	3 55	4 53	14	0 50	1 9
18	322	Th	D. of Wellington's funeral, 1852	7 25	4 8	4 17	5 59	15	1 28	1 44
19	323	F		7 27	4 7	4 44	7 5	●	2 0	2 16
20	324	S	[cess Royal b. 1840.	7 28	4 6	5 17	8 13	17	2 32	2 48
21	325	S	*26th Sunday after Trinity.* Prin-	7 30	4 5	5 57	9 17	18	3 4	3 22
22	326	M	Lord Clive d. 1774	7 31	4 3	6 47	10 17	19	3 39	3 56
23	327	Tu		7 33	4 2	7 45	11 10	20	4 13	4 31
24	328	W	John Knox d. 1572...	7 35	4 0	8 51	11 54	21	4 51	5 13
25	329	Th	General Havelock d. 1857 ...	7 36	3 58	10 5	Aftn.	22	5 36	6 1
26	330	F	Marshal Soult d. 1850	7 38	3 57	11 21	1 4	☾	6 27	6 56
27	331	S	Princess Teck b. 1833	7 39	3 56	Morn	1 30	24	7 27	8 3
28	332	S	*Advent Sunday.* Washington Ir-	7 40	3 55	0 46	1 56	25	8 43	9 23
29	333	M	[ving d. 1862.	7 42	3 54	1 59	2 20	26	10 1	10 38
30	334	Tu	Dean Swift b. 1667. St. Andrew's	7 44	3 54	3 21	2 45	27	11 12	11 41
			[Day.							

DECEMBER.

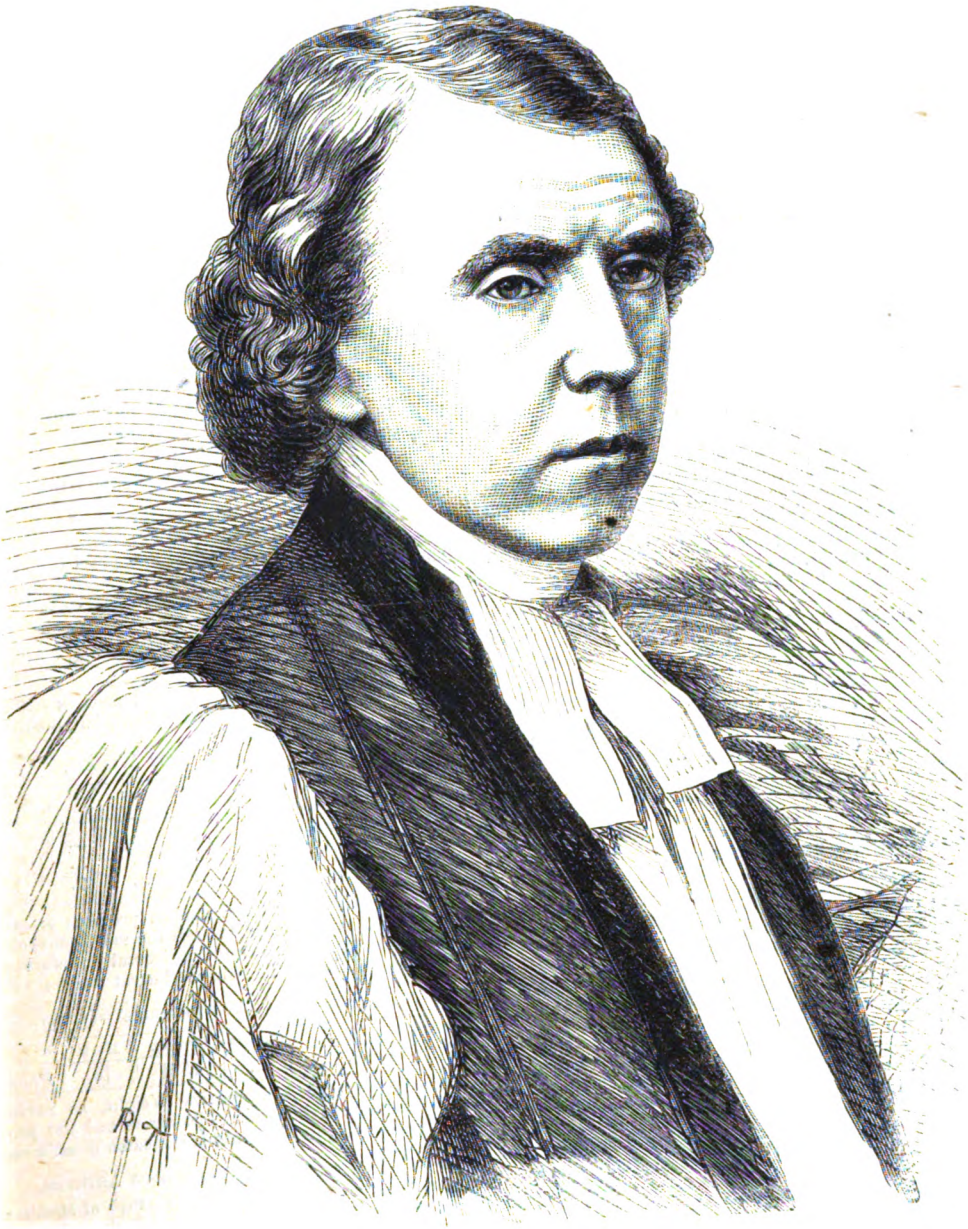
Day of Month	Year	Week	MOON'S CHANGES.	SUN. Rises H. M.	SUN. Sets H. M.	MOON. Rises Aftn. H. M.	MOON. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			N. Mn. 3rd, 10.41 a.m. 1st Qr 10th, 11.12p.m.	F. Mn. 19th, 11.50 p.m. Last Qr. 26th, 2.34 a.m.						
1	335	W	Princess of Wales b. 1844 ...	7 46	3 52	4 43	3 12	28	—	0 9
2	336	Th	Napoleon III. elected Emp. 1852	7 47	3 52	6 5	3 43	29	0 35	1 0
3	337	F	John Flaxman d 1826	7 48	3 51	7 24	4 20	○	1 26	1 50
4	338	S	Thos. Carlyle b. 1795	7 49	3 51	8 37	5 6	1	2 11	2 35
5	339	S	*2nd Sunday in Advent.* Mozart d.	7 51	3 51	9 41	5 58	2	2 56	3 19
6	340	M	[1792	7 52	3 51	10 36	7 0	3	3 41	4 4
7	341	Tu	Marshal Ney executed 1815 ...	7 53	3 50	11 17	8 5	4	4 24	4 44
8	342	W		7 55	3 50	11 52	9 11	5	5 4	5 27
9	343	Th	Vandyke d. 1641. Milton b. 1608.	7 56	3 50	Aftn.	10 18	6	5 49	6 12
10	344	F	Leopold I., K. of Belgium, d. 1865.	7 57	3 49	0 41	11 24	☽	6 37	7 0
11	345	S	[Hogarth b. 1697.	7 58	3 49	1 1	Morn	8	7 25	7 55
12	346	S	*3rd Sunday in Advent.* John ex-	7 59	3 49	1 21	0 30	9	8 29	9 5
13	347	M	[King of Saxony b. 1801	8 0	3 49	1 39	1 35	10	9 39	10 10
14	348	Tu	Prince Albert d. 1861	8 0	3 49	1 58	2 39	11	10 43	11 14
15	349	W	Izaak Walton d. 1683	8 1	3 49	2 21	3 45	12	11 42	—
16	350	Th		8 2	3 49	2 45	4 52	13	0 7	0 29
17	351	F	Sir Humphry Davy b. 1779 ...	8 3	3 49	3 16	5 59	14	0 48	1 9
18	352	S	Charles Wesley b. 1708	8 4	3 50	3 53	7 5	●	1 28	1 48
19	353	S	*4th Sunday in Advent*	8 5	3 50	4 40	8 8	16	2 7	2 26
20	354	M	Napoleon III. elected President	8 5	3 51	5 37	9 4	17	2 46	3 5
21	355	Tu	[1848	8 6	3 51	6 42	9 54	18	3 23	3 43
22	356	W		8 6	3 51	7 54	10 34	19	4 3	4 23
23	357	Th	W. M. Thackeray d. 1863 ...	8 6	3 52	9 11	11 9	20	4 45	5 6
24	358	F	Hugh Miller d. 1856 George I., K.	8 7	3 52	10 28	11 37	21	5 29	5 53
25	359	S	Christmas Day. [of Greece, b. 1845	8 7	3 53	11 46	Aftn.	22	6 19	6 44
26	360	S	*1st Sunday after Christmas* ...	8 7	3 53	Morn	0 25	☾	7 12	7 45
27	361	M		8 8	3 54	1 4	0 49	24	8 17	8 52
28	362	Tu	Innocents' Day. Lord Macaulay	8 8	3 55	2 21	1 15	25	9 27	10 2
29	363	W	[d. 1859.	8 9	3 56	3 44	1 41	26	10 36	11 12
30	364	Th		8 9	3 57	5 2	2 15	27	11 45	—
31	365	F		8 9	3 58	6 16	2 55	28	0 15	0 42

Digitized by Google

H.R.H. The Princess Louise.

FROM A PHOTOGRAPH BY MESSRS. MAYALL.

Digitized by Google



The Archbishop of Canterbury.

Digitized by Google

Table of Interest,

Showing the Interest of any Sum, from a Million to a Pound, for any Number of Days, at any Rate of Interest.

	£	s.	d.	f.	100 Parts.		£	s.	d.	f.	100 Parts.
1,000,000	2,739	14	6	0	99	900	2	9	3	3	12
900,000	2,465	15	0	3	29	800	2	3	10	0	11
800,000	2,191	15	7	1	59	700	1	18	4	1	10
700,000	1,917	16	1	3	89	600	1	12	10	2	8
600,000	1,643	16	8	2	19	500	1	7	4	3	7
500,000	1,369	17	3	0	49	400	1	1	11	0	5
400,000	1,095	17	9	2	79	300	0	16	5	1	4
300,000	821	18	4	1	9	200	0	10	11	2	3
200,000	547	18	10	3	40	100	0	5	5	3	1
100,000	273	19	5	1	70	90	0	4	11	0	71
90,000	246	11	6	0	32	80	0	4	4	2	41
80,000	219	3	6	0	96	70	0	3	10	0	11
70,000	191	15	7	1	59	60	0	3	3	1	81
60,000	164	7	8	0	22	50	0	2	8	3	51
50,000	136	19	8	2	85	40	0	2	2	1	21
40,000	109	11	9	1	48	30	0	1	7	2	90
30,000	82	3	10	0	11	20	0	1	1	0	60
20,000	54	15	10	2	74	10	0	0	6	2	30
10,000	27	7	11	1	37	9	0	0	5	3	67
9,000	24	13	1	3	23	8	0	0	5	1	4
8,000	21	18	4	1	10	7	0	0	4	2	41
7,000	19	3	6	2	96	6	0	0	3	3	78
6,000	16	8	9	0	82	5	0	0	3	1	15
5,000	13	13	11	2	68	4	0	0	2	2	52
4,000	10	19	2	0	55	3	0	0	1	3	89
3,000	8	4	4	2	41	2	0	0	1	1	26
2,000	5	9	7	0	27	1	0	0	0	2	3
1,000	2	14	9	2	14						

THE RULE.—Multiply the Sum by the number of Days and the Product by the Rate of Interest, then separate the two last Figures to the Right hand, and the rest you will find in the Table.

EXAMPLE.—What is the Interest of £271 for Ninety Days, at 7 per cent. per Annum?

Multiply £271, the Sum,
By 90, the Time.

Then multiply 24,390
By 7, the Rate,

1707 | 30

Then in the Table against { 1000 you will find .. £2 14 9 2 14
700 ... ... 1 18 4 1 10
7 ... ... 0 0 4 2 41

The Answer is ... £4 13 6 1 65

British Weights and Measures.

LINEAR MEASURE.

	Furlongs.	Chains.	Poles.	Yards.	Feet.	Inches.
Foot	...	...	...	...	...	12
Yard	...	...	...	...	3	36
Pole or Rod	...	...	...	5½	16½	198
Chain of 100 links	...	...	4	22	66	792
Furlong	...	10	40	220	660	7920
Mile	8	80	320	1760	5280	63360

A League is 3 miles. A Hand (used in measuring horses), 4 inches. A Fathom, 2 yards, or 6 feet, or 72 inches.

A pendulum which vibrates seconds of mean time in the latitude of London, at the level of the sea and in a vacuum, measures 39·1393 inches.

LAND OR SQUARE MEASURE.

	Roods.	Chains.	Poles.	Yards.	Feet.	Inches.
Square Foot	...	...	...	...	...	144
Square Yard	...	...	...	...	9	1296
Square Pole or Rod ...	...	...	..	30¼	272¼	39204
Chain of 10,000 Links...	...	...	16	484	4356	627264
Rood	...	2½	40	1210	10890	1568160
Acre	4	10	160	4840	43560	6272640

A Square Mile is 640 Acres or 3,097,600 Square Yards.

CUBIC OR SOLID MEASURE.

	Inches.		Feet.	Inches
Cubic Foot...	1728	Cubic Yard	27	46656

A Ton of Shipping is 42 Cubic Feet. A Barrel's bulk is 50 Cubic Feet.

CLOTH MEASURE.

	Qrs.	Nails.	Inches.		Qrs.	Nails.	Inches.
Nail	...	...	2¼	Ell	5	20	45
Quarter ...	...	4	9	French Ell .	6	24	54
Yard ...	4	16	36				

LIQUID MEASURE.

	Gallons.	Quarts.	Pints.		Gallons.	Quarts.	Pints.
Gill	...	...	¼	Hogshead of			
Quart	...	...	2	Ale	54	216	432
Gallon	4	8	Hogshead of				
Firkin or				Wine ...	63	252	504
¼-Barrel ...	9	36	72	Puncheon ...	84	336	672
Kilderkin or				Butt of Ale ...	108	432	864
½-Barrel ...	18	72	144	Pipe or 2			
Barrel ...	36	144	288	Hogsheads .	126	504	1008
				Tun or 2 Pipes	252	1008	2016

DRY MEASURE.

	Qrs.	Bus.	Pks.	Gals.		Qrs.	Bus.	Pks.	Gals.
Peck	...	...	...	2	Quarter ...	...	8	32	64
Bushel ...	...	...	4	8	Load or Wey	5	40	160	320

The Imperial Gallon is the legal standard measure both for dry goods and liquids. It contains 277·274 cubic inches of distilled water when the barometer stands at 30 inches and thermometer at 62°. Under the same conditions an Imperial Gallon of water weighs 10 Avoirdupois pounds, or 70,000 grains. A cubic inch of water weighs 252,458 grains. A cubic inch of air weighs 0·310 grain.

AVOIRDUPOIS WEIGHT.

	Cwts.	Qrs.	Pounds.	Ounces.	Drachms.
Ounce (437½ grains)	...	...	...	...	16
Pound (7000 grains)	...	...	...	16	256
Stone	...	...	14	224	3584
Quarter	...	...	28	448	7168
Hundred weight	...	4	112	1792	28672
Ton	20	80	2240	35840	573440

This weight is used for all substances except gold, silver, and precious stones. Drugs are sold by this weight, but medicines are compounded by Apothecaries' weight.

TROY WEIGHT.

Marks.		Ounces.	Dwts.	Grains.
dwt.	Pennyweight...	...	...	24
oz.	Ounce...	...	20	480
lb.	Pound	12	240	5760

Troy weight is used for money, precious metals and jewels. Also in philosophical experiments, though the more convenient decimal divisions of the French gramme are almost universally preferred by scientific chemists of the present time. The diamond carat weighs 3 and 1-5th grains.

APOTHECARIES' WEIGHT.

Mark.		Ounces	Grains.	Mark.		Ounces.	Grains.
oz.	Ounce ...	...	437½	lb.	Pound ...	16	7000

This is the new Apothecaries' Weight, as revised by the Council of Medical Education in 1864. The ounce and the pound are the same as in Avoirdupois Weight. A grain is the same in all weights.

MISCELLANEOUS ARTICLES.

Aum of Hock ...	about 30 gals.	Pipe of Madeira	92 gals.
Barrel of Tar ...	... 26¼ „	Pocket of Hops	1½ to 2 cwt.
Box of Raisins ...	... 56 lb.	Puncheon of Brandy	100 to 115 gals.
Cask of Rice ...	7 to 8 cwt.	„ Rum...	90 to 100 „
Chest of Congo Tea...	about 80 to 100 lb.	„ Whisky, about	120 „
„ Hyson ...	60 to 80 „	Quire of Paper	24 sheets.
Drum of Figs ...	6 to 14 „	Ream of Paper ...	480 sh. or 20 qr.
Firkin of Butter ...	... 56 „	Roll of Parchment	... 60 skins.
Fodder of Lead ...	... 19½ cwt.	Sack of Flour ...	... 280 lb.
Gross ...	...144, or 12 doz.	Tierce of Sugar ...	9 to 12 cwt.
Hogshd. of French Wine,	43 to 46 gals.	„ Coffee ...	4 to 9 cwt.
Load of Hay or Straw	36 trusses.	Truss of Old Hay ...	... 56 lb.
Load of Bricks	500	„ New Hay	... 60 „
		„ Straw	36 „

A Butt of Sherry contains 108 gallons, or about 52 dozens.
A Pipe of Port „ 115 „ „ 57½ „
Hogsheads one-half, and Quarter Casks one-fourth part of these quantities.

Digitized by Google

Table of Foreign Coins.

The (*) refers the reader to a Note at the end of the Table.

Country.	Coins.	Weight in Grs. Full.	Weight in Grs. Fine.	Sterling Value. £	s.	d.
Austria ...	*Florin or Gulden of 100 new Kreuzers.	190·52	171·47	0	2	0
Belgium ...	Twenty Francs Piece ...	99·56	89·60	0	15	10¼
,, ...	Franc of 100 Centimes ...	77·16	69·44	0	0	9½
Brazil ...	Ten Milreis Piece... ...	138·35	126·82	1	2	5¼
,, ...	Milreis of 1000 Reis ...	196·76	180·37	0	2	1½
Bremen ...	Half Dollar of 36 Grotes ...	135·34	132·86	0	1	6½
China, Birmah, Japan.	*Tael of 10 Mace or 100 Conderin or 1000 Cash.	583·33	571·66	0	6	8
Denmark ...	Christian d'Or	102·50	91·82	0	16	3
,, ...	Rigsdaler of 96 Skillings...	222·94	195·07	0	2	3¼
East Indies ...	Mohur of 15 Rupees ...	180·00	165·00	0	9	2½
,, ...	Rupee of 16 Annas or 192 Pies.	180·00	165·00	0	1	11
Egypt ...	Fifty Piastres Piece ...	66·00	57·68	0	10	2½
,, ...	Piastre or Grouch of 40 Paras.	29·44	24·79	0	0	3½
France ...	Napoleon of 20 Francs ...	99·56	89·60	0	15	10¼
,, ...	Franc of 100 Centimes ...	77·16	69·44	0	0	9½
Germany, South West.	*Ducat	53·86	53·11	0	9	4½
,, ...	*Crown	171·47	154·32	1	7	8½
,, ...	Half Crown	85·73	77·16	0	13	8
,, ...	*Gulden of 60 Kreuzers ...	163·31	146·97	0	1	8½
Great Britain.	Sovereign of 20 Shillings...	123·27	113·00	1	0	0
,, ...	Shilling of 12 Pence ...	87·27	80·73	0	0	11¼
Greece ...	Twenty Drachmai Piece ...	89·14	80·22	0	14	2½
,, ...	Drachme of 100 Lepta ...	69·09	62·18	0	0	8½
Hamburg and Lubeck.	Mark of 16 Schillings, or 192 Pfennings.	141·53	106·15	0	1	2¾
Hanover ...	*Dollar	285·78	257·21	0	3	0
Holland and Java.	Florin or Guilder of 20 Stivers or 100 Cents.	154·32	145·84	0	1	8½
Italy	Twenty Lire Piece ...	99·56	89·60	0	15	10¼
,, ...	Lira of 100 Centesimi ...	77·16	69·44	0	0	9½
Malta... ...	Doppia, or Pistole... ..	127·78	109·12	0	19	3½
,, ...	Oncia, or Pezza of 30 Tari.	458·03	381·17	0	4	5¼
Norway ...	Species Dollar of 120 Skill.	445·89	390·15	0	4	6½
Portugal ...	Crown of 10,000 Reis ...	273·71	250·90	2	4	4½
,, ...	Crown or Milreis of 1000 Reis.	457·00	418·92	0	4	10½
,, ...	5 Testons Piece of 500 Reis	192·90	176·83	0	2	0¾
Prussia and N. Germany.	*Crown	171·47	154·32	1	7	3½
,, ...	Frederick d'Or	103·12	93·09	0	16	5½
,, ...	*Thaler or Dollar of 30 Silver Groschen.	285·78	257·21	0	3	0
,, ...	Five Silver Groschen Piece	82·44	42·86	0	0	6
,, ...	Silver Groschen	33·89	7·45	0	0	1
Rome... ...	Ten Scudi Piece	267·54	240·78	2	2	7½
,, ...	Sequin	52·86	52·86	0	9	4½
,, ...	Scudo of 10 Paoli	415·10	373·59	0	4	4¼
Russia ...	Imperial of 10 Rubles ...	201·98	185·15	1	12	9¼
,, ...	Ruble of 100 Copecs ...	319·04	277·88	0	3	2¾
Sicily... ...	Oncetta of 3 Ducati ...	59·69	59·45	0	10	6¼
,, ...	Scudo of 12 Tari or 120 Grani.	424·88	354·07	0	4	1¼
S. American Republics.	*Peso or Dollar of 8 Reals or 100 Cents.	417·64	377·04	0	4	4¾
Spain... ...	Pistole	104·42	91·36	0	16	2
,, ...	Doubloon of 10 Escudos ...	129·43	116·48	1	0	7½
,, ...	Duro, Hard Dollar or Piastre of 2 Escudos.	405·73	365·16	0	4	3
,, ...	Escudo of 1000 Milesimas.	200·34	180·31	0	2	1¼
,, ...	Real Vellon of 100 Milesimas	20·29	18·26	0	0	2¼
,, ...	Old Plate Dollar of 8 Plate Reals.	...	...	0	3	2½
,, ...	Real of Plate	...	...	0	0	4¾
Sweden ...	Ducat	53·78	52·47	0	9	3¾
,, ...	Rixdaler Rixmynt of 100 Ore.	131·18	98·38	0	1	1¾
Switzerland ...	*Franc of 100 Centimes ...	77·16	64·43	0	0	9
Turkey ...	Medjidie of 100 Piastres ...	111·36	102·01	0	18	0¾
,, ...	Piastre or Grouch of 40 Paras.	18·55	15·40	0	0	2¼
United States.	Eagle of 10 Dollars ...	258·00	232·20	2	1	1¼
,, ...	Dollar of 100 Cents ...	25·80	23·22	0	4	1¼
,, ...	Half Dollar	192·00	172·80	0	2	0¼

The last column in the preceding table gives the average value of each foreign coin in English money, to the nearest farthing: *i. e.*, the actual worth of the pure gold or silver contained in each, without regard to the alloy necessarily employed to render the pure metal sufficiently hard and durable for a circulating medium. This will suffice for converting small sums of foreign money into equivalent British values, but for larger amounts, greater accuracy will be obtained by making use of the middle column, "FINE WEIGHT," in the following manner:

To convert Seven United States Eagles into British Sterling.—The fine weight, *i. e.*, the quantity of pure gold in the United States Eagle is 232·20grs. The fine weight of the English Sovereign is 113·00grs. We have then the proportion:

Fine Weight of Sovereign, 113·00 grains. : Fine Weight of Seven Eagles, 232·20grs. + 7 :: : £1 : £14 7*s.* 8¼*d.*

NOTE.—Austrian money circulates in Hungary and Transylvania.

1 N. German Thaler, 1½ Austrian Gulden, 1¼ Gulden of S.W. Germany.

In China and Japan payments are made by weight. The Tael is the principal weight used for this purpose. In Japan there are gold and silver coins as well, but none in China.

The Ducat and Gulden of S.W. Germany are both used in Baden, Bavaria, Frankfort, Hesse Darmstadt, Nassau, and Wurtemberg.

The Ducat is also current in Austria, Bohemia, Hamburg, Hanover, Hungary, Saxony, and Transylvania.

The German Crown and Half Crown are current in Austria, Baden, Bavaria, Brunswick, Frankfort, Hanover, Prussia, and Saxony.

The Thaler is current in all parts of Germany and Austria.

The South-American Republics include the Argentine Confederation, or La Plata, Central America, Chili, Ecuador, New Granada, Paraguay, Peru, Uruguay, and Venezuela

Time Table.

	Days.	Hours.	Minutes	Seconds.		Days.	Hours.	Minutes.	Seconds.
Minute	...	...	...	60	Day ...	...	24	1440	86400
Hour...	...	...	60	3600	Week	7	168	10080	604800

A common year is 52 weeks 1 day, or 365 days. Every year which will divide by 4 without leaving any remainder is a leap year, and contains 366 days, except the last year of every century when it will not divide by 400. A century contains 36,524 days, or, when its last year is a leap year, 36,525.

University Terms, 1869.

OXFORD.

Term.	Begins.	Ends.
Lent	January 14	March 20
Easter	March 31	May 14
Trinity	May 15	July 10
Michaelmas	October 11	December 17

The Act, July 6.

CAMBRIDGE.

Term.	Begins.	Divides.	Ends.
Lent	January 18	Feb. 14, Midnight.	March 19
Easter	April 2	May 14, Noon.	June 25
Michaelmas ...	October 1	Nov. 8, Noon.	Dec. 16

The Commencement, June 22.

Postal Regulations.

FOREIGN MAILS.

AUSTRALIA.—Mails to these colonies are now dispatched every fourth Friday *viâ* Marseilles, and every fourth Saturday *viâ* Southampton.

CAPE OF GOOD HOPE.—Mails are now forwarded to the Cape of Good Hope by direct packet on the 25th of each month, as well as on the 10th.

CEYLON.—Mails to Ceylon are now dispatched every alternate Friday *viâ* Marseilles, and every alternate Saturday *viâ* Southampton. For alterations in postage, see "India."

CHINA AND JAPAN.—Mails for China and Japan are now dispatched every alternate Friday *viâ* Marseilles, and every alternate Saturday *viâ* Southampton.

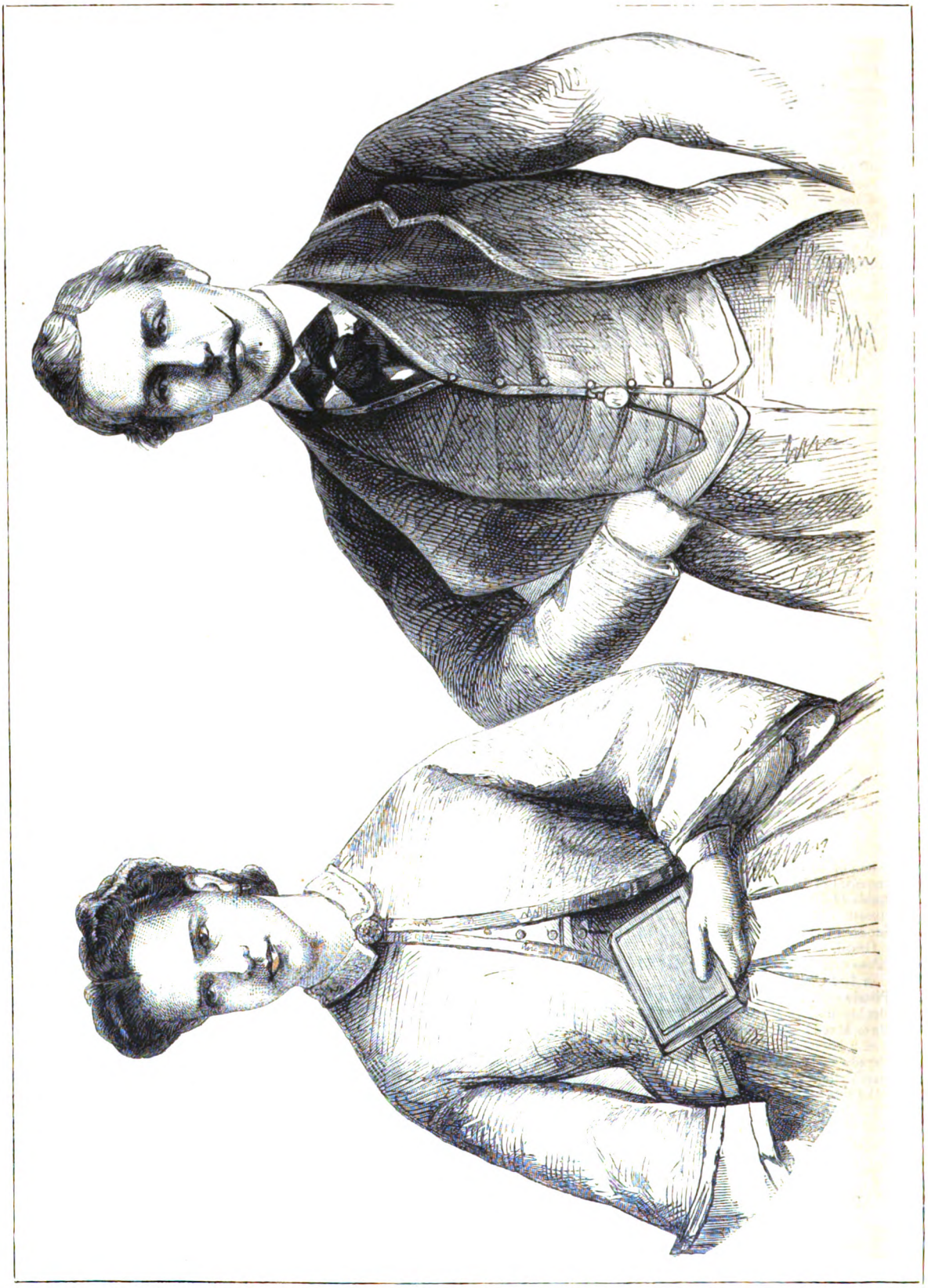
HONDURAS.—The postage of all letters addressed to Honduras has been reduced to 1*s.* per ½ *oz.*

INDIA.—Mails to India are now dispatched every Friday *viâ* Marseilles, and every Saturday *viâ* Southampton. The postage of letters to India and Ceylon has been raised from 6*d.* per ½*oz.* to 9*d.* when sent *viâ* Southampton, and from 10*d.* to 1*s.* 1*d.* when sent *viâ* Marseilles. The scale now advances by ½*oz.* instead of 1*oz.*

MALTA.—The packets between Marseilles and Alexandria have ceased to call at Malta, and mails are consequently no longer sent to Malta *viâ* Marseilles; but in lieu thereof a mail is dispatched to Malta every Tuesday *viâ* Messina. The mail *viâ* Southampton is now dispatched every Saturday.

MAURITIUS.—The English contract for the conveyance of mails to and from Mauritius *viâ* Galle has terminated, and mails to and from Mauritius are sent only by French packet. No correspondence for the Cape of Good Hope is now sent by this route.

Digitized by Google



The King and Queen of Portugal.

Digitized by Google

The Emperor and Empress of Austria.

Digitized by Google

Our Portraits.

THE ARCHBISHOP OF CANTERBURY.

(See page 11.)

An archbishopric does not fall to the lot of many, and of such as attain the office few acquire with it privileges, dignities, immunities, and emoluments at all approaching those of Canterbury. The origin of this see is traced from Austin the monk, about A.D. 569, at which time Canterbury was the capital of the kingdom of Kent. A still older date is to be ascribed to the introduction of our religion into Canterbury. The long array of archbishops, extending over fifteen centuries, includes names of undying celebrity; and the glorious cathedral which now graces the archiepiscopal city was begun by no less eminent a person than Lanfranc. It of course succeeds a still more ancient structure. The province of Canterbury contains a score of bishoprics, and its head enjoys a large number of privileges. He is Primate and Metropolitan of all England, is the first peer of the realm, and takes precedence of all dukes not of the royal blood, and of all the great officers of State. He is styled "Grace" by Divine providence, and crowns kings and queens, who are his proper parishioners.

This important and honourable post has been conferred upon the Right Hon. and Right Rev. Archibald Campbell Tait, Lord Bishop of London, the see having become vacant by the demise of Archbishop Longley. Dr. Tait is a Scotchman, having been born in Edinburgh, on December 22, 1811. He was youngest son of Crawford Tait, Esq., Writer to the Signet, his mother being a daughter of Sir Islay Campbell, Bart. He received his early education at the Edinburgh High School and Academy, under Archdeacon Williams. In 1827 he entered the Glasgow University, where he attended the lectures of Sir D. K. Sandford and Mr. Buchanan. In 1830 he was elected an exhibitioner to Balliol College, Oxford, where he became in succession scholar, fellow, and tutor. In 1833 he took his B.A. in first-class honours. In 1836 he became M.A.; in 1842, D.C.L.; and in 1856, D.D. He took orders as deacon in 1836, and as priest in 1838. He was at one time public examiner of the University of Oxford. While resident as tutor in that city, he distinguished himself by his opposition to the then novel principles of the Tractarians. He was, indeed, one of the "four tutors" who first called the attention of the authorities of the University to the famous Tract No. 90, which Mr. Newman had written for the purpose of showing that holders of Romish doctrines could subscribe the Thirty-nine Articles. In this controversy he displayed exemplary candour and frankness, and treated those whose views he opposed with consideration and respect. In 1838 he would have succeeded Sir D. K. Sandford in the Greek chair at Glasgow, but his English orders were an obstacle. When, however, Dr. Arnold died, in 1842, the responsible appointment of Head Master of Rugby School was conferred upon him, and he retained it with honour until 1850. While at Rugby he married a daughter of Archdeacon Spooner, brother of the well-known member for Warwickshire. In 1850 he accepted the Deanery of Carlisle, in which he acted in the most exemplary manner. As an author he published "Five Sermons", in 1843; "Suggestions offered to the Theological Student under present Difficulties" in 1846; "Four Sermons" in 1847; and "Lessons for School Life" in 1850. He has also published Charges and miscellaneous articles. On Dr. Blomfield's resignation of the see of London in 1856, Dr. Tait was nominated to the vacancy. In his new office he at once exhibited qualities of a high order, and has for a long time been one of the most conspicuous and energetic members of the episcopal bench. The great act, if not the great glory, of his episcopate was the origination in 1863 of a fund known as the Bishop of London's Fund. This fund is for supplying the deficiency of church accommodation in the metropolis. For this purpose it was proposed to raise a million pounds sterling in ten years. Already a very large amount has been obtained, and aid has been rendered in the erection of numerous churches.

THE KING AND QUEEN OF PORTUGAL.

(See page 14.)

Young, liberal, and intelligent, Louis I. of Portugal governs his kingdom constitutionally, and is adored by his subjects. He was born on the 31st of October, 1838, and is the second but eldest surviving son of Donna Maria, Queen of Portugal, and of Don Fernando, Prince of Saxe Coburg, who at his marriage received the honorary title of King of Portugal. His elder brother, Don Pedro V died six years ago of a fever, leaving the present King to succeed him.

King Louis, accompanied by his elder brother, visited this country in 1854, when he bore the title of Duke of Oporto. At that time he had attained the rank of captain in the Portuguese navy, and commanded the steam war sloop Bartholomeo Diaz. In 1862 the King married Pia, youngest daughter of Victor Emmanuel of Italy, and by her he has two sons, Carlos and Alphonse, born respectively September 28, 1863, and July 31, 1865. The Queen was barely fifteen when she married, and for the last two years has been suffering from extreme nervousness.

The principal acts of the present King's reign are the treaty of Tientsin, by which China ceded definitely the island of Macao; the decree of April, 1863, by which passports were suppressed both for natives and foreigners; and, lastly, the King's adhesion to the European Congress, proposed by France, November 18, 1863.

THE EMPEROR AND EMPRESS OF AUSTRIA.

(See page 15.)

Charles Francis Joseph, Emperor of Austria and King of Hungary, was born August 18, 1830. He was not the direct heir to the throne, but was called to reign when eighteen years of age, on the abdication of his uncle Ferdinand, and after his father, the Archduke Francis, had refused to succeed. He found, from the commencement of his reign, his position a most difficult one to fill. Hungary refused to recognise him as sovereign, and formed herself into a republic, under the leadership of Kossuth. It was only through the armed intervention of Russia that the Emperor's power was established, and it required all the skill of the veteran general Radetsky to keep a firm hold on the Italian possessions. Assisted by various able statesmen, he centralised the government of his heterogeneous nationalities at Vienna, and commenced a series of reforms. On the 24th of April, 1854, the Emperor married Princess Elizabeth Amelia Eugenie, one of the beautiful daughters of Duke Maximilian of Bavaria. The Empress was born at Munich, on the 24th of December, 1837, and is seven years younger than her husband. The Imperial couple have three children, and the third, a daughter, was born a few months ago in Hungary. The eldest is the Archduchess Gisella, born in 1856, and the second is the Archduke Rodolph, born two years later.

CROWN PRINCE FREDERICK OF DENMARK AND PRINCESS LOUISA OF SWEDEN.

(See page 18.)

It is not always that marriages in royal families give such complete satisfaction to both houses concerned as is the case with the approaching union of "the two children of Scandinavia," as the Crown Prince of Denmark and the Princess Royal of Sweden are called. At Copenhagen, when the address in reply to the last speech from the throne was brought forward, both Houses of the Diet congratulated the Danish King on this betrothal, adding that "they hailed the event as a new guarantee for unity and brotherhood, and as conducive to the powerful development of the independence of the two Scandinavian kingdoms." The Crown Prince of Denmark is well known to this country as the brother of our much-loved Princess of Wales. He is the eldest son of the reigning King of Denmark, and on the 15th of July last was betrothed to Princess Louisa of Sweden. This princely pair are well matched in years; the bride elect is not yet seventeen, while the bridegroom is somewhat over twenty-five.

The father of Princess Louisa Josephine Eugenie is King Charles XV. of Sweden, and her mother is Queen Louise—a Princess of Orange, and a daughter of Prince Frederick of the Netherlands. She was born on the 31st of October, 1851, and has been brought up in a simple manner; her appearance is pleasing, her disposition full of amiability and goodness. Neither of her parents cares for state and ceremony; they live in an unostentatious manner, the King devoting his leisure hours to painting and writing, the Queen taking much delight in her home duties, and attending to the wants of the needy among her subjects; and thus the Princess has been reared and grown into womanhood as unaffectedly as though her parents had not occupied the high rank and position they do. The Salic law obtains in Sweden; therefore the Princess Louisa would not in any case have succeeded to her father's throne.

The Danish Crown Prince, Christian Frederick William Charles, was born on the 3rd of June, 1843; he holds the rank of general in the Danish army, as well as *chef* in a Russian regiment of hussars.

Young as he is, the Prince has already seen the dark side of life, for he was at his father's side during the painful war of 1863-64, and his conduct throughout was deserving of all praise. He is much beloved in his own country for his extreme kind-heartedness and amiability of disposition. He commenced his education at the Mariboes Institution in Copenhagen, his father being at that time Prince of Sonderburg-Augustenburg. Besides attending a military school, the young Prince received professional instructions from Generals Stiernholm and Von Lund. On the 19th of October, 1860, he was confirmed in the private chapel of the King's residence at Copenhagen, and on the same day he received his commission as lieutenant of a Danish regiment of infantry from the hand of Frederick VII. Year by year he rose in his profession, until at the end of 1867 we find him with the rank of general. During the early part of 1863 Prince Frederick came to this country, and entered the University of Oxford as a student, but did not remain long there, as the war of 1864 recalled him to Denmark. During his last visit to his sister, the Princess of Wales, in June, 1868, he again visited the University, not this time to study, but to receive a diploma conferring upon him the degree of D.C.L.

PRINCE HUMBERT OF ITALY AND PRINCESS MARGARET OF SAVOY.

(See page 19.)

The marriage of the heir to the Italian throne with his cousin the Princess Margaret took place on the 22nd of April, 1868, at Turin. Prince Humbert is a Piedmontese by birth; he remained a Piedmontese until the battle of Custozza, June 29, 1866, and then he became Italian. The Prince is now in his twenty-fifth year, as he was born on the 14th of March, 1844, one year after his sister Princess Clotilde, who is now married to Prince Napoleon. His mother was an Austrian Archduchess, who died in 1855. The Princess Margaret is seventeen years old. Her father, the Duke of Genoa, a brother of King Victor Emmanuel, died in 1855, and her mother, Princess Elizabeth of Saxony, married in 1856 the Marquis de Rappalo.

Digitized by Google

DEJATCH ALAMAYAHU, PRINCE OF ABYSSINIA.

(See page 22)

When Dr. Johnson's charming story of "Rasselas, Prince of Abyssinia," was in the ascendant, we little expected to witness the day when a real Rasselas—a living Abyssinian prince—would find a home or an asylum upon our shores. This, however, has come to pass, and the fortunes (or misfortunes) of war have brought among us the youthful Abyssinian prince whose portrait from the life is here presented to our readers.

Theodore, the father of the young prince, was a man of humble origin, though related to a provincial governor, by whom he was recommended to the vizier of the kingdom. This vizier was Ras Ali, in whose favour Kassa, for such was Theodore's original name, rose so rapidly that he obtained one of his daughters in marriage. Some time after he rebelled against his father-in-law, and defeated him in battle, as he did also the Prince of Tigré. Two days only after defeating this last, he was anointed and crowned as Theodore II., King of the Kings of Ethiopia. His subsequent career it is not needful for us to pursue. At his death, at the fall of Magdala, the young prince and the queen his mother passed into the keeping of the British forces. The queen was called Toronech, which means "You are pure," and was a daughter of Oubie, the Prince of Tigré, whom, as we have just said, Theodore overcame in battle. This woman was of a proud and haughty spirit, and looked down upon her husband as an upstart. No wonder that the marriage was an unhappy one. After the birth of her only son, Alamayahu, she lived apart from her husband, and resided with her little boy at Magdala. It is hoped, but not certain, that the King and Queen were reconciled at last, as it is known they spent some time together just before his tragic end. The unfortunate lady did not long survive her husband. She was already doomed, a victim to consumption, and died on the march towards the coast, leaving her little son in charge of Capt. Speedy. Her Majesty was a lady-like woman of about six-and-twenty, with very fair complexion, full eyes, fine aquiline nose, and beautiful hand. What most attracted attention, however, was her magnificent hair, arranged in neat plaits, and, instead of being tied in a knot at the nape of the neck, as is the fashion of the country, it fell in a cascade of glossy ringlets over her shoulders. Her usual dress was the simple white cotton dress of the country, gathered in a fold at the waist by a band.

The name of the child, Alamayahu, means, "I have seen the world," and was the endearing appellation given him by his mother, to whom he was all the world. The child would receive a different name at his baptism; this being given in accordance with the custom of Abyssinian mothers, who confer some pet name upon their children, by which they are afterwards better known than by their baptismal names. The other word "Dejatch" is frequently prefixed to the names of chiefs and princes, and is a term denoting his dignity. The young Alamayahu arrived in England on Tuesday, July 14, on board Her Majesty's ship Urgent, which reached Plymouth that day. He was in charge of his guardian, Capt. Speedy, to whom he is exceedingly attached. He was also attended by an Abyssinian man-servant, Shelika Kassa. On landing, the prince was taken to breakfast with some principal persons, and then to see the dockyard. The child appeared to be delighted with his new country, exclaiming, "O, this beautiful country! I shall never go back." They say, too, that when the man-servant, an intelligent man, went over the arsenal, he sorrowfully observed, "Theodore should have seen!" We must not forget that there was a third stranger on board the ship, in the person of a little Abyssinian slave girl, who was a *protégée* of Sir Robert (now Lord) Napier's. From Plymouth the Prince, with Lord Napier and Capt. Speedy, travelled to Portsmouth, and on to Osborne, where they were introduced to the Queen, and had the honour of dining with her. This was on the 16th of July, and the next day the party visited Her Majesty again. Our kind-hearted Queen treated the little orphan with characteristic affection, and seemed much interested in him. It was originally reported that he was to proceed from Abyssinia to Bombay, but eventually it was resolved that he should come to England, where he will be carefully educated under the patronage or recognition of Her Majesty, and will, therefore, receive all that consideration and attention which his birth and misfortunes claim for him. In person he is rather tall of his age, slender, and well-proportioned. There is a childish expression in his countenance, and a certain amount of vivacity. His complexion is dark, not black, but tawny. His lips are somewhat thick, and his ears large, but they look larger than they are, perhaps in consequence of the extremely little hair upon his head. Our portrait excellently renders his photographic likeness, and will show what his features are better than any verbal description can do.

The throne of Abyssinia is an ancient one, and to that throne Prince Alamayahu is the lawful heir, though he may not sit upon it.

THE PRINCE IMPERIAL OF FRANCE.

(See page 24)

The Prince Imperial of France, Napoleon Eugène Louis Jean Joseph, is the only son of the reigning Emperor of the French, by the Empress Marie Eugénie, daughter of the Count Manuel de Montijo. He was born in Paris on the 16th of March, 1856. For the past three years he has joined in several public ceremonials, sometimes taking part with his parents, and sometimes conducting them alone. On every occasion he has acquitted himself nobly to the satisfaction of all concerned. He is an intelligent boy, carefully trained in all manly exercises, and has the advantage of being educated by cultivated minds and men of distinction. His manners are easy and unaffected, full of child-like grace, never shy, but by no means forward; consequently he rarely fails to win the hearts of those who come in contact with him. "The child is father to the man," so runs the old adage; and if this should prove true in the present instance, the Prince Imperial of France bids fair to add to, rather than detract from, the historic name he bears. Of this Prince's future who can predict?

MLLE. CHRISTINA NILSSON.

(See page 26)

All lovers of music who have frequented London during the two past seasons are now familiar with the name of the Northern nightingale, the fair Swedish songstress who captivated so many audiences by her fascinating style, her genius, and by the artistic rendering of the music she sang.

Christina Nilsson was born in the south of Sweden, on the 20th of August, 1843. Her parents were peasants, and, to use her own words, she was brought up "surrounded by the ceaseless wants that wait upon poverty." At a very early period of her life, Mlle. Nilsson gave indications of the musical talents with which she is gifted. She played the violin when a mere child with great taste and feeling, and also acquired a certain proficiency on the flute without any regular instruction in either instrument.

When she was fourteen years of age, accompanied by her brother, she made a tour, and earned a considerable sum of money, as both her vocal and instrumental performances were even then remarkable. It was in June, 1858, that her fine voice attracted the attention of M. Torneljelm, with whom subsequently an arrangement was made for her instruction in several branches of education. She received gratuitous lessons in music and singing from Mlle. Waleruis, who always prophesied a brilliant future for her young pupil. Her progress in her art, and also in the acquirement of modern languages, was most rapid; she was soon removed to Gothenburg, and on her return to Stockholm, eighteen months afterwards, she became a pupil of M. Berward, the Director of Concerts in that city. In 1860 she sang before the Swedish royal family, who were so pleased with her performance, that the following day she was sent for to the palace to sing privately to their Majesties.

Mlle. Nilsson's musical education was completed in Paris, in which city she made her *début*, and with such marked success that she soon obtained an engagement at Her Majesty's Theatre for the season of 1867—with what results the music-loving, opera and concert going world now knows. Her voice is a pure soprano, her style of singing is full of sentiment, and her treatment of the various characters she impersonates is characterised by a high artistic feeling; she is an artist in the highest sense of the term. In person Mlle. Nilsson is of the true Northern type—fair, with blue eyes and flaxen hair; she is graceful in bearing, and her countenance, particularly when she sings, beams with expression.

GUSTAVE DORE.

(See page 27)

The name of Gustave Doré is known wherever books are read and gems of literature prized. His productions are ubiquitous, the natural consequence of a prodigal genius and of a versatility that is seemingly exhaustless. As a book illustrator he has no living competitor.

Paul Gustave Doré was born at Strasburg, in January, 1832. When he was thirteen he accompanied his father to Paris, where he remained to complete his studies at the Charlemagne Lyceum, and in 1848 he commenced contributing comic sketches to the *Journal pour Rire*. In the same year he also sent drawings to the Salon. "Les Pins Sauvages," "Le Lendemain de l'Orage," "Les deux Meres," "La Prairie," were the first compositions he publicly exhibited; but it was not until the Salon of 1857, at which he produced his "Battle of Inkerman," that his works obtained a mention. Since that year he has contributed several important pictures yearly to the Salon, besides which he has illustrated books and journals in a most profuse manner, showing a versatility of talent and prolific genius, such powers of work and industry, as few artists in any age have ever been gifted with. Besides covering the walls of his studios, which are situated in various parts of Paris, as if by magic, with paintings of every style and manner and of every size, from tiny landscapes and home scenes to historical paintings of colossal dimensions, all of which sell as quickly as painted, and are replaced as quickly as sold, he has illustrated several immortal works in a style that places him far beyond any living competitors. His efforts and industry appear gigantic when we commence from the year 1854 with "Rabelais," and enumerate all that he has done. "The Wandering Jew," Balzac's "Contes Drolatiques," the "Contes" de Perrault, Montaigne's "Essays," "Voyage to the Pyrenees," Dante's "Inferno," "Don Quixote," "The Holy Bible," Milton's "Paradise Lost," Chateaubriand's "Atala," "The History of Croquemitaine," "The Adventures of Munchausen," Tennyson's "Vivien" and "Guinevere," La Fontaine's Fables, "Fairy Realms," have succeeded each other with such rapidity, that before time has allowed us to grasp one set of pictures another set is placed before us. There are abundant richness of fancy and marks of genius in all he produces; we can compare him with no living artist, and in the romantic school he is equally above all those that have gone before him. Critics contend whether his masterpiece is "Don Quixote" or "Dante." In our opinion the latter work should take the precedence; the grasp of imagination, the vigorous power of depicting multitude and space, air, light and darkness, the grouping of figures, the gloom and brightness, the art of bringing those wild, heart-rending scenes where innumerable souls are driven before "the stormy blast of hell," so vividly before the mind's eye, leave an overpowering sense of the artist's transcendent merit, and create impressions that are ineffaceable.

Digitized by Google

Our Portraits.

THE ARCHBISHOP OF CANTERBURY.

(See page 11.)

An archbishopric does not fall to the lot of many, and of such as attain the office few acquire with it privileges, dignities, immunities, and emoluments at all approaching those of Canterbury. The origin of this see is traced from Austin the monk, about A.D. 569, at which time Canterbury was the capital of the kingdom of Kent. A still older date is to be ascribed to the introduction of our religion into Canterbury. The long array of archbishops, extending over fifteen centuries, includes names of undying celebrity; and the glorious cathedral which now graces the archiepiscopal city was begun by no less eminent a person than Lanfranc. It of course succeeds a still more ancient structure. The province of Canterbury contains a score of bishoprics, and its head enjoys a large number of privileges. He is Primate and Metropolitan of all England, is the first peer of the realm, and takes precedence of all dukes not of the royal blood, and of all the great officers of State. He is styled "Grace" by Divine providence, and crowns kings and queens, who are his proper parishioners.

This important and honourable post has been conferred upon the Right Hon. and Right Rev. Archibald Campbell Tait, Lord Bishop of London, the see having become vacant by the demise of Archbishop Longley. Dr. Tait is a Scotchman, having been born in Edinburgh, on December 22, 1811. He was youngest son of Crawford Tait, Esq., Writer to the Signet, his mother being a daughter of Sir Islay Campbell, Bart. He received his early education at the Edinburgh High School and Academy, under Archdeacon Williams. In 1827 he entered the Glasgow University, where he attended the lectures of Sir D. K. Sandford and Mr. Buchanan. In 1830 he was elected an exhibitioner to Balliol College, Oxford, where he became in succession scholar, fellow, and tutor. In 1833 he took his B.A. in first-class honours. In 1836 he became M.A.; in 1842, D.C.L.; and in 1856, D.D. He took orders as deacon in 1836, and as priest in 1838. He was at one time public examiner of the University of Oxford. While resident as tutor in that city, he distinguished himself by his opposition to the then novel principles of the Tractarians. He was, indeed, one of the "four tutors" who first called the attention of the authorities of the University to the famous Tract No. 90, which Mr. Newman had written for the purpose of showing that holders of Romish doctrines could subscribe the Thirty-nine Articles. In this controversy he displayed exemplary candour and frankness, and treated those whose views he opposed with consideration and respect. In 1838 he would have succeeded Sir D. K. Sandford in the Greek chair at Glasgow, but his English orders were an obstacle. When, however, Dr. Arnold died, in 1842, the responsible appointment of Head Master of Rugby School was conferred upon him, and he retained it with honour until 1850. While at Rugby he married a daughter of Archdeacon Spooner, brother of the well-known member for Warwickshire. In 1850 he accepted the Deanery of Carlisle, in which he acted in the most exemplary manner. As an author he published "Five Sermons", in 1843; "Suggestions offered to the Theological Student under present Difficulties" in 1846; "Four Sermons" in 1847; and "Lessons for School Life" in 1850. He has also published Charges and miscellaneous articles. On Dr. Blomfield's resignation of the see of London in 1856, Dr. Tait was nominated to the vacancy. In his new office he at once exhibited qualities of a high order, and has for a long time been one of the most conspicuous and energetic members of the episcopal bench. The great act, if not the great glory, of his episcopate was the origination in 1863 of a fund known as the Bishop of London's Fund. This fund is for supplying the deficiency of church accommodation in the metropolis. For this purpose it was proposed to raise a million pounds sterling in ten years. Already a very large amount has been obtained, and aid has been rendered in the erection of numerous churches.

THE KING AND QUEEN OF PORTUGAL.

(See page 14.)

Young, liberal, and intelligent, Louis I. of Portugal governs his kingdom constitutionally, and is adored by his subjects. He was born on the 31st of October, 1838, and is the second but eldest surviving son of Donna Maria, Queen of Portugal, and of Don Fernando, Prince of Saxe Coburg, who at his marriage received the honorary title of King of Portugal. His elder brother, Don Pedro V. died six years ago of a fever, leaving the present King to succeed him.

King Louis, accompanied by his elder brother, visited this country in 1854, when he bore the title of Duke of Oporto. At that time he had attained the rank of captain in the Portuguese navy, and commanded the steam war sloop Bartholomeo Diaz. In 1862 the King married Pia, youngest daughter of Victor Emmanuel of Italy, and by her he has two sons, Carlos and Alphonse, born respectively September 28, 1863, and July 31, 1865. The Queen was barely fifteen when she married, and for the last two years has been suffering from extreme nervousness.

The principal acts of the present King's reign are the treaty of Tientsin, by which China ceded definitely the island of Macao; the decree of April, 1863, by which passports were suppressed both for natives and foreigners; and, lastly, the King's adhesion to the European Congress, proposed by France, November 18, 1863.

THE EMPEROR AND EMPRESS OF AUSTRIA.

(See page 15.)

Charles Francis Joseph, Emperor of Austria and King of Hungary, was born August 18, 1830. He was not the direct heir to the throne, but was called to reign when eighteen years of age, on the abdication of his uncle Ferdinand, and after his father, the Archduke Francis, had refused to succeed. He found, from the commencement of his reign, his position a most difficult one to fill. Hungary refused to recognise him as sovereign, and formed herself into a republic, under the leadership of Kossuth. It was only through the armed intervention of Russia that the Emperor's power was established, and it required all the skill of the veteran general Radetsky to keep a firm hold on the Italian possessions. Assisted by various able statesmen, he centralised the government of his heterogeneous nationalities at Vienna, and commenced a series of reforms. On the 24th of April, 1854, the Emperor married Princess Elizabeth Amelia Eugenie, one of the beautiful daughters of Duke Maximilian of Bavaria. The Empress was born at Munich, on the 24th of December, 1837, and is seven years younger than her husband. The Imperial couple have three children, and the third, a daughter, was born a few months ago in Hungary. The eldest is the Archduchess Gisella, born in 1856, and the second is the Archduke Rodolph, born two years later.

CROWN PRINCE FREDERICK OF DENMARK AND PRINCESS LOUISA OF SWEDEN.

(See page 18.)

It is not always that marriages in royal families give such complete satisfaction to both houses concerned as is the case with the approaching union of "the two children of Scandinavia," as the Crown Prince of Denmark and the Princess Royal of Sweden are called. At Copenhagen, when the address in reply to the last speech from the throne was brought forward, both Houses of the Diet congratulated the Danish King on this betrothal, adding that "they hailed the event as a new guarantee for unity and brotherhood, and as conducive to the powerful development of the independence of the two Scandinavian kingdoms." The Crown Prince of Denmark is well known to this country as the brother of our much-loved Princess of Wales. He is the eldest son of the reigning King of Denmark, and on the 15th of July last was betrothed to Princess Louisa of Sweden. This princely pair are well matched in years; the bride elect is not yet seventeen, while the bridegroom is somewhat over twenty-five.

The father of Princess Louisa Josephine Eugenie is King Charles XV. of Sweden, and her mother is Queen Louise—a Princess of Orange, and a daughter of Prince Frederick of the Netherlands. She was born on the 31st of October, 1851, and has been brought up in a simple manner; her appearance is pleasing, her disposition full of amiability and goodness. Neither of her parents cares for state and ceremony; they live in an unostentatious manner, the King devoting his leisure hours to painting and writing, the Queen taking much delight in her home duties, and attending to the wants of the needy among her subjects; and thus the Princess has been reared and grown into womanhood as unaffectedly as though her parents had not occupied the high rank and position they do. The Salic law obtains in Sweden; therefore the Princess Louisa would not in any case have succeeded to her father's throne.

The Danish Crown Prince, Christian Frederick William Charles, was born on the 3rd of June, 1843; he holds the rank of general in the Danish army, as well as *chef* in a Russian regiment of hussars.

Young as he is, the Prince has already seen the dark side of life, for he was at his father's side during the painful war of 1863-64, and his conduct throughout was deserving of all praise. He is much beloved in his own country for his extreme kind-heartedness and amiability of disposition. He commenced his education at the Mariboes Institution in Copenhagen, his father being at that time Prince of Sonderburg-Augustenburg. Besides attending a military school, the young Prince received professional instructions from Generals Stiernholm and Von Lund. On the 19th of October, 1860, he was confirmed in the private chapel of the King's residence at Copenhagen, and on the same day he received his commission as lieutenant of a Danish regiment of infantry from the hand of Frederick VII. Year by year he rose in his profession, until at the end of 1867 we find him with the rank of general. During the early part of 1863 Prince Frederick came to this country, and entered the University of Oxford as a student, but did not remain long there, as the war of 1864 recalled him to Denmark. During his last visit to his sister, the Princess of Wales, in June, 1868, he again visited the University, not this time to study, but to receive a diploma conferring upon him the degree of D.C.L.

PRINCE HUMBERT OF ITALY AND PRINCESS MARGARET OF SAVOY.

(See page 19.)

The marriage of the heir to the Italian throne with his cousin the Princess Margaret took place on the 22nd of April, 1868, at Turin. Prince Humbert is a Piedmontese by birth; he remained a Piedmontese until the battle of Custozza, June 29, 1866, and then he became Italian. The Prince is now in his twenty-fifth year, as he was born on the 14th of March, 1844, one year after his sister Princess Clotilde, who is now married to Prince Napoleon. His mother was an Austrian Archduchess, who died in 1855. The Princess Margaret is seventeen years old. Her father, the Duke of Genoa, a brother of King Victor Emmanuel, died in 1855, and her mother, Princess Elizabeth of Saxony, married in 1856 the Marquis de Rappalo.

Digitized by Google

DEJATCH ALAMAYAHU, PRINCE OF ABYSSINIA.

(See page 22)

When Dr. Johnson's charming story of "Rasselas, Prince of Abyssinia," was in the ascendant, we little expected to witness the day when a real Rasselas—a living Abyssinian prince—would find a home or an asylum upon our shores. This, however, has come to pass, and the fortunes (or misfortunes) of war have brought among us the youthful Abyssinian prince whose portrait from the life is here presented to our readers.

Theodore, the father of the young prince, was a man of humble origin, though related to a provincial governor, by whom he was recommended to the vizier of the kingdom. This vizier was Ras Ali, in whose favour Kassa, for such was Theodore's original name, rose so rapidly that he obtained one of his daughters in marriage. Some time after he rebelled against his father-in-law, and defeated him in battle, as he did also the Prince of Tigré. Two days only after defeating this last, he was anointed and crowned as Theodore II., King of the Kings of Ethiopia. His subsequent career it is not needful for us to pursue. At his death, at the fall of Magdala, the young prince and the queen his mother passed into the keeping of the British forces. The queen was called Toronech, which means "You are pure," and was a daughter of Oubie, the Prince of Tigré, whom, as we have just said, Theodore overcame in battle. This woman was of a proud and haughty spirit, and looked down upon her husband as an upstart. No wonder that the marriage was an unhappy one. After the birth of her only son, Alamayahu, she lived apart from her husband, and resided with her little boy at Magdala. It is hoped, but not certain, that the King and Queen were reconciled at last, as it is known they spent some time together just before his tragic end. The unfortunate lady did not long survive her husband. She was already doomed, a victim to consumption, and died on the march towards the coast, leaving her little son in charge of Capt. Speedy. Her Majesty was a lady-like woman of about six-and-twenty, with very fair complexion, full eyes, fine aquiline nose, and beautiful hand. What most attracted attention, however, was her magnificent hair, arranged in neat plaits, and, instead of being tied in a knot at the nape of the neck, as is the fashion of the country, it fell in a cascade of glossy ringlets over her shoulders. Her usual dress was the simple white cotton dress of the country, gathered in a fold at the waist by a band.

The name of the child, Alamayahu, means, "I have seen the world," and was the endearing appellation given him by his mother, to whom he was all the world. The child would receive a different name at his baptism; this being given in accordance with the custom of Abyssinian mothers, who confer some pet name upon their children, by which they are afterwards better known than by their baptismal names. The other word "Dejatch" is frequently prefixed to the names of chiefs and princes, and is a term denoting his dignity. The young Alamayahu arrived in England on Tuesday, July 14, on board Her Majesty's ship Urgent, which reached Plymouth that day. He was in charge of his guardian, Capt. Speedy, to whom he is exceedingly attached. He was also attended by an Abyssinian man-servant, Shellika Kassa. On landing, the prince was taken to breakfast with some principal persons, and then to see the dockyard. The child appeared to be delighted with his new country, exclaiming, "O, this beautiful country! I shall never go back." They say, too, that when the man-servant, an intelligent man, went over the arsenal, he sorrowfully observed, "Theodore should have seen!" We must not forget that there was a third stranger on board the ship, in the person of a little Abyssinian slave girl, who was a *protégée* of Sir Robert (now Lord) Napier's. From Plymouth the Prince, with Lord Napier and Capt. Speedy, travelled to Portsmouth, and on to Osborne, where they were introduced to the Queen, and had the honour of dining with her. This was on the 16th of July, and the next day the party visited Her Majesty again. Our kind-hearted Queen treated the little orphan with characteristic affection, and seemed much interested in him. It was originally reported that he was to proceed from Abyssinia to Bombay, but eventually it was resolved that he should come to England, where he will be carefully educated under the patronage or recognition of Her Majesty, and will, therefore, receive all that consideration and attention which his birth and misfortunes claim for him. In person he is rather tall of his age, slender, and well-proportioned. There is a childish expression in his countenance, and a certain amount of vivacity. His complexion is dark, not black, but tawny. His lips are somewhat thick, and his ears large, but they look larger than they are, perhaps in consequence of the extremely little hair upon his head. Our portrait excellently renders his photographic likeness, and will show what his features are better than any verbal description can do.

The throne of Abyssinia is an ancient one, and to that throne Prince Alamayahu is the lawful heir, though he may not sit upon it.

THE PRINCE IMPERIAL OF FRANCE.

(See page 23)

The Prince Imperial of France, Napoleon Eugène Louis Jean Joseph, is the only son of the reigning Emperor of the French, by the Empress Marie Eugénie, daughter of the Count Manuel de Montijo. He was born in Paris on the 16th of March, 1856. For the past three years he has joined in several public ceremonials, sometimes taking part with his parents, and sometimes conducting them alone. On every occasion he has acquitted himself highly to the satisfaction of all concerned. He is an intelligent boy, carefully trained in all manly exercises, and has the advantage of being educated by cultivated minds and men of distinction. His manners are easy and unaffected, full of child-like grace, never shy, but by no means forward; consequently he rarely fails to win the hearts of those who come in contact with him. "The child is father to the man," so runs the old adage; and if this should prove true in the present instance, the Prince Imperial of France bids fair to add to, rather than detract from, the historic name he bears. Of this Prince's future who can predict?

MLLE. CHRISTINA NILSSON.

(See page 26)

All lovers of music who have frequented London during the two past seasons are now familiar with the name of the Northern nightingale, the fair Swedish songstress who captivated so many audiences by her fascinating style, her genius, and by the artistic rendering of the music she sang.

Christina Nilsson was born in the south of Sweden, on the 20th of August, 1843. Her parents were peasants, and, to use her own words, she was brought up "surrounded by the ceaseless wants that wait upon poverty." At a very early period of her life, Mlle. Nilsson gave indications of the musical talents with which she is gifted. She played the violin when a mere child with great taste and feeling, and also acquired a certain proficiency on the flute without any regular instruction in either instrument.

When she was fourteen years of age, accompanied by her brother, she made a tour, and earned a considerable sum of money, as both her vocal and instrumental performances were even then remarkable. It was in June, 1858, that her fine voice attracted the attention of M. Torneljelm, with whom subsequently an arrangement was made for her instruction in several branches of education. She received gratuitous lessons in music and singing from Mlle. Waleruis, who always prophesied a brilliant future for her young pupil. Her progress in her art, and also in the acquirement of modern languages, was most rapid; she was soon removed to Gothenburg, and on her return to Stockholm, eighteen months afterwards, she became a pupil of M. Berward, the Director of Concerts in that city. In 1860 she sang before the Swedish royal family, who were so pleased with her performance, that the following day she was sent for to the palace to sing privately to their Majesties.

Mlle. Nilsson's musical education was completed in Paris, in which city she made her *début*, and with such marked success that she soon obtained an engagement at Her Majesty's Theatre for the season of 1867—with what results the music-loving, opera and concert going world now knows. Her voice is a pure soprano, her style of singing is full of sentiment, and her treatment of the various characters she impersonates is characterised by a high artistic feeling; she is an artist in the highest sense of the term. In person Mlle. Nilsson is of the true Northern type—fair, with blue eyes and flaxen hair; she is graceful in bearing, and her countenance, particularly when she sings, beams with expression.

GUSTAVE DORE.

(See page 27)

The name of Gustave Doré is known wherever books are read and gems of literature prized. His productions are ubiquitous, the natural consequence of a prodigal genius and of a versatility that is seemingly exhaustless. As a book illustrator he has no living competitor.

Paul Gustave Doré was born at Strasburg, in January, 1832. When he was thirteen he accompanied his father to Paris, where he remained to complete his studies at the Charlemagne Lyceum, and in 1848 he commenced contributing comic sketches to the *Journal pour Rire*. In the same year he also sent drawings to the Salon. "Les Pins Sauvages," "Le Lendemain de l'Orage," "Les deux Meres," "La Prairie," were the first compositions he publicly exhibited; but it was not until the Salon of 1857, at which he produced his "Battle of Inkerman," that his works obtained a mention. Since that year he has contributed several important pictures yearly to the Salon, besides which he has illustrated books and journals in a most profuse manner, showing a versatility of talent and prolific genius, such powers of work and industry, as few artists in any age have ever been gifted with. Besides covering the walls of his studios, which are situated in various parts of Paris, as if by magic, with paintings of every style and manner and of every size, from tiny landscapes and home scenes to historical paintings of colossal dimensions, all of which sell as quickly as painted, and are replaced as quickly as sold, he has illustrated several immortal works in a style that places him far beyond any living competitors. His efforts and industry appear gigantic when we commence from the year 1854 with "Rabelais," and enumerate all that he has done. "The Wandering Jew," Balzac's "Contes Drolatiques," the "Contes" de Perrault, Montaigne's "Essays," "Voyage to the Pyrenees," Dante's "Inferno," "Don Quixote," "The Holy Bible," Milton's "Paradise Lost," Chateaubriand's "Atala," "The History of Croquemitaine," "The Adventures of Munchausen," Tennyson's "Vivien" and "Guinevere," La Fontaine's Fables, "Fairy Realms," have succeeded each other with such rapidity, that before time has allowed us to grasp one set of pictures, another set is placed before us. There are abundant richness of fancy and marks of genius in all he produces; we can compare him with no living artist, and in the romantic school he is equally above all those that have gone before him. Critics contend whether his masterpiece is "Don Quixote" or "Dante." In our opinion the latter work should take the precedence; the grasp of imagination, the vigorous power of depicting multitude and space, air, light and darkness, the grouping of figures, the gloom and brightness, the art of bringing those wild, heart-rending scenes where innumerable souls are driven before "the stormy blast of hell," so vividly before the mind's eye, leave an overpowering sense of the artist's transcendent merit, and create impressions that are ineffaceable.

Digitized by Google

Prince Frederick of Denmark and Princess Louisa of Sweden.

Digitized by Google

Prince Humbert of Italy and Princess Margaret of Saboy.

Digitized by Google

Housekeeper.

Ramequins.

FRIED RAMEQUINS.—There is no mode in which cheese is presented at table so common as in ramequins, which may be varied according to taste. When fried, they are generally prepared by putting into a stewpan a ¼lb. of rich cheese sliced thin, and 2oz. of butter. Shake the pan round till they are melted and mixed; then add the frothed whites of three eggs, beat all together; put into the frying pan small squares of bread on buttered paper; pour the mixture upon the pieces of bread, fry them in butter for five minutes, drain them on a napkin, brown lightly with a salamander, and serve hot. *Ramequins in Cases.*—Scrape a ¼lb. each of Parmesan and Gruyère, Cheshire and Gloucester, or any two kinds of cheese of different flavour, and pound in a mortar with ¼lb. of fresh butter, the crumbs of a French roll soaked ten minutes in boiling cream, and the yolks of four eggs; add by degrees a glass of sherry or Madeira, and when smooth, beat up well with the frothed whites of the eggs; then half fill the small paper pans, and bake in a Dutch oven for a quarter of an hour. Serve immediately, quite hot. *Ramequins of Pastry.*—Make a light puff paste with cream and butter. Roll it out quite thin, and spread over it half the weight of the paste in grated Parmesan or any fine cheese. Fold and roll the paste twice, that the cheese may be thoroughly incorporated with it; then roll out half an inch thick, cut in rounds with a paste-cutter, brush them over with beaten eggs, and bake for a quarter of an hour. Serve hot. *Ramequins with Anchovy.*—Put into a stewpan ¼lb. of grated mild rich cheese, ¼lb. of butter, an anchovy cut very small, and a glass of white wine; stir in, as it simmers, two tablespoonfuls of flour, or as much as will form a paste; then transfer the paste to another stewpan, and beat up with it as many beaten eggs as the paste will imbibe, without becoming too thin; then mould the paste into the form of small eggs, brush over with egg, and bake a quarter of an hour, to be a golden brown. These ought to be light and agreeable ramequins.

Lemon Wine.

MIX well together the rind of six and the juice of eighteen lemons, one gallon of whisky, six quarts of cold water, 3lb. of loaf sugar, a stick of cinnamon, three dozen cloves, 2oz. of bitter almonds, ¼lb. of burnt sugar; when the sugar is well dissolved, add three quarts of boiling new milk. Let it stand for two hours, then strain through a flannel bag until quite clear. This quantity will fill eighteen quart bottles.

To pickle Walnuts.

GATHER them when dry; take a large needle and perforate them in several places. Strew the bottom of a jar with best powdered ginger, crushed cloves, and salt, then put in some walnuts; then again salt, powdered ginger, crushed cloves, and so on, alternately, till the jar is rather more than three-quarters filed, placing plenty of salt and spices at the top; quite fill the jar with the best vinegar, tie a bladder over it, and put it by till November or December; then pour the liquor off, and this boiled up with spices, anchovies, shalots, and plenty of bay leaves, adding cayenne pepper and more salt, will form a most excellent walnut catsup for fish or stakes; then put fresh vinegar, spices, and bay leaves to the walnuts, fill the jar, and in a fortnight they will be fit to eat, and are far superior to those that are soaked in salt and water, as they are usually done, besides gaining a most excellent fish sauce from the first vinegar.

Lettuce Ginger.

THE following recipe, if exactly followed, can scarcely be distinguished from Jamaca ginger. Peel off the outer coat of the tender stalks of lettuces running to seed, cut in 1in. or 2in. lengths; throw it into water; for each 1lb. throw in a teaspoonful of cayenne pepper, and a little salt. Let it stand two days. Strain and wash in clean water. Clarify an equal weight of fine loaf sugar. Take 1½oz. of good ginger for every 1lb.; soak it in boiling water and slice it; boil with the sugar fifteen minutes. Pour it boiling hot over the lettuce, which must be well drained. Keep back the ginger, which boil with the syrup three times (at intervals of two or three days), and pour boiling hot on the lettuce. At the last boiling add the juice of two or three lemons. If the syrup is allowed to cool, it spoils the colour of the ginger.

Apple Ginger.

To 4lb. of apples have 4lb. of sugar, one quart of water, and 2oz. of best essence of ginger. First pare the fruit, cutting out every particle of core; then shape it to resemble the small kind of preserved ginger. Boil the sugar and water nearly twenty-five minutes, until it is a nice syrup, then put in the apple; be sure and not stir it much. Add the essence of ginger. If 2oz. be insufficient, add more. It will take nearly an hour to boil, until it becomes yellow and transparent. There will be some pieces that will not clear; put them by themselves, as they spoil the look of the rest. It will require skimming. American or Ribstone apples are the best to use.

Currant Jelly.

PICK fine, red, but long ripe currants from the stems; bruise them and strain the juice from a quart at a time through a thin muslin; wring it gently, to get all the liquid; put 1lb. of white sugar to each pound of juice; stir it until it is all dissolved; set it over a gentle fire; let it become hot, and boil for fifteen minutes; then try it by taking a spoonful into a saucer; when cold, if it is not quite firm enough, boil it for a few minutes longer.

Red, White, or Black Currant Jam.

STRIP your currants and put them into your pan, with ¾lb. of sugar to 1lb. of fruit; add your sugar after your fruit has boiled a few minutes; boil altogether, mashing your fruit with a wooden spoon; boil all gently for half an hour, then fill your jars.

Currant Wine.

DISSOLVE 8lb. of sugar or honey in fifteen gallons of boiling water, to which, when clarified, add the juice of 8lb. of red or white currants; then ferment for twenty-four hours; to every two gallons add 2lb. of sugar, and clarify with the whites of eggs.

Currant and Gooseberry Compote.

PUT one quart of red currant juice to 5lb. of loaf sugar; set it on the fire, and when the sugar is dissolved put in 8lb. of red, rough, ripe gooseberries, let them boil half an hour, then put them into an earthen pan, and leave them to stand for two days; then boil them again until they look clear; put them into pots and let them stand a week to dry a little at the top, then cover them with brandy papers.

Bavarian Mode of preserving Rennet.

A PRACTICAL American dairy farmer recommends strongly the Bavarian mode of preserving rennet. He writes as follows:—"In saving rennet we are of the opinion that the Bavarian method will prove of great value to our dairymen. We have adopted this method of curing in our own dairy, and we find it not only of less trouble, but the skins are more perfectly cured and more easily packed away than when salted in the usual way. The curing consists in simply turning out the contents of the skin, wiping off all specks or dirt with a cloth, and then blowing up the skins or filling them with air like a bladder. The ends are tied with a string, and little salt applied to this part only. The skins treated in this way will soon dry out perfectly, and are as sweet and clean as can be desired. If there is any truth in the assumption that salt neutralises the action of the rennet, then rennets treated on the Bavarian plan must be much more effective than those cured in the old way. Again, when the rennets on the Bavarian plan are dry, the air may be expelled and the skins packed away in a small space, and can be kept clear of insects. The trouble with salted rennets is that the salt in wet weather accumulates dampness, and if particular care is not taken to keep them in a dry place, they drip, and consequently lose strength. Rennets preserved on the Bavarian plan of curing are said to be stronger as well as sweeter than any other."

Fish—Normandy Fashion.

TAKE 5lb. of fish of various kinds, clear of bone and skin; put 5oz. of butter into an earthenware dish, and set it on the coals; when the butter is melted add to it from the dredger a dessert spoon of flour, stirring the while; then a pinch of grated nutmeg, salt, pepper—black and red, but very little of the latter—a dessert spoon of chopped parsley, and a tablespoonful of mushroom catsup; then put in your fish, cut in pieces as large as your two fingers; pour on the whole a glass of sherry or Madeira, and a small wineglass of good French brandy. Cover your dish; put dough all around the edge of the cover to keep in the steam, and then put the dish into a moderate oven. When done, serve in the dish in which it was cooked.

Fattening Spring Chickens.

THE following plan for fattening spring chickens is the most successful of any in England: "The chickens designed for being fattened should be well and liberally fed from the earliest period. It is a mistake to imagine that they can be kept low when young, and got up to a great size by liberal feeding when put up to fatten. The fowls so treated are stunted in their growth, the bony framework becomes set or fixed, and they never afterwards attain a large size; whereas with liberal feeding they become fit for the fatting-coop at the age of about four months in summer, and from five or six in winter. It cannot be too strongly impressed upon those who are desirous of obtaining chickens of first-rate quality, that fowls are only in perfection for the table before they have attained their complete development. The male birds should be put up when 'their tails begin to turn,' namely, just when the two long sickle-feathers or streamers begin to top the straight feathers of the tail; and the pullets before they have laid. The fatting-coops should stand on legs to raise them a convenient height from the ground, so that the dung may be removed daily; or each may have a shallow drawer underneath, which is daily filled with fresh earth—an admirable plan, which we first saw used at the Clumber aviaries. The most scrupulous cleanliness must be observed, otherwise disease will be produced. The fowls when first cooped had better be left some hours without food. By this time they will have become very hungry, and will eat with avidity; whereas, if food is placed before them on their first imprisonment, they often refuse it for some time. The best food for them is coarse oatmeal mixed with scalding milk or water; barley-meal is good, but not equal in its fattening properties to oatmeal. This is evident from the fact that the latter contains 6lb. of fat in every hundred, the former only 2lb. The birds should be fed at regular intervals. The first meal should be given very early—at five o'clock in summer, at daybreak in winter; the second at noon; the last just before dusk. Discretion should be exercised in the quantity given. It should be fully as much as the fowls can eat, and no more. Should any be left from one meal to another, it should be thrown out to the other fowls, the trough scalded out, and fresh food given. Great care should be taken to prevent the troughs

Digitized by Google

becoming sour. In order to do this they should frequently be scalded, and dried in the sun. On this system of feeding, a fowl will become perfectly fatted in from a fortnight to three weeks at the outside. When fatted it should be immediately killed; for not only is it unprofitable to keep it any longer, but it deteriorates very rapidly, losing weight and becoming hard and coarse in the flesh. Before being killed, the fowls should be kept for fifteen or sixteen hours without food or water. If this precaution is not taken (and it is unfortunately often neglected), the food in the crop and intestines ferments. When this is the case in summer, the fowl in a few hours turns green, and the value is much lessened."

Preservation of Ice.

THE three great principles on which the preservation of ice depends are:—1. The surrounding it with the most perfect non-conductors of heat. 2. The inclosing it, so that there can be no rapid movement of air around it. 3. The removal of the water caused by its melting.

No refrigerator or ice box will prevent or even retard the melting of ice which does not combine the following conditions:—1. It must have double sides, bottom, and lid, with the space between the two casings filled by some non-conducting substance capable of being closely packed, in order to prevent the action of the external temperature. 2. The inner lid or cover must be practically, if not hermetically, air tight, in furtherance of the same result. If external air enters, it will bring its own temperature with it. 3. There must be a drainage pipe at bottom to carry off instantaneously every drop of water formed by the melting of the ice, and this pipe must either be fitted with a "trap" or curved in such a way as to prevent air from coming in where the water goes out.

Ice has two "natural enemies," warm air and water, but the latter is by far the more deadly. Water at 40 deg. will melt ice with ten times the rapidity of air at 80 deg. Dry sawdust is not a bad protector, and for ice in large quantities is the best; but for blocks not exceeding 50lb. "there is nothing like flannel."

Let us endeavour to carry out these principles into practice, and show how a perfectly efficient refrigerator, that will keep ice for weeks, can be made at a merely nominal cost. Take a stout wooden tub of the size required, place a grating of crossed sticks at the bottom, so that the block of ice may rest on them, or if rough ice is used let it be placed in a basket on the crossed sticks; have a wooden spigot placed in the side of the tub, as near the bottom as possible; this is to draw off the water from the melting ice, and the tub should be slightly inclined, so that the water drains towards the spigot. A metal tap should not be used, as it would conduct heat to the interior. The sides and bottom of the tub should be encased in as many folds of old blanket as can be wrapped around, and these should be so closely arranged that there is no opening by which the hot external atmosphere can reach either the sides or bottom of the tub. A wooden lid should fit down about 2in. into the inside of the tub, and above it should be a layer or cushion of many thicknesses of old blanket sewn together; and if a second lid is used to press this down on the first, and assist in closing the opening, so much the better.

As thus constructed, the tub will keep ice for many days, and meat, butter, drinks, wines, &c., may be put into this rough but perfectly efficient ice chest to cool. Its efficacy will of course depend on the number of folds of blanket with which it is surrounded, and the manner in which they are applied, so as to prevent the access of the warm external air to the sides or bottom of the tub. In places where ice is exceedingly valuable, this simple contrivance may be made still more effective by constructing a cover of many layers of old blanket, stitched together so as to form a "cosy" such as used for teapots, only sufficiently large to cover the tub, and to rest closely on the ground all round. An ice tub made in this manner will not cost more than a few shillings, and may be made by anyone possessed of the faculty of construction, almost without any expense except that of time and labour.

To salt Butter for Winter Use.

BUTTER intended to be kept must have the buttermilk thoroughly removed. This, experience has proved, can be far more efficiently done by kneading immediately after it is removed from the churn than by washing, the milk being pressed out and mopped up with a canvas cloth, which is constantly wrung out dry. After kneading, the butter, if intended to be used fresh, should have 3oz. or 4oz. of salt mixed with every 14lb. For keeping, the butter should be taken from the churn, and well kneaded immediately, the milk being squeezed out thoroughly; half the allowed quantity of salt should then be added, and well mixed up with the butter; by the next morning this will have extracted much of the moisture and become brine. The butter should then be again worked up, the whole of the liquid expelled, and the remainder of the salt added. It should then be potted, and kept in a dry, cool store. The quantity of salt usually employed is ½lb. to every 14lb. of butter.

It cannot be too strongly impressed on the dairymaid that the keeping of the butter in a good state is entirely dependent on the kneading out of the buttermilk. The more completely this is done, the better and longer will the butter keep. Butter should be potted for winter use late in August or early in September, before the leaves fall, as if these are eaten by the cows they are apt to give the butter a bitter taste. Some writers recommend that the butter should be put into pots in layers 2in. thick, with a layer of salt between each layer of butter, which will cause the latter to separate when cut out, and which will not require so much salt to be added to the mess. Butter potted in this way should be cut out in the layers, and not dug down from the top to the bottom.

Instead of salt some use a mixture of salt, sugar, and saltpetre; but we prefer good salt, which is quite sufficient if the milk is properly kneaded out. Those who like to try the mixture may use ½lb. of salt, 2oz. of saltpetre, and 2oz. of sugar to every 16lb of butter.

A Cheap Baked Custard.

BOIL two pints of milk with the rind of a small lemon, and a stick of cinnamon, and 4oz. of sugar. Let it cool, and strain it; beat the yolks of 8 eggs, and mix in the milk gradually; have shallow tart dishes lined with paste; pour in the custard, grate a little nutmeg over, and put into the oven immediately. Bake in a slow oven half an hour. Serve it cold.

A Good Baked Custard.

BOIL two pints of good new milk, with 4oz. of powdered sugar, a teaspoonful of salt, the rind of a small lemon, and a teaspoonful of ratafia. Beat well the yolks of 8 eggs, and stir into them a quarter of a pint of cream; stir round rapidly a few minutes, then pour the whole into a deep dish or mould. Bake for ten minutes. Leave it to grow cold, then turn out, and serve with jam round it.

Should you require one of a richer character it may be made as follows: Boil one pint of new milk and a pint of cream, with the pared rind of half a lemon and a little grated nutmeg; beat 8 eggs with a wineglass of brandy and sugar to taste. Mix all together thoroughly, and bake in a pie-dish lined with puff paste for half an hour.

Preservation of Seasoning Herbs.

PARSLEY.

THIS herb under ordinary treatment is a biennial. After sowing it takes a long time to germinate, the plants rarely showing for six or seven weeks after the seed has been committed to the ground. When well grown, the plain-leaved plants should be thinned out, leaving only the double or curled-leaved variety. When required for use the leaves of parsley are generally chopped small for stuffing forcemeat balls, parsley and butter, &c. This chopping is a troublesome process, and it takes up the cook's time often when most required; and, if the parsley is not well and finely chopped, the presence of hard stalks in the food is very disagreeable. Now, by the plan adopted in our own kitchen, parsley is ready for use at all times of the year, without the trouble of chopping, is perfectly free from stalks, of a beautiful bright green colour, and extremely finely divided. In fact, except for fried parsley, for garnishing, or for use in a bunch to flavour soup, &c., fresh parsley is never used in our kitchen. The plan adopted is as follows: When the parsley is in its prime it is carefully cut, on a dry sunny day, the dead and dirty leaves rejected, and the remainder dried rapidly before a clear, bright fire, in small portions at a time; or it may be put in the side oven if the heat is very mild, and the door left wide open to favour the escape of moisture, and so facilitate the rapid drying of the herb. On exposure to the heat the leaves immediately become limp and flaccid; in this state they should be turned over till they become quite dry and brittle, great care being taken they are not heated to such a degree as to become brown. When quite dry they should be, whilst still warm, rubbed to powder between the hands, sifted through a very coarse sieve, and the fine powder closely corked down in small bottles. As thus prepared it is a green powder, which, when wetted, retains all the beautiful bright green colour of the fresh leaves, and has not lost one particle of its flavour.

Do you want to make parsley and butter? add a pinch to the milk when adding the butter, and you have it. Are you making an *omelet aux fines herbes*? put as much as will lie on a shilling with your eggs and milk or cream, as you beat them up, and you will have one in perfection. For making stuffing or forcemeat balls you have only to add the powder to the bread crumb, and you will have as bright a green stuffing as could be made with the fresh leaves; in fact, there is no herb that dries so perfectly as parsley, and none that loses so little of its flavour during the process, provided it is properly done. Many persons may think that drying in the sun is preferable, but this is a great mistake. The sun alters the colour, and from the length of time the parsley takes to dry, the flavour is impaired; in fact, so injurious is sunlight to dried vegetables that it is desirable to paste some dark paper round the bottles they are kept in, unless these are placed in a dark cupboard.

MINT.

Mint does not dry as well as parsley; it becomes darker in colour, and alters its flavour considerably. Still dried mint is requisite for pea-soup and for other flavouring.

OTHER HERBS,

Such as *thyme*, *marjoram*, *sage*, *lemon thyme*, *savory*, &c., are generally dried in bundles in the sun, and then tied up to the ceiling. The plan is a very bad one every way. Herbs, as we have stated, lose much of their flavour by the intense power of the sun; then when the bundles are tied up they get full of dust and dirt, and the leaves drop off till little more than a bundle of sticks remains. The best plan to be pursued is to dry them quickly before the fire, taking especial care not to scorch them: then, when quite dry, to rub off the leaves with the hands and keep them in tightly-corked bottles. By this means their flavour is prevented from escaping, and they are always ready for use free from dust and dirt.—*Celery* for flavouring cannot be preserved this way, but in this plant the oil that gives the flavour is stored up in cells in the seeds, so that a pinch of these added to soup during the progress of making gives all the flavour required. Or, if preferred, the bruised seeds may be steeped in brandy, and a few drops of the strong essence thus obtained used as flavouring.—*Tarragon*, like shallots and chillies, may have the flavour extracted by steeping in vinegar.

Digitized by Google

Dejatch Alamayahu, Prince of Abyssinia.

Digitized by Google

The Prince Imperial of France.

Digitized by Google

ACTING CHARADE.

SHOWER.

PERSONÆ.

Rev. CHARLES MIMKINS	Miss BRIGGS
Hon. Miss THISTLETHWAITE	Manservant.

SCENE — A drawing-room Miss BRIGGS (engaged with worsted work, sitting on the sofa); Miss THISTLETHWAITE (in walking costume, a large cotton umbrella in her hand).

Miss Briggs.—Why, Alicia dear, I have only just discovered that it is raining, or I should have sent John to the church door with an umbrella for you.

Miss Thistlethwaite (*dreamily*).—An umbrella, dear? Oh, no, thank you—a—I have one already, you see. (*Throws herself into a chair.*)

Miss Briggs (*laughing*).—Ha, ha, ha! Yes, dear, it is visible enough, certainly. What a specimen it is!

Miss Thistlethwaite (*indignantly*).—Specimen, indeed! (*Smoothing it tenderly.*) It is, I am sure, the very best—a—oh, I see it *is* cotton. It was lent to me in the kindest manner (*sighs deeply*) by, I am sure, the very best of men.

Miss Briggs.—Dear me, my love, I am really quite curious! Who *can* be the owner of that adorable umbrella? Not—surely not the Reverend Charley Mimkins? Now do, for gracious sake, tell me all about it.

Miss Thistlethwaite.—Really, Maria, you *are* so silly. I wish you would not always be so ridiculous. You make fun of everything one says.

Miss Briggs.—Well, there then, I won't; only do tell me everything from beginning to end. How on earth such a very shy man ever took courage to make such advances I can't make out.

Miss Thistlethwaite.—Such advances? Oh, you mean the umbrella. Well, I will tell you how the whole thing occurred. Just as I was about to leave the church it came down in a rather sharp shower of rain; and I was obliged to wait a little in hopes of its clearing. Well, while I was standing in the porch, I heard the church door shut, and, turning round, I saw Mr Mimkins—his face crimson with emotion—standing close behind me. In the most graceful manner he presented his umbrella, observing that I had none, and that he was sadly afraid I might get wet. I blushed and stammered, and told him what I thought—that his precious health was of far greater importance than that of a foolish girl like me—and I positively refused to deprive him of it; and finally it ended in my finding myself on his arm, and under it we walked through the shower to the garden gate—he holding it over me. Oh, Maria; the most enchanting walk I ever took! You cannot imagine what it was to find myself for the first time, as it were, under one roof with him alone! (*Sighs audibly.*)

Miss Briggs.—Why, Alicia, this is beyond a joke. My dear girl, there can be no doubt that you are downright in love with the man!

Miss Thistlethwaite.—Well, dearest Maria, I cannot deny that ever since I first sat under that truly excellent man, I have always felt the profoundest interest in him.

Miss Briggs.—Why, he must be sixty if he's a day.

Miss Thistlethwaite.—I should feel it all the greater honour if he could stoop to think of such a child as me.

Miss Briggs.—Good gracious! and then he is so frightfully shy. I don't really believe he has ever ventured to speak to you before! He always reminds me somehow of Dominie Sampson, he is so awfully stiff and solemn. And then he stammers too occasionally, in the most frightful manner!

Miss Thistlethwaite.—Ah, Maria, this is the only thing that gives me any hope, for I am convinced that this only occurs when his feelings overpower him too much for speech.

Miss Briggs.—I don't really believe that, with the exception of his paltry stipend, he has a farthing in the world.

Miss Thistlethwaite.—He is rich in every quality that I care for, Maria.

Miss Briggs.—Nothing but a country curate.

Miss Thistlethwaite.—Livings are easily found, my love.

Miss Briggs.—Only fancy, if the Hon. Alicia Thistlethwaite should end by marrying ——

Miss Thistlethwaite (*rising*).—The most honourable, gentlemanlike, and adorable creature in the world! Ah, my dear Maria! volatile as you now are, you will one day know how impossible it is to change when once the heart is fixed. As for *money*, I have, thank goodness, enough for both! (*Opens the umbrella, and stands with it over her head. At this instant the door opens behind her without her perceiving it, and the footman appears showing in Mr. Mimkins; but before he can announce him Miss Thistlethwaite continues her speech.*) Ah, Charley Mimkins! willingly would I follow you round the world, though this were the only roof you had to shelter me! (*Gazes ecstatically at the umbrella.*)

Miss Briggs (*who has vainly made signs at her to stop*).—My dear Alicia! Good gracious! What a sensational crisis! I think the very best thing I can do is to take myself off. [*Exit.*

Manservant.—Mr. Mimkins, madam.

[*Miss Thistlethwaite starts round, drops the umbrella, and sinks into the chair with a faint scream.*

Enter Mr. MIMKINS.

Mr. Mimkins (*stands before her, nervously playing with his hat; drops first one glove, then the other, and finally his hat falls and rolls away. Gazes at ceiling as if searching for an idea*).—Lady! like a perennial shower of rain upon a parched land, your words have fallen unwittingly upon my ear. Dare I conceive it possible those words were not uttered entirely in jest?

Miss Thistlethwaite.—In jest! Oh, Mr. Mimkins, I am indeed ashamed of myself! If I have revealed to you the secret of my heart, I need not say how inadvertently it was. I had not the smallest idea any one was near but my friend Maria. Oh, dear! what *must* you think of my folly and indiscretion?

Mr. Mimkins (*kneels slowly at her feet, and lays his hand upon his heart*)—Miss This—this—thistlethwaite! Ali—li—li—cia, if I may so call you! had it not been for the sweet condescension you manifested while accompanying me from church this morning under this umbrella (*presses it fervently to his bosom*), I should never have ventured to raise my eyes to an individual in every respect so far above me. But, ah, sweetest creature! if indeed that proud and lovely head will stoop to the shelter of my humble roof (*rises and opens wide the umbrella*), you will confer indeed an incomparable blessing upon this true and faithful heart.

Miss Thistlethwaite (*rises and takes his arm*).—Ah, Mr Mimkins, I can but repeat what I said to my friend just now. I would willingly share your roof, though it were no larger than the shelter you gave me this morning under this delightful umbrella.

Enter Miss BRIGGS.

Miss Briggs—Any admittance, young people? Ah! I need not ask any questions, I see; so I may as well congratulate you at once, which I do (*pressing Miss Thistlethwaite's hand*) with all my heart.

[*Turns confidentially to audience.*

Really, they do look so frightfully happy that I have quite made up my mind to *one* thing. I shall always go to church without my umbrella *in future*, in hopes of a shower bringing me a caro sposo as well. May I venture to recommend all young ladies here present to follow that excellent example.

[*Mimkins and Miss T. remain talking confidentially under the umbrella. Miss Briggs points to them, making a low curtsey. Curtain falls.*

BATH.

Miss PRIM, Miss WEASEL, Mrs GENERAL BROWN, Miss CLUTTERBUCK, playing at whist.

(In order to obtain the best effect in this scene, the dresses should be of the last century.)

Miss Prim.—The odd trick is ours, I think?

Mrs Brown.—Belongs to us, I fancy, Madam. (*Aside*) Old cheat!

Miss Prim.—Well, I have had enough whist for to-night.

Mrs Brown.—Double, treble, and the rub! I think we've done pretty well, eh, Mrs Clutterbuck? Double, treble, and the rub!

Miss Weasel.—And what do you think of our beautiful city, Miss Prim?

Miss Prim.—Well, it's all very well in its way, Miss Weasel; but give *me* Cheltenham.

Mrs Brown.—Cheltenham! Why, my dear Miss Prim, you surely can't compare the two?

Miss Prim.—No, ma'am, you're quite right, I certainly can't. He, he, he! (*Fans herself.*)

Mrs Brown. Why, my dear madam, look at our public gardens! What have you in Cheltenham to compare to them?

Miss Prim.—Dear me! I must say I consider our elegant promenade at Cheltenham is worth a thousand of your public gardens.

Mrs Brown, Mrs Clutterbuck, and *Miss Weasel.*—Is it *possible?*

Mrs Brown.—But, my dear Miss Prim, look at Milsom-street. What, have you in Cheltenham to compare to *that?*

Miss Prim.—Why, I would back our shops at Cheltenham against yours any day. I consider them *vastly* superior.

Mrs Brown, Mrs Clutterbuck, and *Miss Weasel* (*all together*).—Is it *possible?*

Mrs Brown.—Well, then, Miss Prim, our pump room! our world-renowned pump room! What do you say to that?

Miss Prim.—The pump room itself is all very well, certainly; but—ahem!

Mrs Brown,—*Well,* my dear madam? *Well?*

Miss Prim.—The society, ma'am—the *society* is so vastly inferior.

Mrs Brown.—Inferior, madam! in what way, may I ask?

Miss Prim.—The society at Cheltenham is so very much more select and genteel, my dear madam!

Mrs Brown, Mrs Clutterbuck, and Miss Weasel.—Indeed!

Mrs Brown.—Humph! Perhaps I may never have been so fortunate as to meet with any very first-rate specimens from that mighty genteel town!

Prim.—Oh! as to that, ma'am, I've no doubt you wouldn't be at all capable of appreciating them if you had!

Mrs Brown (*rises in a dignified manner*).—Mrs Clutterbuck, ma'am, will you allow me to ring for a sedan? (*Turns her back upon Miss Prim, and*

Digitized by Google

rings the bell.) And the next time you invite me to tea and cards, my dear madam, I must request you will only invite really genteel people to meet me. Cheltenham gentility, miss! (*To Prim.*) I wish you a very good evening. (*Curtseys ironically.*)

Prim.—Old cat! (*Throws the cards at her.*) [*Curtain falls.*

SHOWER-BATH.

PERSONÆ.

Miss JEMIMA GRIZZLE (elderly spinster) | JULIA | Capt. SPOONSBY HAMMOND (lady's maid).

SCENE — A passage or corridor, with doors opening at right and left Windows looking into a garden set. At one end a large shower-bath, with curtains.

Enter, at L. H, HAMMOND, a letter in her hand.

Hammond.—No—not here! Why, where can my young lady be? Out walking, I shouldn't wonder, with that old cat. Silly old thing! What between her rouge, and her wig, and her furbelows and flounces, it's my belief Miss Grizzle thinks she's still in her teens. Lawk-a-daisy! to think how foolish some people are. (*Looks at letter.*) "Give that to your sweet young lady," says the Captain to me; "and here, Hammond," says he, "is a trifle to buy a new ribbon with for yourself," says he. And very handsome of you, too, Capt. Spoonsby. Such beautiful pink paper! Quite the Lilly-dee sort this! (*Reading address.*) "To the fairest." La! how pretty it do read, don't it? Out of some of them poetry books, I'll be bound; and, oh, don't it smell derlicious! (*Sniffs audibly.*) Musk, and hotter of roses, and all sorts. Accordin' to my hexperiences, the milingtary always *do* do this kind of thing so uncommon well. That's because of *their* hexperiences, I dessay. (*Lays letter down on window-sill, walks up to shower-bath.*) La! this is the new shower-bath my young lady has had put up. A whole bucket of water it takes to fill it, they say. (*Bell rings.*) O lawk, there's that everlasting door bell! [*Runs out, leaving note on window-sill.*

Enter Miss GRIZZLE, in pink muslin dress; slightly rouged; front of gold-coloured ringlets; hat with pink ribbons in one hand, parasol and basket of flowers in the other.

Miss Grizzle (*sings in a cracked voice as she enters*), "Oh, I will marry my own love." (*Sets down basket, takes up letter.*)—What have we here? "To the fairest! (*Smirks and bridles.*) Ah! *We* know who is beautiful for ever. (*Opening it.*) From that darling Spoonsby, *I* know. "Your faithful Frederic." I thought so! I knew from the first instant he saw me he was *struck*. He, he, he! Ah! *I* know. (*Shakes her head knowingly, sits down, and reads with eyeglass.*) "Sweetest angel." Ah, that's how they always begin. "I have something of the greatest importance to communicate. Can you arrange to see me for a few moments alone any time this afternoon?—Your faithful Frederic. *Postscript*—Hammond is sworn to secrecy. You can safely trust her." The fact is, poor young man, he can no longer resist confessing his attachment, and I have no doubt he intends making me an offer this very afternoon. To be sure, there is some little difference in our ages; but if he doesn't find it out, what does that signify? Really (*admiring herself in the glass*), when a fine woman is well got up, I defy anyone to guess within fifteen or twenty years of her age. But I must go and find Hammond, and send her off at once with a message to that darling fellow.

[*Exit at R. H. door. In going out she drops letter on floor.*

Enter, at L.H., JULIA.

Julia (*in walking dress*).—Oh! they have put up the new shower bath, I see. I must experimentalise to-morrow morning. Dear me, who *can* have dropped this charming little note? (*Picking it up.*) What an extraordinary thing! "To the fairest," in Freddy's handwriting. Why, who can have dared to open it? (*Reads it through hastily.*) I must find Hammond, and ask her all about it. (*She goes towards the door.*)

Enter hastily, at L.H., HAMMOND.

Hammond.—La! I am so thankful you've found it, miss. Miss Grizzle, you know, miss, she found it on the window-sill, where I had just laid it down for a hinstant, and she takes it all to herself, opens it, and reads it, and in a jiffy off she comes to me, and, says she, "Run off to Captain Spoonsby's lodgings immediate," says she, "and tell him, in answer to his letter," says she, "to come as quick as he pleases to the harbour in the garden," says she, "and there he shall find me waiting," says she. Dear, what a turn she give me! I saw in a moment how she'd been took in, and he'll come to you, miss, at once to ask what *was* to be done.

Julia (*laughing*).—Ha, ha, ha! Well, luckily, there is no *harm* done. Poor dear Aunt Jemima! Well, you know, Hammond, she will be safe in the garden now the whole afternoon, which will be all the better for us. She will not find out her mistake till he is safe off the premises, and meanwhile we shall have the whole house to ourselves. (*Takes out her note book and scribbles a line on a page, which she tears out.*) I was thinking, perhaps, in case of interruptions, you might as well show the Captain up here, Hammond. (*Gives her the paper. Looking at watch.*) Dear me! why, it is past three now, so you had better run off at once with that note.

[*Exit Hammond.*

Enter Miss GRIZZLE.

Miss Grizzle (*looking at her watch*).—Half-past four, I declare! I don't imagine he can be here till after parade, so I will just give myself a few last finishing touches, and then fly down to the summer-house, and wait till he joins me there. (*Looks out at the window.*) Why, dear me! here is Miss Julia coming up the garden talking to Hammond. Why, plague take the girl! I sent her to practise the organ in the church, and thought she was safe till dinner time. She looks quite excited, and is talking so fast. What can have occurred? Here they come upstairs. I will just get behind the door of my room, and hear what it is all about.

[*Enters room hastily, leaving door ajar.*

Enter JULIA and HAMMOND.

Hammond (*continuing conversation*).—I went as fast as ever I could pelt, miss, and the Captain said *he* shouldn't let the grass grow under his feet. Oh! here *is* the Captain, miss, I do declare—a walkin' up the gravel walk as fast as can be.

Julia.—Well, then run down to the door at once, Hammond, and beg the Captain to walk up into the corridor. I am just going into my room to take off my things; and you can come and call me, you know. (*Exit Hammond.*) How tired poor dear aunt Jemima must be of waiting all the while in that earwiggy old summer house! Ha, ha, ha! I can't help laughing when I think of it! How amused Fred *will* be! To think of her fancying his note was to *her*! Ha, ha, ha! [*Exit, laughing, at R. H. door.*

Enter Miss GRIZZLE.

Miss Grizzle.—Oh, indeed!—you little minx, you! You can't help laughing, can't you! You'll laugh on the wrong side of your mouth, I suspect, miss, soon! I see how it is. She fancies dear Fred is in love with *her*! I should like to see her astonishment when she finds out the truth! A good idea strikes me. I really can't see a thing from behind that door so I'll just pop behind the curtains of the new shower-bath, and hear what my young man has to say for himself.

[*Gets into shower-bath and closes the curtains.*

Enter HAMMOND and Captain SPOONSBY.

Hammond.—Miss Julia will be with you in one moment, sir. If you'll please to sit down a minute, I'll tell her you are here. [*Exit at R. H. door.*

[*The Captain stands with his back to the shower-bath, looking out at the window. Miss Grizzle peeps from between the curtains, kisses her hand in his direction, and vanishes abruptly as the door is heard to open.*

Enter JULIA.

Capt. Spoonsby (*advances rapidly and takes her hand in his*).—My dearest girl, I am so much obliged to you for letting me come; but the fact is I have received some most important news from head quarters, and before answering the letter I must positively have a little chat with you.

Julia.—Dear me! what can I have to do with Her Majesty's despatches? Before you begin your "chat," though, I have such a piece of fun to tell you. Only think! old aunty found your note by chance and opened it, thinking it was meant for her! She sent off a message to you by Hammond immediately, to say she would meet you in the summer-house this afternoon, any time you liked. And there she is now, I have no doubt, still awaiting your arrival, like Patience on a monument.

Capt. Spoonsby.—Ha, ha, ha! Capital, by Jove! Fancy Patience in a yellow wig, though. But, dearest girl, I have much more important matters to talk about than old Miss Grizzle.

[*They walk towards L.H. door, whispering and talking. While their backs are turned Miss Grizzle looks cautiously out from between the curtains, and shakes her fist at them.*

Miss Grizzle (*aside*).—You'll laugh on the wrong side of your mouth yet miss, *I* can tell you!

[*As they turn she retreats hastily, leaving a portion of her dress visible through the curtain. Julia makes signs to Spoonsby. After a little suppressed laughter and whispering, he makes a sign that he will pull the string of the bath. Julia claps her hands, to show her appreciation of the idea. They walk towards it.*

Capt. Spoonsby.—So this, I conclude, is the new patent shower-bath you were telling me about, Miss Julia?

Julia.—Yes! I have not tried it yet, but they say it is a remarkably efficient one.

Capt. Spoonsby.—Let us see if the string answers England's expectations!

[*Pulls the string suddenly. A violent shriek is heard, the curtain is thrown back, and Miss Grizzle rushes out, half drowned; and, pointing violently, her cap in one hand and her front of curls in the other, she faints into a chair, and hammers the floor with her heels.*

Julia.—Oh, aunty! Eavesdropping? I'm quite shocked. Well, next time, if you take my advice, you will choose any place to hide in rather than a patent shower-bath! [*Curtain falls.*

M. M. G.

Digitized by Google

Mlle. Christina Nilsson.

Digitized by Google

Gustave Doré.

Digitized by Google

List of 100 of the Best Subtropical Plants.

THE very best and most indispensable are marked with an asterisk. The full collection here enumerated, or even the half of it, is such as few who have not "plenty of glass" can enjoy, but many may grow a select number of the more effective kinds.

1.*Acacia lophantha, does freely in open air, and is very graceful and suitable for mixture with flowers. It is easily raised in abundance from seed.
2. Aralia macrophylla, stands beautifully in open air, but does not grow freely there.
3.* — papyrifera, one of the best and freest of all.
4. — reticulata, ditto; to No. 4 the remark on No. 2 will apply.
5. Tupidanthus calyptratus, grows a little in the open air, and stands well.
6. Anthurium Hookeri, a noble species; stands well.
7.*Caladium esculentum. Of the best; fine for association with sculpture, vases, &c. Likes rich soil, warmth, and shelter.
8. Monstera deliciosa, a fine stove fruit, may be placed in the open air in summer with impunity.
9. Philodendron Simsii, stands well out in England.
10. — macrophyllum, ditto; is a very fine plant.
11.*Colocasia odorata, when old looks peculiarly distinct and magnificent, in consequence of being elevated on a bold stem.
12. Pothos acaulis, suffers a little, and should be placed in a well sheltered and warm place.
13.*Cycas revoluta, as useful in the conservatory as out of doors: will embellish the first through the cold months and form a distinct and graceful subject in the centre of a choice bed of flowers all the summer.
14. Carludovica palmata.
15. Erythrina crista-galli, and its varieties, flower well in England, as well as around Paris.
16.*Ficus elastica, stands beautifully, makes growth in the open air, and is useful at all seasons, indoors or out.
17. — nymphæfolia, scarce in private collections, but very fine.
18. Alsophila australis, tree and large stove fern, which may be placed in the open air in thoroughly well sheltered and shady positions if it can be spared for such purposes.
19. — excelsa, ditto.
20. Cyathea dealbata, ditto.
21. Dicksonia antarctica, ditto.
22. Balantium culcitum, ditto.
23. Neottopteris australasica, ditto.
24.*Phormium tenax, a most useful plant for this purpose, and for every purpose of ornament, whether indoors or out.
25*Musa Ensete, the great Musa of Abyssinia, discovered by Bruce; the noblest of all subtropical plants.
26. Areca lutescens.
27. Caryota urens.
28. — sobolifera.
29. Chamærops humilis.
30.* — Fortunii
31. — Palmetto.
32. Corypha australis.
33. Latania borbonica.
34. Phœnix dactylifera.
35. — sylvestris.
36.*Seaforthia elegans, a palm which stands our summer climate without injury, and is of course among the most useful of ornamental plants indoors at all other seasons.
37.*Solanum marginatum. The solanums are amongst the most useful of the subtropical plants, but sometimes our seasons are too cold and stormy for them. Only the very best are mentioned here.
38. — robustum.
39.* — macranthum.
40. — macrophyllum.
41.* —Warscewicziodes.
42. — crinipes.
43. Abutilon striatum and its varieties, such as Duc de Malakoff and others, flower and grow freely out of doors in summer, and are more enjoyable when so grown than they are indoors
44*Agave americana, with variegated varieties, was used for placing in the open air in summer long before any of the other subjects named here, and when well grown looks very imposing
45. Brexia madagascariensis, a good plant, and stands well.
46. Cassia corymbosa, flowers pretty freely, but is scarcely distinct enough to be first rate.
47. — floribunda, ditto.
48. Colea Comersonii, a plant with very noble leaves, and as yet rare.
49.*Ferdinanda eminens, one of the best and most popular.
50.*Echeveria metallica, very distinct in colour and appearance, and grows well out of doors in England.
51. Farfugium grande.
52. Grevillea robusta.
53. Hedychium aurantiacum, a well known old stove plant, which, placed in a favourable position, opens its flowers freely in the open air; that, however, does not make it worth growing for this purpose, except in large collections.
54. — Gardnerianum, ditto.
55. Lomatia Bidwilli has finely dissected and handsome foliage.
56. — silaifolia, ditto.
57. Selinum decipiens, an umbelliferous plant, of distinct character and handsome leaves.
58.*Melianthus major, of very handsome foliage and agreeable glaucous colour. Out of doors in a dry place it gets cut down annually by frost, but comes up again in spring and makes a very presentable show of dwarf and well clothed shoots, and is in fact much handsomer when seen in this state than when grown indoors.
59*Uhdea bipinnatifida, a free-growing, large-leaved, and very useful plant for this purpose.
60. Nicotiana Wigandioides.
61*Polymnia grandis, also first-rate.
62. — maculata, ditto.
63. Rhopala corcovadense, one of a type of fine-foliaged stove plants that may be placed out of doors in summer in a sheltered spot.
64.*Ricinus communis, in many varieties, is perhaps on the whole the most useful and easily raised of all subtropical plants.
65. Sanseviera zeylanica.
66.*Senecio Petasites.
67. — Ghiesbreghtii.
68. Sparmannia africana, produces its singularly pretty flowers freely in the open air.
Sonchus laciniatus.
69. Tradescantia discolor, very useful as a bordering plant to beds of subtropical flowers, from the attractive colouring of the backs of its leaves.
70. — zebrina.
71. Verbesina gigantea.
72.* — verbascifolia.
73.*Wigandia caracasana, one of the noblest of fine-leaved plants when grown in the flower garden in summer.
74. — urens.
75.*Canna Annei superba. Of this, and the other nine Cannas, little need be said, especially as they are alluded to elsewhere. It is by far the most useful group of plants of all used in this way.
76.* — limbata.
77.* — robusta.
78.* — musæfolia hybrida.
79.* — nigricans.
80.* — grandiflora floribunda.
81.* — Geant.
82.* — discolor floribunda.
83.* — metallica.
84.* — rubra superbissima.
85.* — Dracæna australis. The nine Dracænas here given are all fine, and very useful in their way.
86. — indivisa.
87.* — Draco.
88.* — braziliensis.
89. — nutans.
90. — Rumphii.
91. — erithorachis.
92.* — cannæfolia.
93.* — lineata.
94. Stadmannia Jonghii.
95. Papyrus antiquorum.
96. Araucaria excelsa. Where there are nice specimens of this plant in the conservatory, they may be used out in summer with much taste.
97. Chamæpeuce diacantha, a plant of very striking aspect.
98.*Cordyline indivisa. This fine thing will stand beautifully out of doors in summer, even in the far north.
99. Dahlia imperialis.
100. Bocconia frutescens.

Pæonies, Pyrethrums, Irises.

MOST of us have an idea that Pæonies are gaudy, disagreeable-smelling flowers, scarcely worthy of a place; few know that any of them have a fragrance as rich and welcome as any orchid. Yet such is the fact. The show of colour is of the richest tone and most varied hues, from deep crimson to white with lilac pencillings. When in perfection they grow from 3ft. to 5ft. high, and flower profusely, especially when established for a year or two in rich ground. They are particularly suited for embellishing the margins of shrubberies or open spots along wood-walks, while also fine for the borders. They are not fitted for the present style of bedding out, and should, as a rule, not be introduced to it. The following selection will be found useful:

Amabilis grandiflora, sulphur white shaded rose.
Anemoneflora, yellow.
Comte de Paris, blush with bright citron centre.
Duchesse d'Orléans, deep rose and blush centre.
Elegans superbissima, rosy blush and salmon centre.
Gloria mundi, pale rose and citron centre.
Grandiflora nivea plena, delicate lemon blush.
Lutea plenissima, sulphur.
Potsii plenissima, deep crimson.
Prolifera tricolor, white and lemon centre.
Reine des Français, white and rose lilac.
Tenuifolia Smouthii, bright rose crimson.
Van Geertii, pale rose.
Walneriana, lilac rose and white centre.

Then we have the Pyrethrums, a class of quite recent introduction, and all bred from the old single Pyrethrum roseum—the insect killer, as it is sometimes called. Having all descended from one parent, they have not that rich and striking variety which is seen among the pæonies, but they differ a good deal too, and vary in colour from a deep glowing crimson to pale-blush and white. The double section is the most popular, but the single ones are quite as beautiful. They all form first-class border plants, and are worthy of general cultivation. They will not fit well either the spring or bedding garden, but help to fill up a gap between the two, and should be associated with things that flower in June—Irises, Hemerocallis, Campanula, and the like. In some places they now adopt a system to which some apply the term "carpet." It means having a groundwork of some dwarf and comparatively unimportant plant on and through which to place in, a somewhat scattered manner, taller and finer things, like tulips, asters, and what not; and in this way some really charming effects have been produced. In like manner it is possible to introduce these Pyrethrums; they may also be grown in pots, and to full perfection, and in small town gardens they might be used for the plunging system, *i. e.*, the filling of important beds in the open air with plants in pots, and changing their contents frequently. The following selection embraces the best:

Alfred Salter, bright red rose.
Annie Holborn, white with lilac blush centre.
Boule Souffré, sulphur, with full anemone centre.
Candida plena, fine large white.
Carminatum plenum, large and fine dark carmine.
Eximium, carmine red.
Floribunda plena, rose pink, branching habit.
Fulgens plenissima, large dark red.
Madame Fourcade, white, with high centre.
Madame Munier, large rosy blush.
Maxima plena, dark rose, dwarf and fine.
Mont Blanc, pure white.
Pelé, red rose.
Princess Alexandra, large white.
Rosa alba, rose-pink, and white centre.
Versailles Defiance, lilac rose, large flower.
Carnea nana, dwarf blush.
Giganteum rubrum, large red.
Kleinholtz, bright crimson, distinct.
Mars, glowing crimson.
Millerii, light rose pink.
Sparkler, bright red crimson.

To make Italian Bread.

TAKE 1lb. of butter, 1lb. of powdered loaf sugar, 1lb. 2oz. of flour, 12 eggs, ½lb. of citron and lemon peel. Mix as for pound cake. If the mixture begins to curdle, which it is most likely to do from the quantity of eggs, add a little of the flour. When the eggs are all used, and it is light, stir in the remainder of the flour lightly. Bake it in long, narrow tins, either papered or buttered; first put in a layer of the mixture, and cover it with the peel cut in large thin slices; proceed in this way until it is three parts full, and bake it in a moderate oven.

To remove Ink and other Stains.

INK stains can be removed out of woollen materials, carpets, table covers, &c., by applying milk, thus—with a rag or fine cloth gently sop up the ink, then have, according to the size of the stain, some milk in a bowl: gently touch the spot with the rag which has been thoroughly steeped in the milk, continue gently to wet the spot, then take a clean towel and wipe all over; if well done no stain will remain. To take ink out of linen or muslin, if still wet, put the stained place into the milk; if dry, boil the milk and place the article in the milk while boiling. To take stains of fruit out of muslin, table serviettes, or pocket handkerchiefs, steep for twelve hours in fresh cold water, which should be in a large pan, or tub, or basin, according to the size of the article.

Cure of Warts.

PARE the hard and dried skin from their tops, and then touch them with the smallest drop of strong acetic acid, taking care that the acid does not run off the wart upon the neighbouring skin, for if it does it will occasion inflammation and much pain. If this practice be continued once or twice daily, with regularity, paring the surface of the wart occasionally when it gets hard and dry, the wart may be soon effectually cured.

There is a "Medico-Pencil" for the cure of corns and warts, now sold at all chemists' and most stationers'. We cannot say whether it would cauterise or not, but the point is so small that it could be easily applied to the wart itself, without any risk of touching the skin around it, which is often the reason of caustic applications being painful.

Digitized by Google

The Lady's Work Table.

NOVELTIES IN FANCY WORK, 1868-69.

AT THE CLOSE OF LAST YEAR, Breton embroidery was greatly in vogue as the most ornamental and easily produced variety of fancy work. It consists of geometrical designs worked in *Point Russe*, with silks of the brightest hues; the groundwork being either cashmere of some bright shade, such as scarlet or lapis lazuli blue, or else black or white. The design is first copied on the cashmere; the cashmere is then lined with white cambric, and the pattern is worked with silk by taking a succession of long back stitches over the thin traced lines. For sofa cushions, banner screens, note cases, and mats, this Breton work is still in great favour, and remains in the ascendant.

Ticking work has been considerably developed since last year. In this country the striped black and white bed ticking is used as a foundation; silk braids and ribbon velvets of various colours are sewn in straight lines upon the foundation, and these are ornamented with various fancy stitches, every ticking worker the least skilled in her art claiming to be the inventor of at least half a dozen of these cunning devices. Persian patterns are very suitable to this style of work. The dividing lines are covered with gold braid and beads, and in several instances very beautiful articles have been produced. In Paris the work has recently been introduced, but the ticking used is striped stone colour and white, the lines run alternately, and are about 1in. wide. Silk alone is used for working, and neither velvet nor braids are introduced. Ticking work is much used for mats, screens, slippers, and book sachets.

The cloth *appliqué* work is also very popular; the beautiful silk braids that are now manufactured and used with the cloth add much to the effect. These braids are usually stitched on with very tasteful and ornamental stitches.

There is a new variety of crochet introduced, and called crochet-tatting. It has all the appearance of tatting, but it is worked with a crochet hook instead of with a shuttle. As it is a novelty but few patterns have been published up to the present time, but a specimen will be found among our illustrations. The directions comprise various diagrams, clearly illustrating the manner of working. For edgings, cuffs, &c., this tatting-crochet is likely to be extremely popular.

Point lace-work is now in every one's hands—it is no longer "select;" but is not the less beautiful for having become common. Last year we mentioned that Mlle. Riego, the inventor, had introduced a new guipure tape, with an open edge at both sides, which greatly facilitated the production. This tape has been eagerly taken into favour, and several improvements made in it, such as the introduction of an open pattern down the centre, thus adding much to the lace-like effect of the work. Many ladies now arrange their own designs from old point lace, and during last year more than one book has been published on the subject. Point lace is now produced with black silk braid as well as white linen, and is most useful in the former material for trimming velvet cloaks, dresses, &c. The great danger now that it has become common, is that like crochet, the work will deteriorate, but those who pursue the art should bear in mind that the neater and finer it is worked, the more like real lace will be its effect.

Mignardise braid introduced into crochet work, and arranged to form antimacassars, insertions, and edgings is a novelty, and likely to supersede guipure d'art. It is extremely pretty, and some designs will be found among our illustrations. The use of guipure d'art is now extended; it is worked in coarser materials, and forms borders for velvet or satin window curtains and portières. It has the advantage of preserving the material, and can be easily washed. In materials for fancy work there have been some few novelties, particularly in fancy canvases. There is the leather canvas, the Chinese canvas (which looks like silk canvas of a canary-yellow shade), and there is a new brown canvas; the main object in all of these novelties is to prevent the necessity of grounding, which is always a monotonous employment.

Our Coloured Pattern—Design for Coverlet (Tricot).

THIS is worked in single Berlin wool, and a fine tricotee needle, No. 18. Coarser materials may be used, but would not have the same effect. Green, black, and white single Berlin wool are required; and gold, red, and blue filoselle.

Commence with the COLOURED STRIPE. With the green wool make a chain of 7, raise all the stitches, and work the length required in plain crochet tricoter. Then work with black, the same length as the green, 2 stripes of 4 stitches each in the same stitch. Take the gold filoselle (3 threads only in thickness), and work on each side the black stripes in this manner: 1 single crochet in the 1st outside loop of the stripe; then put needle *into* the stripe just under the 2nd long loop in the 2nd row. Work a single (it will give the appearance of a double or long crochet), repeat these two stitches, alternately, the whole length. Work on each of these rows of gold filoselle a row of double crochet, or plain crochet, by Mlle. Riego's terms. Take care that the long loops of gold are exactly opposite each other. Work a cross stitch in the centre of the black stripe, commencing the bottom of the stitch in the same hole as the long loop of gold; 1st cross stitch red, miss a black loop; 2nd cross stitch blue, miss a black loop; 3rd cross stitch red, miss a black; 4th cross stitch green; and repeat these 4 stitches throughout the stripe; sew the black stripes on each side the green.

The WHITE STRIPE is plain crochet tricoter, 26 stitches wide, and is to be embroidered in cross stitch by the detail.

TO WORK THE BORDER OF GREEN AND BLACK.

Commence in the corner with black, 2 chain; take up the 1st chain on the needle, and work back.

2nd row—Make a loop in the chain that goes between the 2 long loops; then take up the last loop; work back.

3rd row—Take up first loop after the one on the needle; make another as in the last row, before the last loop. Take up the last; work back (W.B.).

4th row—Increase 1 again at the end of the row; W.B. Work the length of the stripes and 2 rows more, then decrease for the next corner, take up 3 only, W.B.; take up 2, W.B.; draw the wool through the loop on the needle, then take up the other 3 stitches successively, and W.B.; draw the wool through the loop on the needle, take up 2nd loop, W.B.; take up 3 loops, W.B.; take up 4 loops, W.B. Now plain crochet again until the length is completed, when decrease again for the next corner. When the four sides are completed, fasten off at the end of the decreasings in the corner, and sew neatly to the commencement of the black. Work round the black with gold and black (as the stripes); then work the green stripe, commencing in the same manner as the black, but continuing to increase until there are 7 loops on the needle; decrease in the colours exactly in the same manner as the black; sew to the black striped work; then work the outside black stripe, like the other, but of course longer; embroider each.

1. Fanchon à la Marie Antoinette (Greek Lace),

FOR HEAD-DRESS OR BONNET.

By Mlle. Riego de la Branchardière, by appointment to H.R.H. the Princess of Wales.

MATERIALS—For white lace, 3 pieces of French lacet No. 10, and 1 piece No. 12; Walter Evans & Co.'s crochet thread, Nos. 24, 30, and 36, and Evans' linen thread No. 6.

For black lace, a piece of Maltese braid, and fine Maltese silk. A shuttle, tatting pin No. 1, and Walker's elliptic-eyed needles No. 8, will be required for either lace.

Prepare the pattern by copying the white lines which represent the lacet. For the centre, which is composed of eight small scallops, the broader lacet is used. The four lines of the narrower lacet which form the Ovals must be braided at the same time, so that they may be interlaced as in the engraving. All the joins should be made in the under lines, where they cross, so that the outer lines may cover them.

THE TATTING.

The Centre Star—1st œillet—Fill the shuttle with No. 24 crochet thread. Commence a loop, work 5 double stitches, then (1 pearl loop and 3 double, alternately 5 times); 3 double more, draw it close.

2nd œillet—Commence a loop close to the last, work 5 double stitches, join to the last pearl loop of the 1st œillet, 3 double, then (1 pearl and 3 double, alternately 3 times); 1 pearl, 5 double, draw close. Work 6 œillets more the same as the last, except that in the 8th œillet, instead of working the last pearl loop, a joining is to be made to the 1st pearl loop of the 1st œillet. Make it round by knotting the ends together and sewing the foundation thread over to make it firm, which finishes the Star. There will be a small opening in the centre, about a third of an inch in diameter. Place this Star in the centre of the pattern and tack it down. The thick Bars which connect the centre Star with the scallops of wide lacet are to be worked with the linen thread, and formed by three twisted threads taken from the Star to the scallops; these threads are then to be interlaced across until they are covered. Then with crochet thread No. 36 work a round of Bruxelles Point on the inner edge of the lacet, and with the same thread make the Rosettes in each of the eight spaces, and also in the centre of the Star. Then, on the outer edge of the same line of lacet, with No. 30 thread, work a round of Petit Point de Venise.

The Scallops—1st œillet—Fill the shuttle with No. 24 crochet thread, and commence a loop, work 3 double, then (1 pearl and 3 double 5 times); draw close.

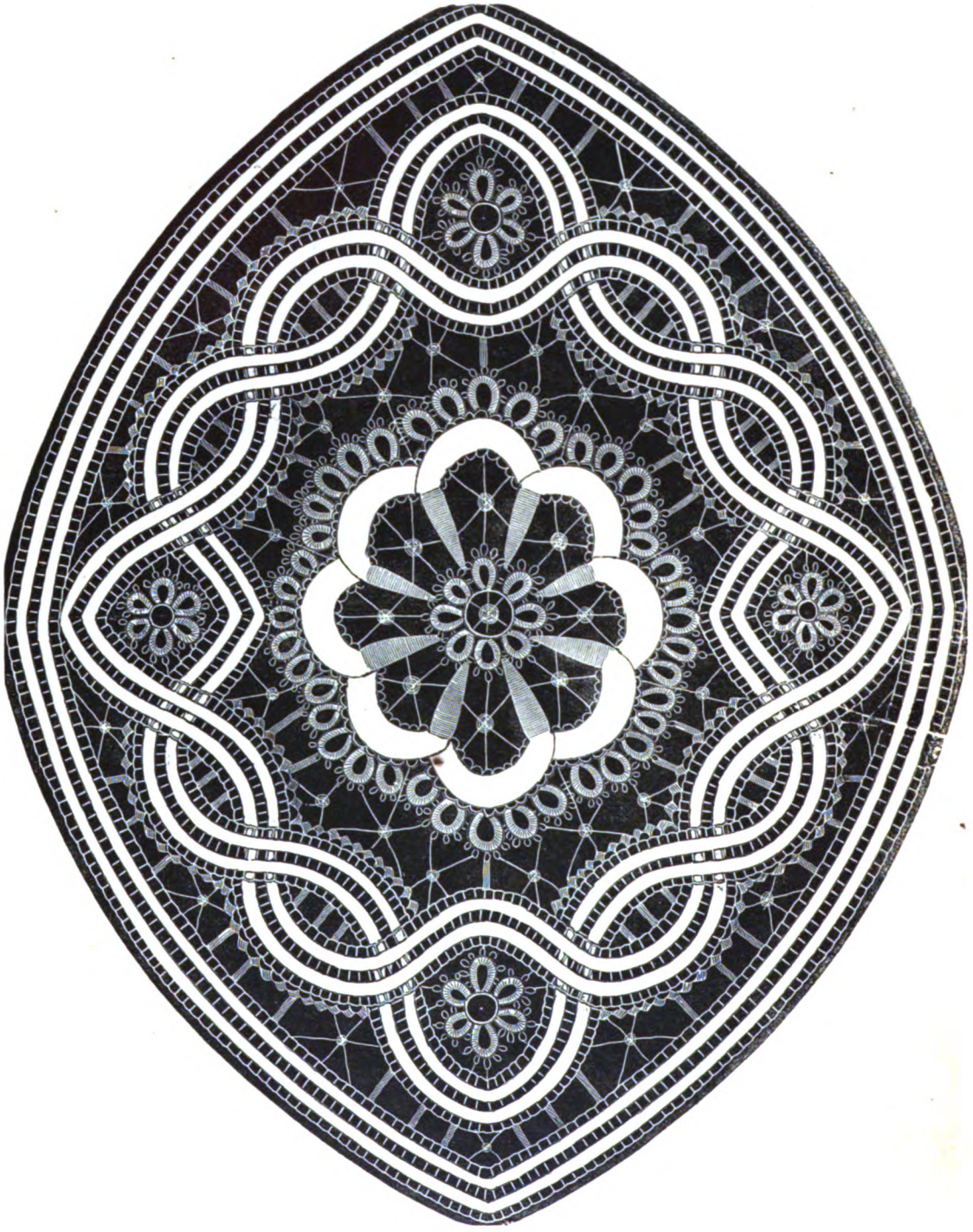
2nd œillet—Commence one-eighth of an inch from the last, and work 3 double, join to the last pearl, 3 double, then (1 pearl and 3 double 4 times); draw close. Work 3 œillets more as the last, which forms the 1st scallop. Then, leaving half an inch of thread, repeat from the 1st œillet, until there are 8 scallops. When finished, tack it to the pattern, and sew the foundation thread to the petit point.

Then, with No. 30 thread, work Petit Point de Venise on the edge of the fine lacet, and to connect the two lines work a row of Point d'Espagne, making the stitches on one line, and after every stitch passing the needle through the opposite line.

The Stars in the 4 Large Rounds—Work as the centre Star at the commencement, but make only 6 œillets instead of 8; when finished, tack it in the centre of one of the Ovals, then sew over the stitches of the petit point, attaching them to the pearl loops of the Star, by twisting the thread.

Inside the *Ovals*, with No. 30 thread, sew over the petit point, and connect it with three Maltese Bars; then, with No. 24 thread, work the Point de Venise on the petit point. With No. 36 thread work the Rosettes and Maltese Bars which connect the pattern.

Digitized by Google



1. Greek Lace.

FANCHON A LA MARIE ANTOINETTE FOR HEAD-DRESS OR BONNET.

BY MLLE. RIEGO DE LA BRANCHARDIERE,

BY SPECIAL APPOINTMENT AND UNDER THE IMMEDIATE PATRONAGE OF H.R.H. THE PRINCESS OF WALES, H.R.H. THE CROWN PRINCESS OF PRUSSIA, H.R.H PRINCESS LOUIS OF HESSE, H.R.H. PRINCESS CHRISTIAN OF SCHLESWIG-HOLSTEIN, H.R.H. PRINCESS LOUISE, &C., &C.

Digitized by Google

2. Tricot Veste for a Little Girl.

3. Round Hat in Crochet Tricotee.

4. Infant's Boot in Tricot and Point Muscobite.

Digitized by Google

2. Tricot Veste for a Little Girl.

By Mlle. Riego de la Branchardière, by appointment to H.R.H. the Princess of Wales.

MATERIALS, for the centre, 4oz. of mauve, claret, or light blue, 3 ply fleecy, a long tricot needle, the stem of which measures No. 7, Bell gauge. For the Border, one skein of white fleecy and two skeins of partridge wool, Walker's crochet needle, No. 1, and one dozen of buttons.

This veste is commenced at the back of the waist and increased at both sides to the shoulders, working in the ordinary tricot stitch.

THE CENTRE.

Commence with the coloured fleecy, and make a chain of 6 stitches.

1st row—Miss the last chain, *, put the needle into the next stitch, and bring the wool through in a loop on the needle; repeat from * until there are 6 loops on the needle. And to "work back," take the wool on the needle and bring it through the last loop of the 6; then take up the wool and bring it through two of the loops at a time, until there is only one left on the needle.

2nd row—Keep the loop on the needle, and put the needle into the upright loop or rib next the one which forms the edge; bring the wool through in a loop, when there will be 2 loops on the needle*; put the needle into the next upright loop, and bring the wool through; repeat from * until there are 6 loops, then work back, as in the 1st row.

3rd row—Take up the wool and bring it through the last loop on the needle, to form an ordinary chain stitch; then put the needle into the first upright loop or rib of the second row and bring the wool through, when there will be 2 loops on the needle *, put the needle into the next upright stitch, bring the wool through and repeat from *, until there are 6 loops on the needle, then to *increase* a stitch put the needle into the wool *between* the 2 last stitches, and bring the wool through as before; then put the needle into the last stitch and bring the wool through. Work back as in the 1st row.

Repeat the 2nd and 3rd rows—that is, increasing 2 stitches every alternate row until 20 rows in all are worked.

Then work 14 rows as the 3rd row—that is, increasing every row.

TO SHAPE THE RIGHT SHOULDER.

1st row—Work on the last row, and raise 21 loops as in the 2nd row, then work back.

2nd row—Work as the last, but at the end of the row take the 2 last stitches of the 21 together and work them as 1 stich, so as to decrease it for the neck.

Work 4 rows more, decreasing at the end of each.

Work 3 rows without shaping, then raise the loops as before. Take a piece of wool and make 6 chain stitches with it, then raise these 6 stitches so as to add them to the last row of the neck; work back; and to form the front of the veste, work 34 rows of the same stitch, decreasing one stitch at the *beginning* of every 6th row. This finishes the right front.

TO SHAPE THE LEFT SHOULDER.

Commence in the 11th stitch of those left at the back, and raise the remaining 21 loops. Work back. Work 5 rows, decreasing a stitch at the beginning of each row; then 3 rows without shaping, and at the end of the last row make 6 chain, raise 6 loops on it, and continue the row as usual.

For the left front work 34 rows, decreasing a stitch at the end of every 6th row.

THE BORDER.

1st row—Use the white wool, and work a row of plain crochet all round the outer side of the veste, putting the needle into the second stitch from the edge of the work, so as to leave a selvedge at the back.

2nd row—Use the partridge wool, and work a plain row on the selvedge of the veste, keeping the white row in the front.

3rd row—With partridge wool work a plain row on the last row.

4th row—Use the same colour as the veste; for the points, make 4 chain, and in the first stitch of these 4 chain work 4 treble; then on the 3rd row, miss 1 and work 1 plain; repeat these points.

5th row—White wool; 1 chain and 1 plain on each point.

6th row—Partridge wool; 3 chain, miss 1, and 1 plain; repeat. Work this border on the inner side of the veste.

THE BAND.

With the white wool make a chain the size of the waist, and work a row of treble crochet; then work a plain round on both sides with the partridge wool, then, with the same colour as the veste, work a round of 3 chain, miss 1, and 1 plain.

THE POCKET.

Use the same colour as the veste. Make 14 chain, and work in the tricot stitch a strip of 7in., then 7 rows, decreasing a stitch at the beginning and end of each row. Fold this in the shape, and join the sides together.

Work the border round the edge, make two straps the same as the waistband, and attach them to it and to the pocket. Sew the fronts and back of the veste to the waistband, leaving the edge row in the front.

3. Round Hat in Crochet Tricotee

FOR A CHILD OF ONE AND A HALF YEARS OLD.

MATERIALS—2oz. white Andalusian wool; 1oz. Azuline blue; a long steel hook, No. 16, Bell gauge; a pair of bone knitting pins, No. 8. With the blue wool make a chain of five, unite, work round in DC. (double crochet), increasing, to keep it flat, until you have 14 stitches; fasten off securely.

Make a chain of 24 in blue wool.

1st row—Take up the 24 loops and the 1st DC. after the join in the round, work back, join on the white before the last loop on the needle, draw through the two last blue. 2nd row—Take up 4 (with one on needle), [1] work back. 3rd row—Take up 6, work back. 4th row—Take up 8, work back. 5th row—Take up 10, work back. 6th row—Take up 12, work back. 7th row—Take up 14, work back. 8th row—Take up 16, work back. 9th row—Take up 18, work back. 10th row—Take up 20, work back. 11th row—Take up 22, work back. 12th row—Take up 24, work back. 13th row—Take up 24 and 2nd blue on the round, work back. 14th row—Take up 24, work back. 15th row—Take up 22, work back. 16th row—Take up 20, work back. 17th row—Take up 18, work back. 18th row—Take up 16, work back. 19th row—Take up 14, work back. 20th row—Take up 12, work back. 21st row—Take up 10, work back. 22nd row—Take up 8, work back. 23rd row—Take up 6, work back. 24th row—Take up 4, join on blue, take up all the 24 loops successively, and 3rd DC. on the round; work back; repeat from 2nd row six more times, making 7 quarters, then join neatly to the foundation chain.

Work all round the outside a row of DC. in white, taking up each white loop, but always missing the blue. On this round of DC. work 6 rounds of long crochet in white; fasten off.

For the trimming, cast on 8 stitches on the knitting needles (No. 8) with white.

2nd row—Put the needle in 1st stitch, take the wool pass over the right-hand needle, and over the 1st and 2nd fingers of left hand 6 times, so as to form a thick loop; draw through as usual in knitting; then knit another stitch in the loop before taking up the next stitch; work the whole row in this manner.

3rd row—Plain knitting; these two rows form the trimming. Knit 4 rows of white loops (8 rows altogether), then 24 rows of blue loops; finish the rest in white.

Stitch the fringed border on the last row of long crochet in the cap, and loosely on the row of double crochet; line with white silk, add strings, and it is complete.

4. Infant's Boot in Tricot and Point Muscovite.

MATERIALS—½oz. rose-coloured Berlin wool; ½oz. white ditto; 1 skein black wool; tricot hook, No. 12, Bell gauge; thick single Berlin wool should be chosen.

1st row—Begin with the sole, make a chain of 8 stitches, work 1 row plain tricot in white wool. 2nd row—Plain tricot, increasing 1 stitch at each side by taking up 1 of the horizontal stitches. With the 3rd, and to the 8th row inclusive, work quite plain. There should be 10 stitches in each row. 9th row—Decrease 1 stitch at each end; the remainder of the row plain tricot. 10th row—Plain without decrease. 11th row—Decrease 1 stitch at each end; the remainder of the row plain. With the 12th to the 17th row inclusive, plain tricot, each row having 6 stitches. 18th row—Increase 1 stitch at each end. With the 19th to the 21st row inclusive, work plain, with 8 stitches in each row. 22nd row—Decrease 1 stitch on each side, work the remainder of the row plain. This terminates the sole of the boot.

For the foot make a chain of 9 stitches in rose-coloured wool. 1st row—Plain tricot. 2nd row—4 plain, increase 1 stitch by taking up 1 horizontal stitch, 1 plain, again increase 1 stitch, again 4 plain. 3rd row—5 plain, increase 1 stitch, 1 plain, increase 1 stitch, 5 plain. 4th row—6 plain, increase 1 stitch, 1 plain, increase 1 stitch, 6 plain. 5th row—7 plain, increase 1 stitch, 1 plain, increase 1, 7 plain. 6th row—8 plain, increase 1 stitch, 1 plain, increase 1 stitch, 8 plain. 7th row—5 stitches plain with rose-coloured wool; now with black wool take up the 6th stitch in the usual manner, work out of it 4 chain, retaining the last of the 4 chain upon the hook, 7th plain, 8th like the 6th, 9th plain, 10th like the 6th, 11th plain, 12th like the 6th, 13th plain, 14th like the 6th, the last 5 plain in rose colour. 8th row—Plain tricot working over the rose with rose and the black with white wool. 9th row—In rose colour, increasing 1 stitch on each side of the middle stitch. 10th row—The 9 middle stitches are worked in black with loops, like the 7th row; the sides in rose colour, plain tricot. 11th row—Work over the black with white, and the rose with rose colour. 12th row—Rose colour, increasing 1 stitch on each side of the middle stitch, the remainder plain. 13th row—The 9 middle stitches again in black with loops; the sides in rose colour, plain tricot. 14th row—Work over the black with white, the remainder with rose colour. This row is quite plain. 15th row—With rose colour increase 1, on each side of the middle stitch. The front of the shoe is now finished.

For the sides work in plain tricot; the middle 7 stitches in the front of the shoe remain untouched. In the first row of each side increase a stitch at the outer edge on both sides of the shoe. 2nd row plain. 3rd row—Again increase 1 stitch at the outer edges. 4th row plain. 5th row—Increase 1 stitch at the outer edges. 6th row—Again increase 1 stitch at the outer edges. 7th to 10th row inclusive plain.

Tricot the two sides together up the middle of the back of the shoe. The foot must be joined to the sole with double stitches in rose colour.

The top of the boot is worked in point Muscovite crochet. Begin at the join of the heel and work round with white wool, 1 double in the first stitch, put the hook through the next stitch, and work 3 chain, work the 3rd loop of the chain off with the stitch upon the hook; 1 double in the next stitch again 1 loop, repeat this all round. In the next row the double is worked over the loop stitch and the loop over the double stitch.

Digitized by Google

After working 6 rows of point Muscovite, work 1 row of black, 1 chain, 1 double throughout, passing over 1 stitch of previous row.

Now a row of rose colour, 1 chain, 1 double, the double under the chain of last row; 1 row of white the same as the last row.

For the top row, 1 double under the chain of last row, 3 chain, 1 double under the next chain, repeat all round.

In the top row of the rose-coloured foot part of the shoe, a sort of shell pattern is worked round the sides and back thus with white wool; *5 treble in 1 stitch, pass over 1 stitch, 1 double in the next, pass over 1 stitch, and repeat from *, the front part where the little black loops are left without this ornament.

Now with rose colour, work a row of the shell pattern round the top row of the point Muscovite, and the boot is finished.

5. The Olga Pelerine.

Terms—DC., double crochet; Ed. P., edge plain; W.B., work back; In., increase; De., decrease; LS., left side; RS., right side; ES., each side.

MATERIALS—9oz. 4-thread scarlet fleecy wool. Bone tricot needle, No. 7.

This pelerine is worked in imitation of the much admired Astrakan fur, and the stitch used is called after it, "Astrakan crochet."

Commence with THE BACK.

Make a chain of 15. 1st row—Double crochet.

2nd row—Raise all the loops as in crochet tricotee, to work back. Draw the wool through the 1st loop, then through 2 loops, this forms the edge stitch. * Draw the wool through 1 loop, then through 1 again, then through 2 *. Repeat from * to * until the 2 last loops, which work plain again for the edge. From * to * is in fact only 3 chain, but is worked in returning instead of in taking up the loops.

3rd row—Take up all the long loops in the front, taking care to keep the chain well to the back and drawing the wool tight, or else the chain will work through to the wrong side. W.B. like the 2nd row.

The increasings are made by raising a loop in the chain between the 1st and 2nd and the 2 last loops on the needle; the decreasings by taking 2 loops together in raising the loops, instead of in working back. The 2 first loops and 2 last on the needle are worked plain throughout, unless specially stated, and are termed "edge stitches."

4th row—In. 1 ES.; W.B.; work 25 more rows as the 2nd, increasing 1 ES. each alternate row.

30th row—In. 1 ES.; W.B.

Work 24 more rows, increasing 1 each side every 3rd row.

54th row—Leave no edge stitch, but take 2 loops together twice at each edge; work the rest as before.

55th to 62nd rows—Decrease 1 ES., and work no edge stitch.

63rd row—(No edge.) De. 1 on RS.; take up 16 more; work back, leaving no edge. (There are no more edge stitches worked in the back.)

64th—De. 1 on RS.; take up 13 W.B. Continue to work in this manner, raising 2 less each time, and De. 1 on RS. until there are only 2 loops on the needle. Work these as one, and take up all the loops to the LS. of the work, working the 2 last together. Work back 17. Take up these 17. De. in the last 2. W.B. 14. Continue working back 2 less each time, and decreasing at the LS. until there are only 2 loops, which work as one. Work back the whole row.

Work 6 more rows, decreasing 1 on ES. Then work a row of DC.; do not fasten off, but for

THE LEFT SHOULDER.

Raise 2 loops, work B. 3 (with the one on the needle).

Work the edge stitch on the right side only to the 9th row.

2nd row—Ed. P. In. 1. Take up 3 more, making 7 loops on the needle; W.B.

3rd Ed. P.—Take up 3 more loops beyond those last raised; W.B. Continue to work In. 1 on RS. every alternate row, and raising 3 more every row until all the loops are raised on the shoulder. In the last, or 2th row, take up 4 instead of 3 loops, taking the 4th loop in the edge stitch of the 53rd row of the back. There should now be 28 loops on the needle; W.B.

Work to the 11th row—In. on the RS. alternate rows, and plain for the edge on the left side (continue the left edge stitch throughout).

In the 12th, 13th, and 14th rows—In. 1 on the RS. only.

15th row—In. 1 RS. De. 1 on LS.; W.B.

16th, 17th, and 18th rows—In. 1 on RS. Plain on LS.

19th row—Plain. In working back make 2 chain after the Ed. on the RS.

20th—Take up the 2 chain as loops. Continue to work as before, leaving the Ed. in; W.B. on left side only. After all the loops are worked back make 5 chain.

21st—Take up the 5 chain as loops. De. 1 on LS. in W.B. Leave the edge stitch on both sides. The right side is worked plain from this row throughout the front.

Work 78 more rows—De. 1 on the left side in the 23rd, 26th, 28th, 30th, 32nd, 35th, 38th, 41st, 43rd, 47th, 50th, 53rd, 55th, 57th, 59th, 61st, 63rd, and 65th rows. After the 65th row De. 1 on the LS. every row to the 78th, in which De. 2. Then De. every row until there is only one on the needle. Fasten off.

RIGHT FRONT.

Commence in the 53rd row of the back, and take up 24 loops. W.B. 3, leaving the 1st two for the edge. Work the left front over again, but reverse the directions: where told to raise so many loops, W.B. so many instead, make the increasings for the neck on the left side instead of the right. Leave no edge on the right side until after the 9th row, and make all the decreasings on the right side instead of the left. When the front is finished commence on the left side of the neck, and work a row of double crochet, missing every 4th loop. When worked turn and work, * 1 long in 1st DC., 1 long in 2nd DC. Miss the 3rd loop. Work 1 long in each of the next three loops, * repeat from * to the end. Do not fasten off, but work a single row of crochet down the front, taking each loop and drawing the wool rather tight; work a chain of 8 in the bottom loop, then a row of DC. all round the work, holding the right side towards you. Work 8 chain in the loop at the bottom of the other front, and a row of single crochet up the front. Fasten off.

Take three long pieces of the scarlet wool, each at least six or seven yards, and work them as one thread in chain stitch, for the cord for the neck and waist, adding a tassel at each end; pass the waist cord through the DC. at the bottom of the back and through the loops at the end of each front.

6. Fichu (Tricot).

MATERIALS—2½oz. of red; 1¼ of white 4-thread fleecy; a few skeins of black wool; a skein of red filoselle; bone crochet hook; a jet button; tricot hook, No. 7, Bell gauge.

This fichu is worked in tricot: commence with a chain of 10 stitches with white wool.

1st row—8 stitches upon the 1st 8 chain, with the loop already on, 9 stitches will be on the hook.

2nd row—Increase 1 stitch before and after the middle stitch by working up the upper horizontal threads. This increasing continues throughout the whole of the back part in each row, therefore we shall not repeat it.

3rd row—Increase before and after the outer side stitches, which, with the middle increase, makes in the whole 4 stitches.

4th row—Like the 3rd, but the middle stitch must be worked up and off with red; the foundation begins here; 2 balls of white wool and one of red will be required for the border; all three balls remain on.

5th row—Like the 4th, as regards the increase; the three middle stitches must, however, be worked up and off with red. In the 6th row the outer increase is discontinued, but the 5 middle stitches must be red.

7th row—Like the 6th.

8th row—Like the 7th, but decrease at the two outer sides by working off the 2nd and 3rd stitches together.

9th and 10th rows—Like the 8th.

11th row—The same as the 10th, decreasing at the sides, and increasing in the middle, and working the 7 middle stitches with red.

12th row—Increase 1 stitch at the outer sides, but this must now be done before and after the second outer side stitches; the red foundation must be widened to 11 stitches.

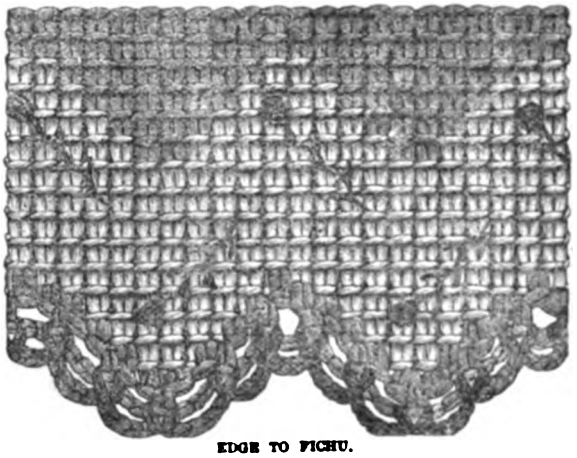
13th to 15th row—Like the 12th.

With regard to the increasing the red foundation advances regularly in these rows upon the white border, the red advances from the 12th to the 15th, and in like manner the white scallop advances outwardly.

In the 16th row the increase is discontinued at the outer sides, and for the future a breadth of 10 stitches must be retained for the border, the red foundation must be increased only 2 stitches in the middle.

17th to the 20th—As appears in the design, the white scallop advances inwards, and the 2 following outer side stitches are worked up together as in the 8th to the 11th.

21st row—Like the 11th, only with the consequent increase of the red stitches. Repeat these last 10 rows, and work for the back as far as the 45th row, whence the shoulder part begins—the foundation is then 81 stitches broad. In continuing the border, after the 15 white stitches, only the next 40 red are to be worked.



EDGE TO FICHU.

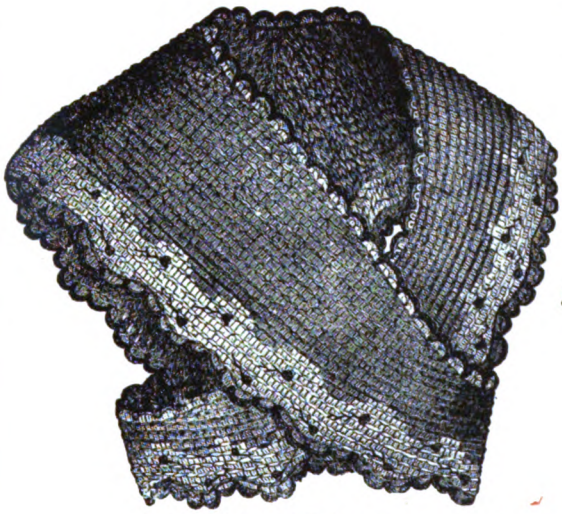
46th row—After the white stitches, work only 38 red.

47th row—Work the border as usual, then 36 red stitches.

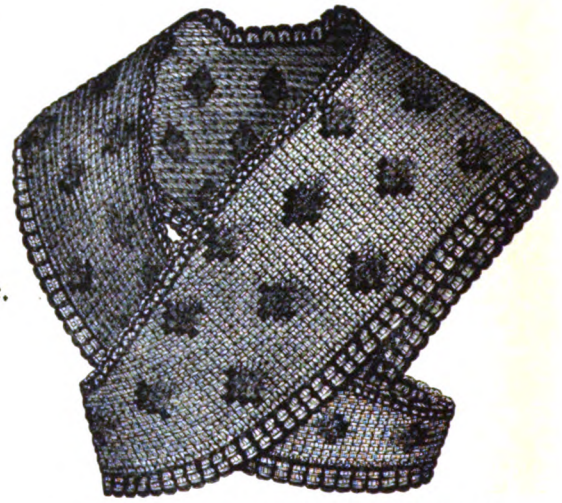
48th row—Begin the shoulder gore, for which, after working up the 10 white stitches of the border, work 3 red stitches only, and after each time

Digitized by Google

5. The Olga Pelerine.



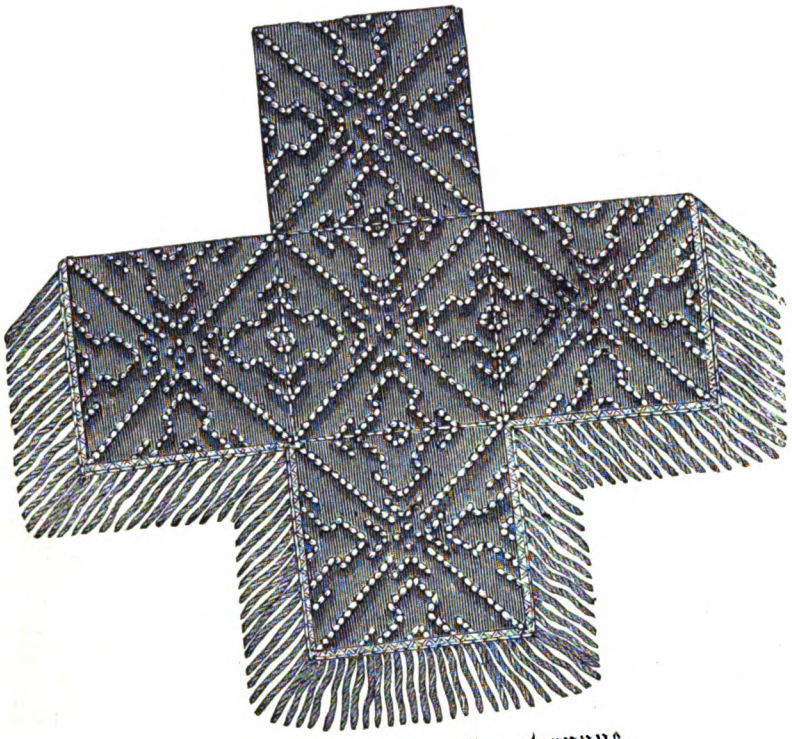
6. Fichu (Tricot).



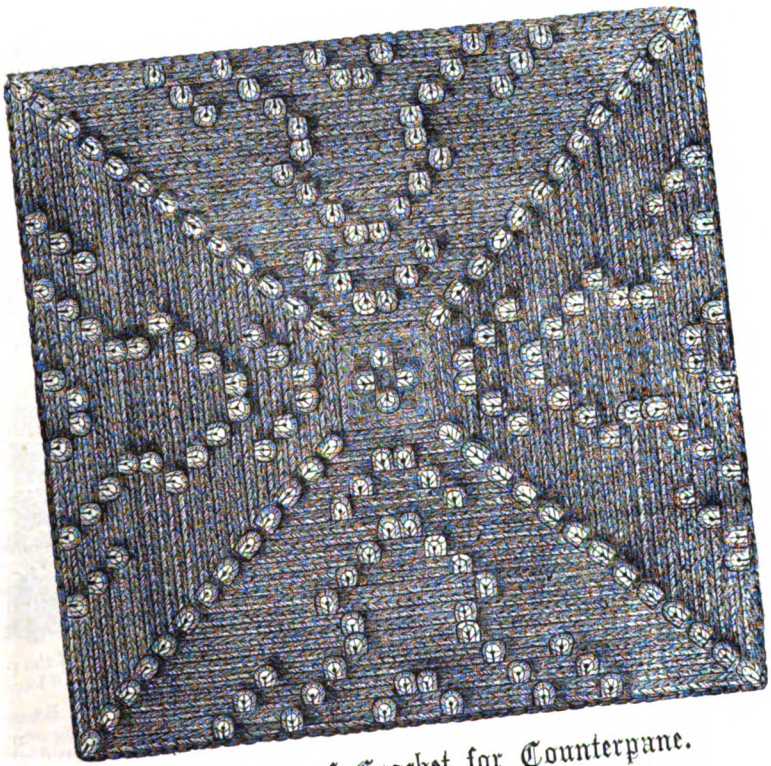
7. Cross-over Shawl (Tricot).

8. Pelerine in Tricot.

Digitized by Google



9a. Fringe for Counterpane.



9. Square of Crochet for Counterpane.

Digitized by Google

repeating the 10 white stitches, work 8 red, then 13, then 19, then 24, then 29.

49th row—Work through 34 red stitches as well as the 10 white.

50th row—Like the 49th, and after this the shoulder gore slopes off in an opposite direction. For this, 29 red after the 10 white, then 24, then 19, then 13, then 8; of course the 10 white stitches are worked as before.

51st row—Again quite through, consequently 35 red after the 10 white.

52nd row—Begin the regular decreasing at the side of the slope for the throat, by which means the front part is gradually reduced to a point; for this the 2nd and 3rd stitches of the outer sides are worked up together: this decreasing is repeated in each 4th row. Repeat as far as the 87th, after which in the 88th row decrease in the same manner, and repeat this in every 3rd row as far as the 105th row, then decrease in each 2nd row as far as the 119th row, and from that repeat the decreasing in each row so that the red foundation in the

124th row finishes with 1 stitch; the border, however, is continued as far as the

130th row—The decreasing is continued on the same sides always, and finishes with 4 stitches; the left part is worked exactly the same on the opposite side. Then follows a row of double all round in red, then a similar row of white, beginning at the under part from the right point, round the slope at the throat, ending at the left point. Two more rows are worked round the whole outer side of the *fichu*.

1st row with red wool; * 1 double, under both the horizontal stitch threads of the next stitch, 2 chain over 1 under stitch. Repeat from *.

2nd row with black wool; * 1 loop under the next chain before the double; 1 loop under the next chain after the double; and, by making a fresh chain, work off all the loops together, 2 chain, and reapeat from *. It must be remembered that the chain upon the needle must be worked off with the 2 loops. A jet button is placed upon the finished *fichu* upon the 1st red stitch of the back, and a crochet eye of 6 or 8 stitches under the point. The little feather stitch branches are worked upon the border, as represented in the design, with red filoselle; three close together form the patterns in the design.

7. Cross-over Shawl (Tricot).

MATERIALS—6oz. white 6 thread fleecy, 1oz. black fleecy, a few skeins of black wool twisted with white silk, a reel of grey Angora wool, two jet buttons. Tricot hook, No. 10 (Bell gauge), bone crochet hook.

The wrapper has a white ground with the pattern in grey and black wool. Begin at the lowest part of the back, with white wool, and make a chain of 13 stitches with the long hook. Upon these work for the

1st row—11 stitches through the loops of the 13 chain, then work off all the stitches.

2nd row—Begin a regular increase, which must be repeated in every row of the back. Increase 1 stitch on each side by working through the horizontal stitch thread before and after the outer side stitches.

3rd row—Begin the first pattern of grey wool in the form of a square; for this work the two middle stitches up and off with grey wool. As by this the white foundation is divided into two parts; it is as well to take a second white ball of wool, and these two with the grey wool may remain on.

4th row—Work the four middle stitches with the grey wool; the remainder with white.

5th row—Like the 4th; besides which the stitch before and after the four grey middle stitches are worked with black wool. After working up the first black stitch, crochet the thread for the second through the grey wool, and work off back in the same manner.

6th row—Work the two middle stitches with grey, and the stitch before and after with black wool, the rest white.

7th row—To conclude the square work the two middle stitches with black, the remainder with white.

8th to the 11th rows—Plain, with white wool, increasing at the sides.

12th row—Begin the second line of the square with grey wool. There are two squares in the row, begin upon the seventh and eighth of each side stitch, and work according to the directions for the first square; end at the 16th row.

17th to the 20th rows—The same as the 8th to the 11th, plain, with white wool, increasing at the sides.

21st row—Begin the third line of the square with grey wool. The number of these now amounts to three, the middle one stands exactly over the first one, the two others begin exactly upon the sixth and seventh of each of the side stitches.

30th row—This row begins the fourth line of four squares; of these the two middle begin over those in the second line, the outer ones upon the fifth and sixth of each of the side stitches. After working the pattern work the three white rows between.

39th row—Begins the 5th line of 5 squares and upper part of the back. The 3 middle squares stand in a straight direction over those of the 3rd line, the 2 outer squares upon the 4th and 5th of the side stitches. It must be remembered that with the 41st row the increasing at the sides ends, although the top of the back only ends with the 49th row. With the 48th row begin the right front part with the next 41 stitches, in which the 6th line of the squares of grey wool begins in the same direction as those on the 4th line.

49th row—Begin by working the two stitches next to the outer stitches of the slope at the throat together, this decreasing slopes the front part, and is repeated in each row as far as the 113th row. From the 113th row there will be a decrease on each side in every 2nd row, which will be repeated until the point is reduced to 1 stitch. The squares of grey wool must be regularly repeated as shown in the design. The other front side must be worked in precisely the same manner. When it is finished work a row of double in white all round the wrapper. Then for the border:

1st row—With black wool twisted with white silk in double stitch.

2nd row—White * 4 treble looped entirely round the next double 1 chain, passing over 3 under stitches. Repeat from *. This row does not go round the slope of the throat, but ends when 4 trebles have been worked 5 times beyond the points.

3rd row—Begins and ends the same distance from the point as last row. With black wool twisted with silk, * work 1 double round the next chain, 2 chain, 1 double under the same chain. 2 chain, 1 double, under the next chain, passing over the four treble of the last row, 2 chain, 1 double under the same chain; repeat from * throughout the row.

4th row—This and the following row are worked entirely round the wrapper. * 5 treble under the 2 chain, lying above the 4 treble, 1 double into the chain between the 2 doubles of last row; repeat from *.

5th row—With the black wool twisted with silk 1 double round the horizontal stitch threads before the next treble, * 2 chain, 1 double between the 2nd and 3rd of these, 5 treble, 1 chain, 1 double after the 3rd treble, 2 chain, draw one loop before the next double, draw 1 loop after it, and with the fresh thread put round, work off all the 3 that are upon the hook. Repeat from * over the double stitches round the slope of the throat; this row changes in the following manner: * 1 double round the horizontal stitch threads of the next double, 1 point of 4 chain and 1 double upon the 1st of these, passing over 1 under stitch. Repeat from the last *. Sew two jet buttons on to the outer corners of the back part, and place two little crochet eyes of the chain stitches, at the end of the foundation under the front point.

8. Pelerine in Tricot.

MATERIALS—12oz. 4-thread white, fleecy or Berlin wool, 3oz. violet ditto, 1 skein white filoselle, tricot hook No. 8 (Bell gauge). The pelerine, with the exception of the border, is worked entirely in tricot. The foundation is in white wool, and the little pattern is worked in violet wool, and afterwards embroidered with filoselle.

Begin at the bottom with a chain of 343 stitches with white wool, work 2 rows without decrease or increase.

3rd row—In this row the little stripe pattern begins, and for it divide the violet wool into 16 balls; each of these must remain in its place to be ready to work up, and off with. In this and all the following rows a regular decrease is made by working at the beginning and end of the rows the 2nd and 3rd stitches together; also the 2 stitches on each side of the 172 (which is the middle stitch) must be worked together. The violet stripes are worked 18 stitches apart; they consist of 8 stitches in height and 1 in width, and are kept quite even. Between these patterns 5 plain rows are worked in white wool. Continue working as already described until the 52nd row is finished.

At the 53rd row begin the 6th row of stripes. Beside the decrease described from the beginning, decrease by working together the 9th and 10th of the 18 stitches lying between the stripes. The same decrease is repeated to the end to form the shoulder 3 times—namely, in the 55th, 57th, 59th rows. In the following 7 rows 3 side stitches of the previous rows are left untouched. Finish in the 67th row.

In the front sides of the pelerine work 4 rows of double in white wool, and repeat the stripe pattern as in the foundation in violet wool, leaving a space of 12 stitches between each. These stripes are to be embroidered over as in the foundation with 4 stitches in white, as clearly shown in detail in the accompanying illustration. A row of double stitches in white

wool is worked round the lower side of the pelerine, to which the little chain scallops are attached, also a fringe of 6 loops of wool 4in. long.

FOR THE BORDER.

1st row—* 1 double, 3 chain, passing over 2 double. Repeat from *.

2nd row—1 double stitch on the 1st double stitch of the previous row, *3 chain, 1 double stitch in the middle of the next. 3 chain. Repeat from *.

Round the throat work a row of double stitches; on each side of this row work into 1 stitch, 1 double, 3 treble, 1 double, pass over 2 double, and repeat throughout the row; when this trimming is finished, make a chain of white wool and pass it through the holes, tie at the end of it some tassels; this finishes the pelerine.

Digitized by Google

9. Counterpane (formed of Squares of Tatting-Crochet).

Terms—DC., double crochet; Cr., corner stitch; St., stitch.

This Quilt is composed of squares of crochet, with little bows or ovals of tatting (worked on the crochet needle) introduced. The squares are joined together, and finished with a fringe. (See No. 9a, page 35).

Before commencing the directions for a square, it would be well to describe the directions for the crochet tatting, so called from its being worked with the crochet needle instead of the shuttle; and consequently with this great advantage, that it will unravel as easily as any other crochet

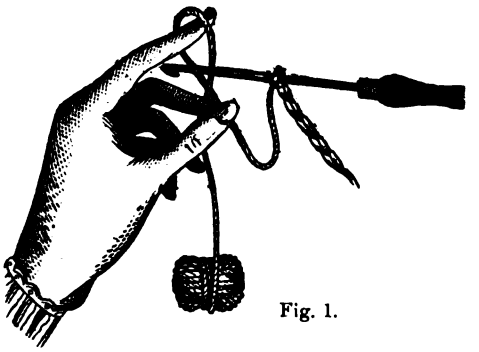


Fig. 1.

work. The figures give the best idea of forming the stitch, which must be worked loosely. Fig. 1 shows the manner in which an oval is commenced;

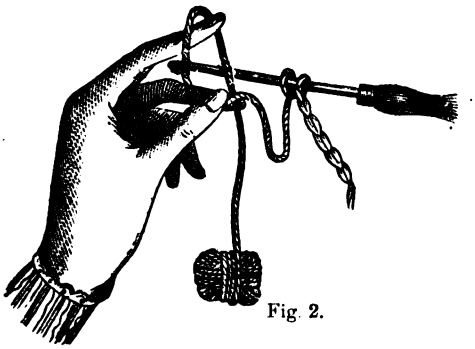


Fig. 2.

Fig. 2 the 2nd half of a double stitch. These two engravings show the formation of 1 double stitch. Work 9 double stitches on your needle

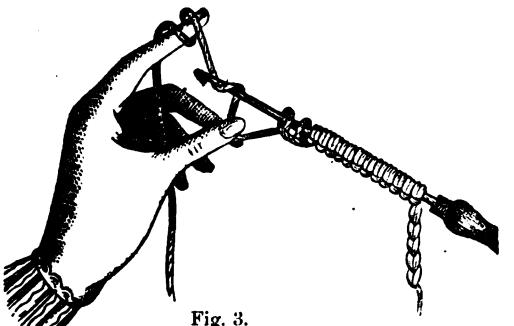


Fig. 3.

(and for each oval). To draw it close take the cotton 2in. from the last stitch, and draw through all the stitches on the needle, as in Fig. 3.

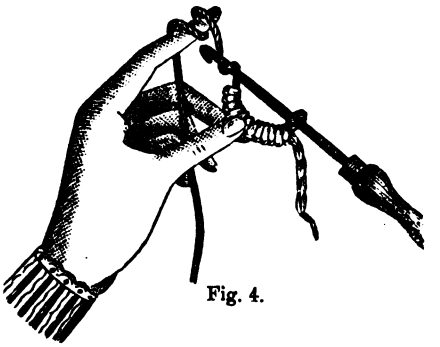


Fig. 4.

Make the stitches regular, and close by, drawing the thread back until the 1 loop now on the needle is tight; then close the oval, as shown in Fig. 4. Fig. 5 gives a few ovals with chain stitches between. Fig. 6 shows the manner of commencing an oval on the work.

Fig. 5.

Fig. 6.

Use knitting cotton No. 20, and a steel hook No. 16. The hook should be the same size from the hook to the handle.

The Square.

Though each row is described in this, it would be well to use the full-sized pattern as a guide for the position of the ovals.

Make a chain of 4.

1st row—2 DC. in each stitch.

2nd row—3 DC. in first st., 1 DC. in second st., 3 DC. in third st., 1 DC. in fourth st., 3 DC. in fifth st., 1 DC. in sixth st., 3 DC. in seventh st., 1 DC. in eighth st., 1 more DC. (the last side of the sq. will always have an extra stitch on the side). Mark this corner, as from it all the rows commence.

3rd row—3 DC. in Cr. st., * 3 DC. on side, 3 DC. in Cr. st.; repeat.

4th row—3 DC. in Cr. st., * 5 DC. on side, 3 DC. in Cr. st.; repeat.

5th row—3 D.C. in Cr. st., * 3 DC. on side. Commence an oval, work 4 double on needle, put the hook into the stitch in the 2nd row exactly below this stitch, draw the cotton through, and keep on the needle; 4 more double, draw close; passing the needle through the row below fastens the oval flat. It can be omitted at pleasure. All the ovals in the pattern have to be fastened in the same manner. 1 DC. in next stitch, working the stitch on the needle from the oval as one of the DC., 3 DC. on side, 3 DC. in corner; repeat.

6th row—Plain DC., working 3 in each corner stitch, and missing the chain made by the oval. Care must be taken, in working the plain rows of DC. after each pattern row, not to work the stitches on the oval, or else the sides will become too large and irregular; every alternate row is plain after the 8th row.

7th row—* 3 DC. in Cr. st., 11 DC. on side; repeat.

8th row—* 3 DC. in Cr. st., 13 DC. on side; repeat.

9th row—* 1 DC. in corner, an oval in corner, 1 DC. in the same corner stitch, 15 DC. on side; repeat.

10th row—Plain DC., work the 3 DC. in the corner *in* the chain belonging to the oval.

11th row—1 DC., an oval, 1 DC. in each corner stitch, 8 DC., 1 oval, 3 DC., 1 oval, 8 DC.; repeat from the commencement of row.

12th row—Like the 10th row.

13th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 8 DC., 1 oval, 7 DC., 1 oval, 8 DC.; repeat.

14th row—Like the 10th (there should be 25 DC. on the sides).

15th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 8 DC., 1 oval 11 DC., 1 oval, 8 DC.; repeat.

16th row—Like the 10th row.

17th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 D.C., 1 oval, 3 DC., 1 oval 14 D.C.; repeat.

18th row—Like the 10th row.

19th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 7 DC., 1 oval, 14 DC.; repeat.

20th row—Like the 10th row.

21st row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 11 DC., 1 oval, 14 DC.; repeat

22nd row—Like the 10th row.

23rd row— * 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 15 DC., 1 oval, 14 DC.; repeat.

24th row—Like the 10th.

25th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 18 DC., 1 oval, 11 DC., 1 oval, 18 DC.; repeat.

26th row—Like the 10th.

27th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 20 DC. 1 oval, 11 DC., 1 oval, 20 DC.; repeat.

28th row—Like the 10th.

29th row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 6 DC., 1 oval, 15 DC., 1 oval, 6 DC., 1 oval, 14 DC.; repeat.

30th row—Like the 10th.

31st row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 6 DC., 1 oval, 8 DC., 1 oval, 3 DC., 1 oval, 8 DC., 1 oval, 6 DC., 1 oval, 14 DC.; repeat.

32nd row—Like the 10th.

33rd row—* 1 DC., 1 oval, 1 DC. in Cr. st., 14 DC., 1 oval, 6 DC., 1 oval, 8 DC., 1 oval, 6 DC. 1 oval, 8 DC., 1 oval, 6 DC., 1 oval, 14 DC.; repeat.

34th row—Like the 10th, and fasten off.

Join the squares together as in No. 2; the fringe round is No. 1*a*, and is worked as follows:

Digitized by Google

10. Garibaldi for a Little Girl.

11. Snow Boot in Ribbed or Russian Crochet.

Digitized by Google

12. Gentleman's Waistcoat
(CROCHET TRICOTEE).

13. Gentleman's Mitt (Crochet).

Digitized by Google

THE FRINGE.

Work a Ch. the length required, if worked separately, but it should be worked on the quilt itself with a coarser cotton. Take up the first stitch, * draw the cotton through, just double the distance the width of the fringe is to be; keep the cotton on the needle, and twist the cotton round and

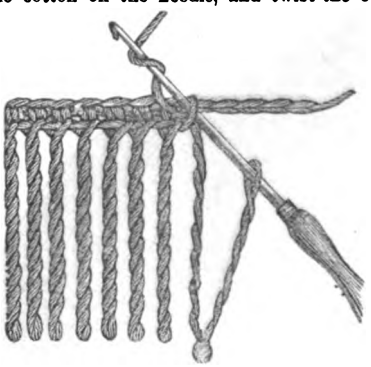


Fig. 7.

round, as shown in Fig. 7. When quite twisted, give a twist in the middle of the length; take up the stitch on the needle again, and work a DC., working in end of the cotton that is on the needle; take up the next stitch and repeat from *.

10. Garibaldi for a Little Girl.

MATERIALS.—Two ivory needles, No. 6 or 7, and 2, two sizes less; about 7oz. of double Berlin partridge wool. The needles numbered by Chambers's registered bell-gauge. This Garibaldi is the average size for a child of six to eight years. if knitted with this thickness of wool and these needles. Cast on 112 stitches loosely. 1st row—Make 1 (by throwing over), slip 1, knit 1; repeat. 2nd row—Make 1, slip 1, knit 2 together; repeat; this forms the Brioche pattern, and you will observe the crossed stitches are always knitted together. Repeat the 2nd row fifty times. In the next row you divide for the sides and back as follows: Repeat the Brioche pattern 13 times.* Knit 2, pull the 1st of these loops over the 2nd. Knit a 3rd stich, and do the same; repeat until you have cast off 9 loops. Observe in the casting off, when you have to knit one of the crossed loops you must knit the *under* one first, then the one formed by throwing over. Knit 2 together, Brioche pattern, 23 times. You have now to cast off again for second armhole, so knit 2, pull over, knit 1, pull over, and repeat until you have cast off 9 loops. Knit 2 together, Brioche pattern to end of row.

1ST SIDE.

This is the piece as far as armhole, which is knitted backwards and forwards, leaving the rest of the jacket untouched. If liked a third needle may be used, but it is not necessary. Brioche pattern for 49 rows. At the end of the 1st row on this side you must make 1, slip 1, *knit* 1 instead of knit 2 together. 50th row—You now begin to shape for shoulder, so this row *must* begin at armhole side. Slip 1, knit 2 together, Brioche pattern, to end of row. 51st row—Brioche, end with knit 2. 52nd row—Knit 2 together, Brioche. 53rd row—Brioche, end with knit 1. 54th row—Knit 2 together, *twice*, Brioche. 55th row—Brioche, end with knit 2. Repeat from 52nd row twice more. You will then have 29 stitches left on your needle.

TO CONTINUE NARROWING FOR SHOULDER AND SHAPING NECK.

1st row—Knit 2 together, brioche. 2nd row—Slip 1, knit 2 together, brioche, end with knit 1. 3rd row—Knit 2 together *twice*, brioche, end with knit 2. 4th row—Knit 2 together, brioche, end with knit 2. 5th row—Knit 2 together, brioche, end with knit 1. 6th row—Knit 2 together *twice*, brioche, end with knit 1. 7th row—Knit 2 together *twice*, brioche, end with knit 2. 8th row—Knit 2 together, brioche, end with knit 2. 9th row—Knit 2 together, brioche, end with knit 1. Repeat from 6th row *once* more. You will now have 11 stitches left, 14th row—Slip 1, * knit 1, pull over, knit 2 together, pull over; repeat from * until you have cast off all the loops.

BACK.

Mind and begin to work this at armhole nearest the side that is knitted. Brioche pattern for 49 rows—*In 1st row end with make* 1, *slip* 1, knit 1. 50th row—Slip 1, knit 2 together, brioche. 51st row—Slip 1, knit 2 together, brioche, end with knit 2. 52nd row—Knit 2 together, brioche, end with knit 2. 53rd row—Knit 2 together, brioche, end with knit 1. 54th row—Knit 2 together *twice*, brioche, end with knit 1. 55th row—Knit 2 together, *twice*, brioche, end with knit 2. Repeat from 52nd row until you have only 39 stitches left on needle. Next row—Knit 2 together, brioche, end with knit 1. Two more brioche rows, slipping the 1st and knitting the last stitches. Cast off loosely, knittinghe two stitches that ome across each other together.

2ND SIDE.

To be worked to correspond with the 1st, beginning at the armhole side. Sew up on the shoulders.

* By Brioche pattern, understand—make 1, slip 1, knit 2 together—is always meant.

NECK.

Take up 56 stitches along the neck, beginning at right hand side, where you first commenced to shape the neck. Plain knit 4 rows, slipping the 1st stitch of each row. Cast off. This neck part must be knitted with the smaller needles.

FOR COLOURED BORDERING.

With coloured wool along *right side* of jacket, beginning at the bottom; take up 61 stitches. Knit 3 rows plain, slipping the 1st stitch in each. 4th row—Slip 1, knit 2, * make 2 by throwing over *twice;* knit 2 together, knit 9, repeat from *, end with make 2, knit 2 together, knit 1; knit 4 rows plain, slipping the 1st stitch in each row. In the 5th row, when you come to the *make* 2, you only knit 1, and slip the other stitch down; the object in making 2 is to enlarge the button-hole. Cast off.

Left side.—Take up 61 stitches and knit 8 rows plain, slipping the 1st stitch of each. Begin to take up at the neck end.

For neck.—Take up 64 stitches in coloured wool, beginning at right hand side; *rib*, that is knit 2, purl 2 alternately for 6 rows; the knitted loops must always come above knitted ones, and the purled above purled. Cast off. If liked more rows can be knitted.

Round the bottom.—Take up about 120 stitches; *rib*, that is, knit 2, purl 2 alternately for 10 rows. Cast off.

For sleeves.—Cast on 48 stitches. 1st row—Make 1, slip 1, knit 1; repeat 2nd row—Brioche pattern, that is, make 1, slip 1, knit 2 together; repeat. Repeat 2nd row 112 times. Cast off by knit 1, * knit 2 together, pull over, knit 1, pull over, repeat from *. Before breaking off the wool draw through last loop the coloured wool, and take up down *bottom* of sleeve 56 stitches. Rib for ten rows. Cast off. The sleeve is sewn up along the cast on and cast off sides. Leave at top of sleeve half an inch unsewn, this half inch at each side when you put in the sleeve you sew along the cast off stitches, at bottom of arm-hole, the seam going directly in the centre, and it gives more room for the arm.

If preferred the coloured bordering of sleeve can be knitted with the smaller needles. It makes the sleeve a better shape.

11. Snow Boot in Ribbed or Russian Crochet.

No matter how Snow Boots are made, they are never very becoming. In country places you often see a knitted sock drawn over the boot to protect it from snow and the wearer from slipping, which it does most effectually. Still there are few country places so isolated that the inelegance of a man's sock can be tolerated. The pattern of a fleecy boot, on page 38, has all the good qualities of a sock, and in a town the disfigurement to the foot is no greater than a shoemaker's snow boot, added to which the expense is most trifling. If additional strength is required in the sole add a piece of felt cut the shape of the boot sole, and stitch on firmly to the knitting or crochet. Strong worsted can be used instead of fleecy wool, then a coarse steel crochet hook must be used. After the boot has been worn it must be dried before a fire.

Materials required—4oz. 3-thread black fleecy, bone crochet hook, No. 13, Bell gauge. Make a chain of 25 stitches.

1st row—Double crochet or DC.

2nd row (take up the loops always from the back of the stitch which forms the rib)—work 12 DC.; work 3 DC. in the 13th or centre loop, rest plain DC.; turn.

3rd row—Plain DC.

4th row—13 DC.; work 3 in centre or 14th loop; 13 DC.

5th row—Plain. Work 34 rows in this manner, increasing in the centre stitch every other row.

35th row—Work to the centre stitch, then make a chain of 20.

36th row—Work the 20 chain in DC. from the back as before, and work to the bottom.

37th plain, 38th plain, 39th. Decrease one stitch at the top of the boot (the 20 chain is for the top).

40th row—Decrease one at the top, and make 5 chain at the bottom of the boot for the heel.

31st row—Work the 5 chain in DC.; work 3 more rows, decreasing at the top every row; then 5 rows plain.

50th row and the two following—Increase 1 each row at the top only.

54th row—Plain.

55th, 56th, and 57th—Decrease one at the top of the boot; then 5 rows plain. Increase 1 stitch at the top of the next 3 rows, leaving the 5 additional at the bottom unworked in the last row of the three rows; then two rows plain, join to the other side the boot (the chain 20); join the sole of the foot together and heel. When joined, put the seam exactly in the centre of the toe and sew that up square. Add a tassel at the top.

This boot may be worked any size by commencing with a chain long enough to go round the toe of the boot over which it is to be worn, always making an odd number of stitches; increase in the centre stitch every other row until you come to the leg. Make a chain the length required for the leg, and work the size required.

It may be also knitted in any stitch by increasing in the manner described.

12. Gentleman's Waistcoat in Crochet Tricotee.

Terms—DC., double crochet; W.B., work back; In., increase; De., decrease; RS., right side of the work; LS., left side of the work; ES., each side.

MATERIALS—1lb. 3-thread black fleecy wool; No. 9 tricotee hook; 3 yards fine mohair braid, half-inch wide; quarter of a yard black material for

Digitized by Google

pockets; 1½ yards black sarsenet ribbon, three-quarters of an inch wide; and some waistcoat buttons.

This waistcoat is worked and *shaped* in one piece, and is given the size most usually required by gentlemen. It can be made larger or smaller as required by using a larger or smaller hook than the one given. When worked according to the directions given below, join the fronts to the back under the arms; bind all round with the mohair braid; hem a piece of ribbon on the wrong side of each front, taking care to hold in the work slightly on the left side, so that both sides are exactly alike; cut the button holes through the ribbon, and seam together round the space left for them in the wool work; add the buttons and pockets. The sleeves are either sewn or crocheted in, taking care to keep the join 2in. to *the front* of the seam under the arms in the waistcoat. To decrease, you work back the 2 loops nearest either edge together. To increase, work a loop in the chain between the loop on the needle and the 1st loop in the work at the commencement of a row, and between the 2 last loops at the end of a row. Commence with

THE BACK.

Make a chain of 69. 1st row—DC. 2nd row—Take up all the loops; work back. Work 8 plain rows.

10th row—De. 1 on ES. 10 more rows plain. 21st row—In. 1 on ES. 7 more rows plain. 29th row—In. 1 on ES. 4 more rows plain. 34th row—In. 1 on ES. 2 rows plain. 37th row—In. on ES. 4 rows plain. 42nd row—5 DC., take up all the loops but 5 last; W.B. Work 3 rows, decreasing 1 on ES. each row.

46th to 54th rows—Plain. 55th row—In. 1 on ES. 56th row—Plain. 57th row—In. 1 on ES. 58th and 59th rows—Plain. 60th row—In. 1 ES. 61st row—Plain. 62nd row—In. 1 ES. 63rd and 64th rows—Plain. 65th row—De. 1 ES. 66th row—De. 2 ES. Work 7 more rows; De. 2 on ES. 74th row—(Still De. 2 at ES.) Take up all the loops; W.B. 8 (counting the 4 stitches used in decreasing as 2). Take up the 8 loops just worked, with 1 on needle; W.B. 6. Take up these 6; W.B. 3. Take up 3; W.B. the whole needleful of loops; De. 2 at the RS.

75th row—Take up 12. WB. 8 (De. 2 at the RS.) Work as the 74th, only taking up less loops each time instead of WB. so many less.

76th row—Take up all the loops and WB.; De. 1 on ES.

77th row—De. 1 on ES.

78th row—Double crochet. After the row of DC. take up 21 loops on the left shoulder, taking up the 2 plain rows (63rd and 64th) as two loops; WB. This is for the left side of the front.

LEFT FRONT.

2nd row—Take up 3 (with the one on needle); WB.

3rd row—In. 1 at RS.; take up 7 with the In. stitch WB.; take up 3 more each row until all the 21 loops are raised, and working 1 In. on RS. every other row.

9th row—In. 1 on RS.; plain on shoulder. 10th row—Plain. 11th row—In. 1 on RS. 12th row—De. 1 on LS. Work the next four rows plain on the shoulder, and In. 1 *every row* on the RS.

17th row—Raise all the loops; WB.; then make 5 chain. 18th row—Take up the 5 chain as 5 loops; raise all the rest as before; WB.

19th, 20th, and 21st rows—Plain. 22nd row—Take up 4; draw the wool through the last 2 loops raised, forming a DC.; work 3 more DC., then raise all the loops as before; WB. to the last D.C., then work 4 chain; work off the 2 last loops.

23rd row—Raise 2 loops; take up the 4 chain as 4 loops; raise the others; WB. Work 8 more plain rows.

32nd row—In. 1 on LS.

33rd row—Same as 22nd row. 34th row—Same as 23rd row; In. 1 on LS.

35th row—Plain. 36th row—In. 1 on LS. 37th, 38th, and 39th rows—In. 1 on LS. in each. 40th row—Take up all the loops, make 3 chain very loosely, pick them up on the needles as loops; WB.

41st row—Same as 40th, making 5 chain instead of 3. 42nd and 43rd rows—Plain. 44th row—Like 22nd. 45th row—Like 23rd. 46th row—De 1 on LS. 47th row—Plain. 48th row—De. 1 on LS. 49th and 50th rows—Plain. 51st row—De. 1 on LS. 52nd, 53rd, and 54th rows—Plain. 55th row—Like 22nd. 56th row—Like 23rd. Work the next 10 rows plain. 66th row—Like 22nd. 67th row—Like 23rd. Work 10 more rows plain. 77th row—Like 22nd. 78th row—Like 23rd. 79th row—Take up 20 loops; then work 18 DC.; rest plain.

80th row—WB. to the DC.; then 18 chain; finish the row; WB. 81st row—Take up 20 loops; then raise the 18 chain as 18 loops; take up the rest and WB.

82nd row—Plain. 83rd row—In. 1 on LS. 84th row—Plain. 35th row—In. 1 on LS. 86th row—Plain. 87th row—Plain. 88th row—Like 22nd, and In. 1 on LS. 89th row—Like 23rd, raising 11 only, with the 1 on needle; WB.

90th row—Raise the last 11 and 5 more; WB Continue to raise 5 more each row until all are raised, taking care to work a button hole in the 99th row. Work two more rows after the button hole, then a row of DC. Fasten off, leaving enough wool at the end of the DC. to join the front to the back.

RIGHT FRONT.

Commence in the 63rd row of back, on the RS. Raise 21 loops; WB 3 only; take up these 3 loops (with one on needle); In. 1 on LS.; work back 6. Work the left front over again from this point, *but* reversing the directions; where you are told to *raise* so many loops W.B. that number instead; where increased on the RS. make it the left, of course omitting the button holes. The first 6 loops of the left edge will be plain after the 17th row. When finished, if sleeves are or are not required, work a row of DC: round the armholes.

THE SLEEVE.

Tricotée hook (No. 6) and a small fine bone needle. With the fine hook make a chain of 26. Work 1 row DC. Then work 36 more rows DC., taking each loop from the *back*, which forms the ribbed crochet. Fasten off.

Raise with No. 6 tricotée hook 38 stitches at one end of the ribs. W.B. 19 rows; In. 1 on ES. every other row.

21st row—Take up all but 3. W.B. all but 3. Take up all but 6. W.B. all but 6. Work in this manner, leaving 3 more each time, until there are 4 on the needle; take up these 4, and then all the loops to the left edge of the work. W.B. the whole row. Work 25 more rows. In. 1 on ES. every other row.

Work the 47th row as the 21st. Then 1 plain row, and a row of DC., which completes the sleeve. Join it, and sew it into the armhole. If more fulness is required in the sleeve, cast on more stitches in the 1st row of tricotée, and work the last 10 rows. In. 1 ES. *every row.*

This waistcoat can be worked in any colour, according to taste, but black is generally preferred.

13. Gentleman's Mitt (Crochet).

[By Mlle. Riego de la Branchardiere.

MATERIALS—3oz. of green or brown 4-ply fleecy or double Berlin wool; Penelope needle, No. 1. For a Lady, use single wool, needle, No. 2.

THE HAND.

Commence with 37 chain stitches.

1st row—Turn, miss 1, 36 plain, turn back.

2nd row—1 chain, 4 single, 32 plain, working the stitches throughout the mitt in raised or ribbed crochet, which is formed by putting the needle into the lower edge of the top of the previous stitches, and working a plain or single stitch according to the direction.

The work should be tight, and this piece measure from 5in. to 5½in. in length. The chain stitch at the beginning of each row is to form the selvedge.

3rd row—1 chain, work all the row in plain raised crochet.

4th row—1 chain, 4 single, the rest plain raised crochet.

Repeat as the 3rd and 4th rows, 7 times more.

19th row—1 chain, 13 plain, then 10 chain, miss 10 stitches of the previous row, and work 13 plain on the remaining stitches. This opening is for the thumb, and the first of the stitches missed should be marked with a piece of thread as a guide for the rest of the thumb.

20th row—1 chain, 4 single, 9 plain, then 10 plain on the chain, and 13 plain on the remaining stitches.

Repeat as the 3rd and 4th rows, 5 times.

31st row—1 chain, 20 plain, 2 single; turn back, leaving 14 stitches.

32nd row—6 single, 16 plain.

33rd row—1 chain, 24 plain, then 14 plain on the lower row.

34th row—1 chain, 4 single, the rest plain.

35th row—1 chain, 24 plain, 2 single; turn back.

36th row—6 single, 20 plain.

37th row—1 chain, 26 plain, then 10 plain on the lower row.

38th row—1 chain, 4 single, the rest plain.

39th row—1 chain, 20 plain, 2 single; turn back.

40th row—6 single, 16 plain.

41st row—1 chain, 24 plain, then 14 plain on the lower row.

42nd row—1 chain, 4 single, the rest plain.

Repeat as the 3rd and 4th rows 4 times, then place the foundation chain and the last row together, and join them by putting the needle in a stitch of each side and working a chain-stitch; and for

THE CUFF.

Work 44 plain stitches on the selvedge of the narrowest side, that is, 2 stitches to each rib; turn back, and work 20 rows more of raised crochet as before, and sew up the edges; then for

THE THUMB.

1st row—Commence at the opening left for the thumb in the stitch marked, work 10 plain on the 10 plain, then 3 plain on the side of the row, and 10 plain on the 10 chain; turn back.

2nd row—1 chain, 11 plain, miss 1, 11 plain, still working in raised crochet.

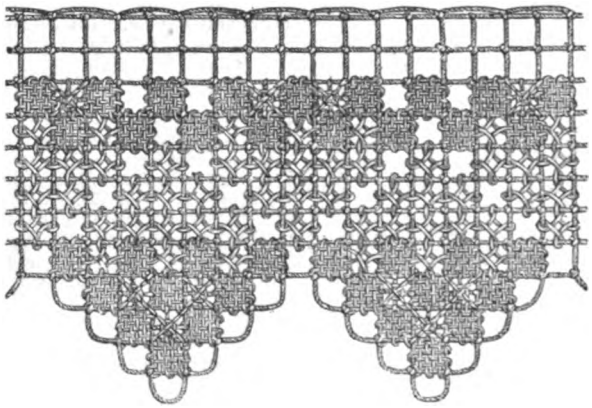
3rd row—1 chain, 10 plain, miss 2, 10 plain, then work 8 rows plain, then 1 single on the 1st stitch of the row so as to make it round; and work 3 rounds of single crochet not raised, sew the sides of the thumb together.

THE BAND.

Commence on the side of the 1st row of the mitt and work along the selvedge 50 single stitches, that is, 2 stitches to each rib, then 2 rounds more of single crochet worked tight, and not raised. This finishes the mitt.

Work another mitt the same, but, before joining the band, care must be taken to turn the work on whichever side will make it to match the first mitten. The cuff and band may be worked in another colour, if preferred.

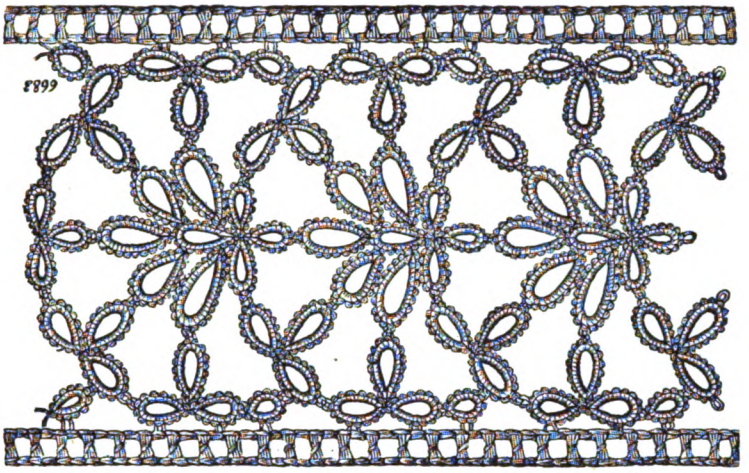
Digitized by Google



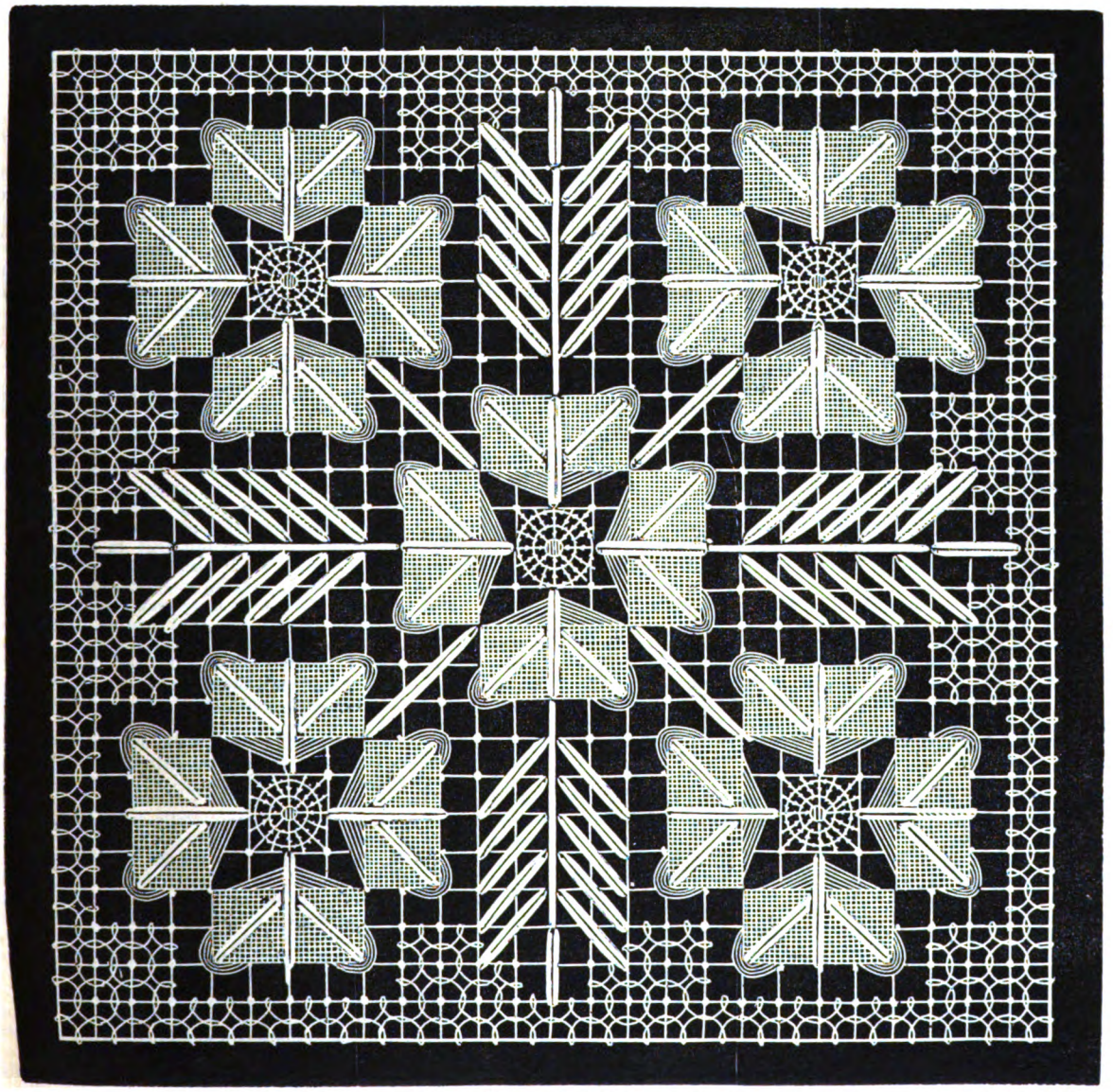
Border (Guipure Netting).

14. Guipure Collar (Tatting).

Digitized by Google



15. Insertion (Tatting).



16. D'Oyley (Guipure d'Art).

Digitized by Google

14. Guipure Collar in Tatting.

Terms—"Commence," commence a loop; "Reverse," reverse the work; "S. thread," straight thread.

MATERIALS—Walter Evans and Co.'s Boarshead crochet cotton (No. 18), a small shuttle, and a tatting hook.

Large Rose.—Commence a loop (1 double, 1 purl, 7 times), draw close, join to the first purl; and for the round of leaves commence, 6 double, 1 purl, 6 double, draw close, join to the next purl. Repeat these leaves (joining to each purl) until the rose has 7 leaves, then cut the thread and fasten it off in a secure knot at the back of the rose. Make two of these large roses.

Small Rose.—Commence (1 double, 1 purl, 6 times), draw close, join to the first purl; and for the round of leaves, commence 6 double, 1 purl, 6 double, draw close, join to the next purl. Repeat these leaves until the rose has six leaves; fasten off as in large rose. Make four small roses.

Centre part of the Collar Point.—Leave about two yards for a straight thread.

1st Trefoil.—Commence, 5 double, 1 purl, 5 double, draw close, commence 6 double, 1 purl, 6 double, draw close; commence, 5 double, 1 purl, 5 double, draw close, and on straight thread, 6 double.

1st 2 Ovals.—Commence (1 double, 1 purl, nine times), 1 double, draw close; reverse the work and repeat for the second oval.

Single Leaf.—7 double on the straight thread; commence 8 double, 1 purl, 8 double, draw close; and on straight thread, 5 double, 1 purl, 5 double. Commence, 8 double, 1 purl, 8 double, draw close; and on straight thread, 7 double; reverse, and join at the back of the two first ovals; 9 double on straight thread, join to the purl in stalk, and work 3 double more on the straight thread.

2nd 2 Ovals.—Commence (1 double, 1 purl 13 times) 1 double, draw close; reverse the work, and repeat for the 2nd oval.

Double Trefoils—8 double (on the straight thread), 1 purl, 5 double; commence 5 double, join to the 4th purl of last oval; 5 double, draw close. Commence, 7 double, 1 purl, 7 double; draw close. Commence, 5 double, 1 purl, 5 double, draw close; and on straight thread, 5 double, join to the purl in stalk, 5 double.

2nd Trefoil—Commence, 5 double, join to the 4th purl in 2nd oval; 5 double; draw close. Commence, 7 double, 1 purl, 7 double; draw close. Commence, 5 double, 1 purl, 5 double; draw close; and on straight thread, 5 double, join to the same purl in stalk as 1st trefoil; 7 double.

3rd 2 Ovals.—Commence (1 double, 1 purl, 3 times), 1 double, join to the purl in the 3rd leaf of trefoil (1 double, 1 purl, 8 times) 1 double. Take one of the small roses already worked, and join to one of the leaves, taking care to keep the right side up (1 double, 1 purl, 4 times), 1 double, draw close. Reverse the work and repeat for the 2nd oval.

Stalk.—On straight thread, 8 double, join to the next leaves of both the small roses, drawing the straight thread through both purls at the same time, 7 double, join the two next leaves of the roses, 7 double.

4th 3 Ovals.—Commence (1 double, 1 purl, 4 times), 1 double, join to the next leaf of first small rose (1 double, 1 purl, 8 times), 1 double, join to a leaf of large rose, already worked (1 double, 1 purl, 3 times), 1 double, join to the next leaf of large rose (1 double, 1 purl, 3 times), 1 double, draw close. Commence, 2 double (1 purl, 1 double, 5 times), join to the next leaf of large rose (1 double, 1 purl, 9 times), 2 double, draw close, reverse. Commence (1 double, 1 purl, 4 times), 1 double, join to the next leaf of small rose (1 double, 1 purl, 16 times), 1 double, draw close. Tie the shuttle thread and the straight thread firmly together, and cut both off.

Work another centre for the 2nd point of the collar, commencing from the 1st trefoil and working it exactly the same as the 1st centre, until the 4th 3 ovals are to be made, then work.

4th 3 Ovals for 2nd centre.—Commence (1 double, 1 purl, 4 times), 1 double, join to the next leaf of small rose (1 double, 1 purl, 16 times), 1 double; draw close. Commence 2 double, 1 purl, 1 double, 9 times), join to a leaf of large rose; 1 double (1 purl, 1 double, 5 times), 1 double, draw close. Commence (1 double, 1 purl, 4 times), 1 double, join to the next leaf of large rose (1 double, 1 purl, 3 times), 1 double, join to the next leaf of large rose (1 double, 1 purl, 8 times), 1 double, join to the next leaf of small rose (1 double, 1 purl, 3 times), 1 double, draw close. Tie the two threads firmly together, and cut both off.

Edge round collar.

Fill the shuttle and leave the reel on for a straight thread.

Small oval—Commence 3 double (1 purl, 1 double, 5 times), 2 double; draw close. Reverse the work.

Stalk (on S. thread), 5 double.

Dot.—Commence, 2 double (1 purl, 2 double, 3 times), draw close. Reverse.

Stalk (on S. thread), 5 double.

Trefoil.—Commence, 5 double, join to the last purl in small oval, 2 double, 1 purl, 2 double, draw close. Commence, 3 double, join to the purl in last leaf, 3 double, 1 purl, 2 double (1 purl, 3 double twice), draw close. Commence, 3 double, join to the purl in last leaf, 2 double, 1 purl, 5 double, draw close, and reverse the work.

Stalk (on S. thread), 5 double.

Large Oval.—Commence (1 double, 1 purl, ten times), 1 double; take the first centre part of the collar and join to the second leaf of large rose, counting from the first of the three large middle ovals, and leaving two spare rose leaves at the top of the centre (1 double, 1 purl, four times), 1 double, draw close, and reverse the work.

Stalk (on S. thread), 5 double.

Small Oval.—Same as before, except instead of making the first purl, join to the last trefoil; reverse.

Stalk (on S. thread), 5 double; join to the next leaf of large rose, 5 double; reverse.

Trefoil.—Same as first trefoil; reverse.

Stalk (on S. thread), 5 double; join to the next leaf of large rose, 5 double; reverse.

Small Oval.—Same as before; reverse.

Stalk (on S. thread), 5 double.

Dot.—Commence, 2 double, 1 purl, 2 double, join to the 3rd purl in large middle oval, counting from large rose; 2 double, 1 purl, 2 double, draw close, reverse.

Stalk (on S. thread), 5 double.

Trefoil, same as before, reverse.

Stalk (on S. thread), 5 double.

Dot.—Same as before, joining it to 7th purl of last large oval, counting from its stalk, reverse.

Stalk (on S. thread), 5 double.

Small oval, as before, reverse.

Stalk (on S. thread), 5 double.

Dot.—Commence (2 double, 1 purl, three times), 2 double, draw close, reverse.

Stalk (on S. thread), 5 double.

Trefoil, same as before, reverse.

Stalk (on S. thread), 5 double; join to the last stalk (where the dot springs from), 5 double, reverse.

The worker must remember in the future directions that the stalks are always 5 double on the straight thread.

Make a small oval, reverse, stalk, dot (joining it in the middle to the 5th purl in centre large oval, counting from the last dot that was joined to the centre), reverse, stalk, trefoil, reverse, stalk * dot (joining it to the next leaf of small rose), reverse, stalk, small oval, reverse, stalk, dot (joining it to the last leaf of small rose), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the 5th purl of 3rd centre ovals, counting from small rose), reverse, stalk, small oval, reverse, stalk, dot (joining it to the purl in double trefoil), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the middle purl of 2nd centre ovals), reverse, stalk, small oval, reverse stalk (join to the purl in single leaf), reverse, stalk, trefoil, reverse, stalk (join to the middle purl of 1st double ovals), reverse, stalk, small oval, stalk, reverse (join to the 1st leaf of centre trefoil), reverse, stalk, trefoil, reverse, stalk. And for the dot at the point of the collar commence 2 double, join to the purl in the middle leaf of centre trefoil (2 double, 1 purl twice), 2 double, draw close, reverse, stalk, small oval, reverse, stalk, join to the next purl of end dot, reverse, stalk, trefoil, reverse, stalk, join to the same purl in end dot as last time, reverse, stalk, small oval, reverse, stalk, join to the last purl in end dot, reverse, stalk, trefoil, reverse, stalk, join to the last leaf of centre trefoil, reverse, stalk, small oval, reverse, stalk, join to the middle purl of 1st double ovals, reverse, stalk, trefoil, reverse, stalk, join to the purl in single leaf, reverse, stalk, small oval, reverse, stalk, dot (joining it to the middle purl, in 2nd double ovals), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the purl in double trefoil), reverse, stalk, small oval, reverse, stalk, dot (joining it to the 4th purl of 3rd ovals), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the 1st leaf of small rose), reverse, stalk, small oval, reverse, stalk, dot (joining it to the last leaf of small rose), reverse, stalk, trefoil, reverse stalk, dot (joining it to the 6th purl in large oval, counting from small rose), reverse, stalk, small oval, reverse, stalk ‡, dot (joining it to the last leaf of large rose), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the 4th purl of the edge large oval, counting from large rose), reverse, stalk, small oval, reverse, stalk, dot (joining it to the middle purl of the 1st dot made in the edge), reverse, stalk (and for the back of the collar continue the edge), making trefoil, stalk, dot, stalk, small oval, stalk, dot, stalk, and repeating this until there are 17 trefoils. Then, to join the second centre part of the next points, make a stalk, dot (joining it to the leaf of large rose, next to the two rose leaves joined to the three large ovals), reverse, stalk, small oval, reverse, stalk, dot (joining to the third purl from large rose in large oval, reverse, stalk, trefoil, reverse, stalk; repeat from * to ‡, then make a dot without joining it to anything), reverse, stalk, trefoil, reverse, stalk (join to the stalk where the last dot springs from), reverse, stalk, small oval, reverse, stalk, dot (joining it to the fourth purl of large oval, counting from the last dot joined), reverse, stalk, trefoil, reverse, stalk, dot (joining it to the 7th purl of the middle large oval), reverse, stalk, small oval, reverse, stalk, join to the next leaf of the large rose, reverse, stalk, trefoil, reverse, stalk, join to the next leaf of large rose, stalk, reverse, small oval, reverse, stalk; and for the second large edge oval, commence (1 double, 1 purl, 4 times), 1 double, join to the last leaf of large rose (1 double, 1 purl, 3 times), 1 double, join to the next dot in the opposite edge (1 double, 1 purl, 6 times), 1 double, draw close, and reverse, stalk, trefoil, reverse, stalk, dot, joining it to the next dot in the opposite edge. Continue working all along the back of the collar, stalk, small oval, stalk, join to the opposite edge, dot; stalk, trefoil, stalk; join to the opposite edge, dot, &c., until you arrive at the 1st small oval made. Cut both threads off about 2in. from the work, tie the ends firmly through the first small oval (making the knot at the back of the collar), and cut them close off.

The edge to this collar makes a pretty trimming for children's dresses, &c,

Digitized by Google

by adding a heading to it. For the heading, fasten the thread into the middle purl of 1st dot; crochet 1 single, 4 chain stitches, 1 single into the next dot; repeat until it is complete.

15. Insertion (Tatting).

BEGIN at the lower leaf of the centre group of leaves. Work 7 double knots, 1 picot, 7 double knots; draw up.

1st side leaf — 7 double knots, 1 picot, 4 double knots, 1 picot, 3 double knots; draw up.

For the middle leaf—2 double knots, 1 picot, 4 double knots, 1 picot, 3 double knots, 1 picot, 3 double knots, 1 picot, 4 double knots, 1 picot, 2 double knots, and draw up the leaf.

2nd side leaf—Loop through the lower left picot of the middle leaf, 3 double knots, fasten to picot of 1st side leaf, 8 double knots, 1 picot, 5 double knots, 1 picot, 6 double knots; draw up the loop.

3rd side leaf—Draw the loop through the 2nd picot on the left of the middle leaf, 4 double knots fasten to picot of the last worked leaf; 7 double knots, 1 picot, 6 double knots, 1 picot, 3 double knots, and draw up.

For the upper leaf, draw the loop through the upper middle picot, 3 double knots fasten to picot of side leaf, 8 double knots, 1 picot, 8 double knots, 1 picot, 3 double knots; draw up the loop.

The leaves must now be worked on the right side as described for the left side. The middle line of grouped leaves is finished before beginning the side trefoils. Each group of leaves is joined to the other through the upper picot of the upper leaf. For the trefoils joining the middle groups of leaf, work for the 1st leaf 8 double knots, loop to 1st side leaf of middle group, 8 double knots; draw up. For the middle leaves of the trefoil work 8 double knots, fasten to picot of 3rd side leaf 8 double knots.

For the 3rd leaf of the trefoil, 8 double knots, 1 picot, 2 double knots, 1 picot, 6 double knots; draw up the leaf. The arrangement of these trefoils is clearly seen in the engraving.

For the outer line of trefoils 1st leaf, 4 double knots, 1 picot, 4 double knots; fasten to picot of the inner row of trefoils, 8 double knots, and draw up the loop. For the middle leaf of the trefoil work 9 double knots; fasten, according to engraving, to the outer picot of the 2nd side leaf of the middle group; work 9 double knots, and draw up. For the 3rd leaf of the trefoil work 8 double knots, 1 picot, 3 double knots, 1 picot, 5 double knots, and draw up the loop.

To fasten off the separate trefoils cut the cotton and pass the end through the centre of the first leaf, next pass the end left at the beginning into the last leaf so as to cross the ends, knot them together and cut them off.

The little ovals connecting the trefoils finish the pattern. On one side they are made with 3 double knots, 1 picot, 4 double knots, fasten to the side picot of inner trefoil, 7 double knots, and draw up the loop. For the opposite side work 7 double knots, fasten to picot of inner trefoil (see engraving), 4 double knots, 1 picot, 3 double knots, and draw up the loop, fasten to end picot of outer trefoil.

For the edges, work a line of chain-stitch in crochet, fastening it by single stitches through the outer loops of the trefoils and ovals. See that it lies flat.

2nd row—1 treble, separated by 1 chain, and passing over 1 chain beneath.

16. D'Oyley (Guipure d'Art).

No prettier D'Oyleys are made than those of *guipure d'art*; they have a very lace-like effect, and serve to show off the colouring on the porcelain plate rather than detract from its beauty. The novelty in the design No. 3 consists in the raised lines, which run diagonally on the pattern, and are not darned into the foundation. A square of netting (27 stitches) is first made; this is washed and stiffened in the usual manner, and then tacked to a wire frame sold for the purpose. The darning accomplished, the raised lines are formed by fastening two lines of thread across two of the netted square stitches, and darning under and over and backwards and forwards across the double lines of thread, and so making a compact close line of stitches. Cluny thread, No. 30, is used for the darning, and No. 48 for the netted foundation. This novel design is from Mr. Catt's, Sloane-street, at whose establishment can be procured the netted foundation, threads, and frames, &c., and all materials necessary to pursue this fashionable style of work.

17. Insertion (Mignardise Braid).

Terms—Ch., chains; S., single crochet; DC., double crochet; L., long crochet.

MATERIALS—No. 20 Arden's crochet cotton. Join the cotton to the braid.

1st row—3 Ch., 1 S. in next loop on braid, 3 Ch., 1 S. in next loop, 15 Ch., 1 S. in 10th loop, 5 Ch., 1 S. in the 4th loop of the 10 missed, 5 Ch., 1 S. in the 11th Ch. from the 1st of the 15 Ch. just worked, 9 Ch., 1 S. in 4th loop on braid, 3 Ch., 1 S. in next loop, 3 Ch., 1 S. in next loop, 7 Ch., 1 S. in 2nd loop, 3 Ch., 1 S. in next loop, 7 Ch., 1 S. in 2nd loop, 3 Ch., 1 Long in 2nd loop, 9 Ch., 1 S. in 3rd loop, 11 Ch., 1 S. in 8th loop, 5 Ch., 1 S. in 3rd loop of 8 missed, 5 Ch., 1 S. in 6th of 11 Ch., 5 Ch., 1 S. in 3rd loop, 4 Ch., 1 S. in 5th of 9 Ch., 4 Ch., 1 S. in 2nd loop, 5 Ch., (O) 1 S. in 2nd loop, 9 Ch., 1 S. in 2nd loop, 11 Ch., 1 S. in 8th loop, 5 Ch., 1 S. in 3rd loop of the 8 missed, 5 Ch., 1 S. in 6th of 11 Ch., 5 Ch., 1 S. in 3rd loop, 4 Ch., 1 S. in 5th of 9 Ch., 4 Ch., 1 S. in 2nd loop, 4 Ch., 1 S. in 3rd of 5 Ch. marked in the directions with an (O), 4 Ch., 1 S. on long crochet on the opposite side of the braid, 2 Ch., 1 S. in 2nd loop, 2 Ch., 1 S. in 2nd Ch. of the 7 opposite, 4 Ch., 1 S. in 2nd loop, 2 Ch., 1 S. in the 2nd loop of 3 Ch. opposite, 3 Ch., 1 S. in 4th of 7 Ch. opposite, 4 Ch., 1 S. in 2nd loop. Repeat from the first as often as required.

2nd row—Work DC. along the chain stitches forming the outer edge.

3rd row—Work on this row of DC. 1 long in 1st, 1 long in 2nd, 3 Ch., miss 3, 1 long in the 4th, 1 long in the 5th; repeat.

4th row—This row works the other side the braid. Join the cotton to the loop on the braid above the 3rd loop left unworked in the corner of the 1st row when 8 loops are missed. Work the first row again.

5th row—DC.

6th row—Like the 3rd row.

18. Edging (Crochet and Mignardise Braid).

THIS edging is worked with Mignardise braid and crochet as follows: 1st row * 2 treble on 1st loop of braid, 1 chain, repeat from * on 5 more loops, 1 single on the two following loops, 1 chain, this forms 1 scollop; repeat from 2 treble until you have the length required. Take another length of braid and work on each side of it 1 single in each loop, with a chain between. To join the two together take the braid without the scollop and join thus: 1 single, take the loop under 2 single of the scollop, draw it through your needle with a single stitch, 3 single on the plain part of braid, * miss a loop of scollop, on the 4 next of scollop, work 4 treble all into 1 stitch of plain braid, 3 single on the plain part of braid; repeat from * to the end.

19. Edging (Mignardise Braid and Crochet).

THIS edging is made of Mignardise braid and crochet. 1st row.—* 1 treble in 1st loop of braid, 3 chain, 6 treble, with 3 chain between each on the next 6 loops; 2 plain crochet in the next 2 loops; repeat from * till you have the length required. Take another length of braid, and work on each side of it in every loop 1 plain stitch and 1 chain between each. Join the two pieces of braid, then work 1 single stitch on the braid without scollop. Draw your needle through the loop before 1st treble in the row with scollop; work 3 single crochet on plain row, * miss 2 loops of row with scollop, 1 double treble in next loop of braid, 1 single on plain row; miss 2 loops of braid in row with scollop, 1 double treble in next loop of braid; work it into the same stitch as the first double treble by a single stitch; 3 single, miss 1 loop of braid on the row with scollop; draw your needle through the next loop of braid; 2 single on plain row; draw your needle through next loop of braid, 3 single; repeat from *.

20. Antimacassar (Crochet with Mignardise Braid).

THE STAR IN CENTRE OF LARGE CIRCLE.

5 chain, unite, work in round 14 DC. or double crochet.

2nd round—* 1 DC., 5 long, 1 DC. in the 1st DC. of last round; then 1 D.C. in the next DC.* Repeat from * 6 times more.

3rd round—Draw the cotton to the top of 3rd long in a leaf of last round. * 10 chain, 1 single in 3rd long of next leaf.* Repeat, fasten off.

4th round—Join to a loop on the braid, 4 Ch., 1 S. in 5th chain of one of the 10 Ch. in 3rd round, 1 long in next loop of braid, 4 Ch., 1 DC. in 2nd loop from last on braid, *4 Ch., 1 S. in 5th of next 10 Ch., 1 long in 2nd loop on braid, 1 long in next loop on braid, 4 Ch., 1 DC. in 2nd loop. Repeat from *; join neatly.

THE OUTER PART OF CIRCLE.

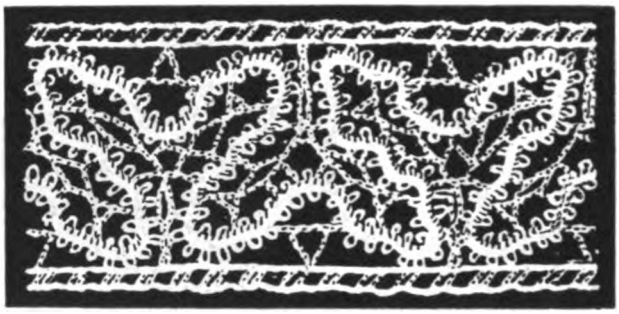
Join to the braid. In mentioning the loops on the braid, by the 2nd or 3rd is meant the 2nd or 3rd from last worked.

1st round—3 Ch., 1 S. in next loop 10 times, * 2 Ch., 1 S. in next loop 7 times, 7 Ch., 1 S. in 6th loop, * 2 Ch., 1 S. in next loop 7 times, * 3 Ch. 1 S. in next loop 10 times, 10 Ch., 1 S. in 6th loop, * 3 Ch., 1 S. in next 10 times. Repeat from * 6 times more.

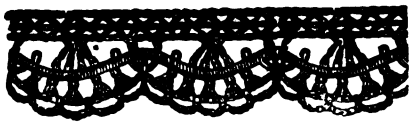
2nd round—Commence where the last round was commenced, 1 treble on the single in 1st loop, * 7 Ch., 1 long on 2nd loop, 7 Ch., 1 long on 2nd loop, 5 Ch., 1 long on 2nd loop, 9 Ch., 1 DC. on 3rd loop, 9 Ch., 1 DC. on 3rd loop, 9 Ch., 1 DC. on 3rd loop, 3 Ch., 1 long on 2nd of 7 Ch., 1 L. in 6th of 7 Ch., 3 Ch., 1 DC. on 2nd loop from 7 Ch., 4 Ch., 1 S. in 5th of 9 Ch., worked last on the opposite side, 4 Ch., 1 DC. on 3rd loop, 4 Ch., 1 S. in 5th of 2nd 9 chain, 4 Ch., 1 DC. on 3rd loop, 4 Ch. (0), 1 S. in 3rd loop of 1st 9 Ch., 5 Ch., 1 S. in 6th of 9 chain, 3 Ch., 1 S. in 3rd of 5th Ch., 5 Ch., 1 treble in 3rd loop of 1st 4 Ch. (worked in the 9 chain it has an (0) marked by it in the directions), 5 Ch., 1 treble in 2nd loop, 5 Ch., 1 L. on next loop, 5 Ch., 1 L. on 2nd loop, 7 Ch., 1 long on 2nd loop, 7 Ch., 1 treble on 2nd of 10 chain, 1 treble, in 8th of 10 chain. Repeat from *.

2nd round—The inside of the braid. Join the cotton to a loop on the braid round the star first worked, 5 Ch., take up the loop on the inside of the upper braid in which the 1st of 10 chain is worked in the last round (see engraving), * 1 Ch., 1 S. in next loop, 2 Ch., 1 S. in next loop of star braid, 1 Ch., 1 S. in next loop of up braid, 2 Ch., 1 S. in next loop on star, 6 Ch., 1 S. in 2nd loop of upper braid, 5 Ch., 1 S. in 2nd loop on up braid (the loops will all be on the upper braid now), 11 Ch., 1 S. in 3rd loop, 13 Ch., 1 S. in 9th loop, 5 Ch., 1 S. in 4th of the 9 loops missed, 5 Ch., 1 S. in 7th of the 13 Ch., 4 Ch., 1 S. in 2nd on braid, 3 Ch., 1 long in the 7th of 13 Ch., 1 treble in 6th of 11 Ch., 5 Ch., 1 S. in 4th loop of braid, 5 Ch., 1 long in 4th loop on braid, 13 Ch., 1 S. in 3rd loop on braid, 5 Ch., 1 S. in 3rd on braid, 5 Ch., 1 S. in 7th of 13 Ch., 6 Ch., 1 S. in 4th on braid, 3 Ch., 1 treble in last long stitch on braid, 1 treble in 6th of 11 Ch. first worked, 5 Ch., 1 S. in 3rd loop, and 1 S. in loop corresponding on the opposite side; 5 Ch., 1 S. in 2nd loop; 7 Ch., 1 S. in last loop worked on star braid; 5 Ch., 1 S. in 2nd loop on upper braid; repeat from *

Digitized by Google

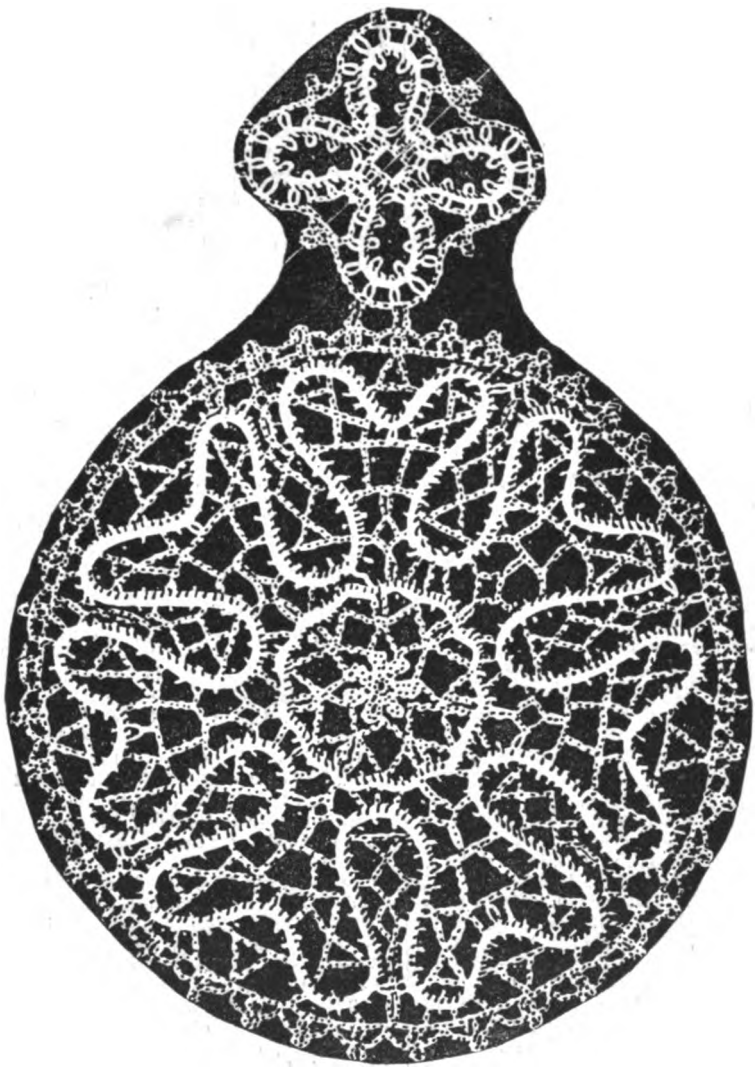


17. Insertion (Mignardise Braid).



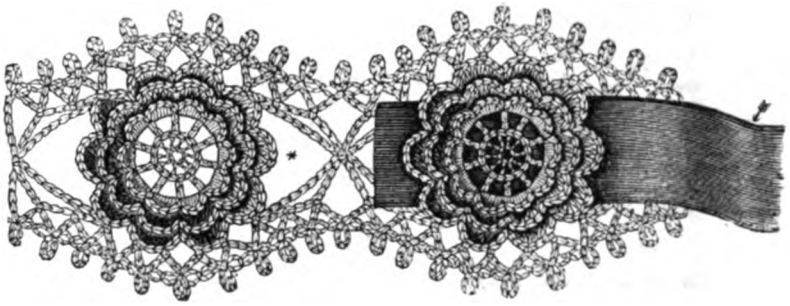
18. Edging (Crochet and Mignardise Braid).

19. Edging (Mignardise Braid and Crochet).



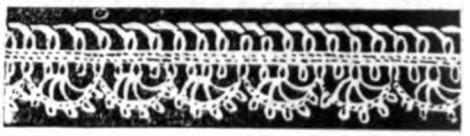
20. Antimacassar (Crochet with Mignardise Braid).

Digitized by Google



21. Necktie, or Trimming with Ribbon (Crochet).

22. Edging (Crochet Braid).



23. Edging (Crochet Braid).

21. Antimacassar.

Digitized by Google

3rd round—The outside edge: Commence in a chain stitch, * 3 Ch, 1 DC. in 2nd Ch. of 1st round, 7 Ch., 1 S. in 5th of 7 Ch., 2 Ch., 1 DC. in same stitch as the last DC., 3 Ch., miss 2, 1 DC. *; repeat.

THE CONNECTING STAR.

Join to the braid; 3 Ch., 1 S. in next loop; work 6 times; O. 1 S. in next loop, 3 loops together, 1 S. in next loop, 3 Ch., 1 S. in next loop, 5 Ch., 1 S. on 5th loop worked from the commencement; 9 Ch., 1 DC. in 5th of 9 Ch., 4 Ch., 1 S. in last loop worked, * 3 Ch., 1 S. in next loop, * repeat 5 times more; repeat from O. 3 more times. The inside is worked by just drawing the loops together with a chain stitch, as in the engraving; join the star to the circles in working, as in engraving.

21. Necktie, or Trimming with Ribbon (Crochet).

Terms—DC., double crochet; Ch., chain; L., long cr.

MATERIALS—Fine crochet cotton, No. 20; fine steel hook.

THE ROSETTES.

A Ch. of 7; unite.

1st round—5 Ch., 1 L. in circle, * 2 Ch., 1 L. * in circle 9 times, 2 Ch., 1 S. in 3rd Ch., at commencement.

2nd round—7 Ch., 1 L. over the L. in last round, * 3 Ch., 1 L. over L.; repeat 9 times; 3 Ch., 1 S. in 4th Ch.

3rd round—* 1 DC., 5 L., 1 DC., all in the 3 Ch., 1 S. on L.; repeat.

4th round—Take the cotton to the back, work 4 Ch., 1 S. on next long just under the S. worked in last round; repeat.

5th round—1 DC., 7 L., 1 DC. in 4 Ch., 1 S. on L.; repeat.

6th round—Take the cotton to the back, work 5 Ch., 1 S. on long in same place as in 4th round.

7th round—1 DC., 9 L., 1 DC. in each of the 5 Ch.; repeat and fasten off. Work as many rosettes as are required.

TO UNITE THE ROSETTES.

Join the thread to the 5th L. in a leaf of the last round in rosette, 19 Ch., 1 S. in the 13th of the Ch., 12 Ch., take up the 5th L. in a leaf in the next rosette, 12 Ch., 1 S. in the loop made on the 19 Ch., 1 S. in the 2nd leaf from last on the 2nd rosette, 12 Ch., 1 S. in the loop again, 12 Ch., 1 S., in the 2nd leaf from the one in which the thread is joined in the 1st rosette, 12 Ch., 1 S. in the loop again, 12 Ch., 1 S. in the 5th L., where you commenced; fasten off. Join all the rosettes together in this manner.

THE OUTSIDE EDGE.

Join to the L. stitch, from which a 12 Ch. is worked, at the top of 1st rosette, 7 Ch., 1 S. in 4th, 7 Ch., 1 S. in same stitch as last picot, 4 Ch., 1 S. in same stitch, 3 Ch., 1 S. in 2nd L. of next leaf, * 5 Ch., draw through the last picot made, 2 Ch., 1 S. in 3rd of 5 Ch., 7 Ch., 1 S. in 3rd again, 4 Ch., 1 S. in 3rd again, 3 Ch., 1 S. in 7th L. of same leaf; repeat 3 more times, taking up next leaf, which will bring you to the bar of 12 Ch., then repeat again, working the 2nd S. after the 3rd Ch. into the 3rd of the 12 Ch.; repeat again, and take up the 8th Ch.; repeat again, take up the 4th Ch. of next bar of 12 Ch. (see engraving); repeat again, taking up the 8th Ch.; repeat again, taking up the 7th L. in leaf of next rosette; then work over again from the commencement of the outside edge; work the other side in the same manner, and run a ribbon in as in the engraving.

22. Edging (Crochet and Mignardise Braid).

MAKE a chain the length required, fasten off, and begin at the commencement of chain for 2nd row, thus:

5 chain worked by a plain stitch into the same hole, 1 plain stitch, begin from 5 chain again to the end of row.

3rd row is merely chains to form the picots or 5 chains of last row together, 3 chains between each picot.

4th row must be worked on the other side of the 1st chain row, thus:

* 4 chain, miss 3 stitches, in the next stitch 2 plain, 4 chain, miss 3 stitches, 3 long in the next 3 stitches from * to end of row.

5th row—Begin on the 3 chain before 2 plain of last row with * a chain of 7 on the 5th stitch of 7 chain, 1 plain stitch. This forms the 1st picot. 5 chain picot on 1st of 5, 5 chain picot on 1st of 5, 2 chain, miss 7 stitches, draw your thread through the next stitch, 6 chain miss 5, and on the next stitch draw your thread through. Begin again at * to the end.

23. Edging (Crochet and Mignardise Braid).

THIS edging is made with mignardise braid and crochet.

The braid is bordered on one side with a chain of crochet, 2 chains between each loop of the braid. The lace side of the mignardise is worked thus:

Fasten your thread to one of the loops, a chain of 5, picot 3 of the 5 into 2nd stitch of the chain, miss 1 loop of the braid into next loop, work alternately 4 long stitches and 4 picots, miss 1 loop, and fasten the last picot into the next loop with a plain stitch; in the same loop begin 5 chain again, and so on till you have worked the length required.

24. Antimacassar.

Terms—Ch., chain; DC., double crochet; L. long; S., single.

MATERIALS—Fine steel crochet hook; Arden's cotton, No. 10 or 12. Make a chain of 10. Unite.

1st and 2nd—Work in the chain 18 DC.

2nd round—* 9 Ch., 1 L. in the 4th from the needle, 1 L. in each of the next 4 Ch., 1 S. in the 3rd DC. on the round, taking up the front of the loop only. Repeat 5 more times.

3rd—Work single crochet all round each leaf. Then pass the cotton to the back of these leaves into a DC. on the round.

4th—12 * Ch., 1 L. in the 4th from the needle, 8 L. on the 8 Ch., 1 S. in 2nd DC. on the round, taking up the back of the loop. Repeat 8 more times.

5th round—Single crochet all round. Fasten off neatly. Join the cotton to the first loop at the top of one of the 9 leaves just worked.

6th round—1 S. in the next, * 9 Ch., 2 S. on next leaf. Repeat.

7th round—3 Ch., 1 L. Then long crochet all round at the last 1 S. in 3rd Ch., to join neatly.

8th round—*, 3 Ch., miss, 1 L. 3 Ch., miss 1, 1 S. Repeat.

9th round—3 S. on 3 Ch. to bring the cotton to the top, * 5 Ch., 1 S. on the L. in last round, * 3 Ch., 1 S. on next. Long. Repeat.

10th round—6 Ch., 1 S. in 3rd Ch. of last round, * 3 Ch., 1 L. on the Long, 3 Ch., 1 S. on 3rd Ch., repeat; in the last 3 Ch. join by 1 S. in the 3rd Ch. at first so forming a Long.

11th round—6 Ch.; 1 S. on L. * 6 Ch., 1 S. on Long; repeat.

12th round—1 L. on S. * 4 Ch., 1 L. in S. again; 3 Ch., 1 Long in next S.; repeat from *.

13th round—Draw the cotton into the 2nd Ch. of the 3 between the 2 Long, * 3 Ch., 1 L. in the 4 Ch., between two Long, 5 Ch., 1 S. in the L. just worked, 5 Ch., 1 S. again in Long, 5 Ch., 1 S. in Long again, 3 Ch., 1 DC. in 3 Ch., between the Long of last row; repeat. When other circles are worked join according to the engraving by drawing the 3rd Ch. of the 2nd 5 Ch. in this row through the corresponding stitch in other circles.

STAR BETWEEN THE CIRCLES.

Make a chain of 8, unite, work 16 DC. in it.

2nd round—5 Ch., 1 L. on next DC., * 2 Ch., 1 L. in next DC.; repeat 14 more times.

3rd round—1 DC. on Long, * 5 Ch., 1 DC. on next Long; * repeat; draw the 3rd of 5 Ch. through a picot on the circle every fourth time of working.

Gentleman's Knitted Mitts.

Terms—P., plain; B., purl.

THE following is a simple and easy recipe for knitting gentlemen's mittens with a thumb, on 4 needles. 3oz. of 4-thread claret, fleecy or any other colour preferred, will be sufficient, and 4 needles No. 15 will be required. These mittens are done in moss stitch, which is alternately a plain and a purl throughout, but if desired they can be knitted plain. Cast 16 stitches on each of 3 needles, and unite them in a round. 1st round—P 2, B 2; repeat; continue the ribbing till 18 rounds are done. 19th round—B, P; repeat. 20th round—P, B; repeat. Repeat 19th and 20th rounds till 26 in all are done. 27th round—B, P; increase by lifting up the cross loop at the bottom of the next stitch, put it on the left hand pin, and knit it as a stitch, * B, P; repeat from *. 28th round—P, B; increase by picking up a stitch as before and knitting it, B, increase again in the same way, P, * B, P, repeat from *. Continue to increase for thumb, as in 28th round, 2 stitches in every 4th round, till there are 18 stitches between the increases (the increasing not to interfere with pattern of hand part or thumb, where P must always come over B), cast on 6 stitches, then divide the 24 stitches on 3 needles and unite them in a round. Knit 11 rounds B and P, as before, and cast off; this completes the thumb. For the hand, take up 6 stitches at the edge of the 6 cast on, and knit them with the 48 stitches that remain for 15 rounds, alternating the stitch as before; then cast off.

Knitted Quilt (Shell Pattern).

USE No. 11 knitting cotton and pins No. 16, which will make a pretty fine looking quilt for a baby's bed. The recipe that I have for the shells is as follows: Cast on 52 stitches. 1st row—Plain. 2nd row—Slip the 1st stitch, knit 3 plain (for border), put the thread over twice and knit 2 together alternately till within 4 stitches of the end, then knit 2 together and 2 plain. 3rd row—Plain (always slip the 1st stitch of each row), knitting 2 together as before when within 2 stitches of the end. 4th row—Same as 3rd. 5th row like the 2nd. 6th and 7th rows—Plain, always decreasing when 4 stitches from the end. 8th row—4 plain (for border), purl to within 4 stitches of end, knit 2 together, 2 plain. 9th row—Plain, knitting 2 together and 2 plain as before at the end of the row. 10th row—4 plain, purl to within 4 of end, knit 2 together, 2 plain. This will complete the 1st rib of 4 purl rows on the right side. The next 4 rows must be plain on the right side, consequently purled at the back, but the 4 border stitches must always be knitted plain, whatever the rest of the row may be; and at the end of each row a stitch must be decreased by knitting 2 together, when within 4 of the end. There are to be 6 complete purl ribs on the right side of the work. When only 8 stitches remain on the pin, take in by knitting the 2 middle stitches together, and do the same in each of the remaining rows till only 2 stitches are left, which are to be knitted together, and this completes the shell. For the half shells to fill in at the sides: cast on half the number of stitches, and proceed exactly in the same manner as for the larger shell, except that the border is on one side only.

Digitized by Google

Boudoir.

To clean Sheepskin Hearthrug.

TAKE a very strong lather by boiling soap in a little water, then mix this with a sufficient quantity of water, rather more than lukewarm, to wash the mat or rug in, and rub more boiled soap on those portions of it which require additional cleansing. When the mat has been well washed in this water, prepare another in the same way, in which a second washing must take place, followed by a third, which ought to be sufficient to cleanse it thoroughly. Rinse it well in cold water until all the soap is removed, and then place it in another water in which a little blue has been put, sufficient to keep the wool of a good white and prevent its inclining to yellow. After this it should be thoroughly wrung, shaken, and then hung out in the open air with the skin part towards the sun, but not where it is scorching, otherwise it will become hard. It must also be shaken often while dry, if not it will be quite crackly, and it should be frequently turned, being hung up first by one end and then by the other, until it has dried entirely.

How to treat the Hair.

DR. CAZENOVE, of the Hospital of St. Louis, Paris, gives the following clear instructions on the management of the hair of young girls. He says:—"Pass a fine tooth comb, at regular intervals every twenty-four hours, through the hair, in order to keep it from matting or entangling; separate the hairs carefully and repeatedly, so as to allow the air to pass through them for several minutes; use a brush that will serve the double purpose of cleansing the scalp and gently stimulating the hair bulbs. Before going to bed it will be desirable to part the hair evenly, so as to avoid false folds, or what is commonly called turning against the grain, which causes the hairs to break. Such are the usual and ordinary requirements as to the management of the hair. There is, on the other hand, a class of persons who carry to excess the dressing and adornment of the hair, especially those who are gifted with hair of the finest quality. Thus, for example, some females are in the habit, during the ordinary operations of the toilette, of dragging and twisting the hair, so as to almost draw the skin with it; the effect of which is, in the first instance, to break the hairs and fatigue the scalp, and finally to alter the bulb itself. The fine-tooth comb is also freely used, especially where the hair is divided—a part that the most particular attention seems to be bestowed upon. These separations and the back of the neck, whence the hair is drawn, in females, towards the crown of the head, are the parts which first show signs of the decay or falling off of the hair." The most healthy mode of dressing the hair of females, especially young ones, is to let the hair be as loose as possible, or arranged in large bands, so as to allow the air to pass through them. It is a mistake to plait tightly the hair of children under eleven or twelve years of age. The process of plaiting more or less strains the hairs in their roots, by pulling them tight. The hair of girls should be cut at the ends, and allowed to curl freely.

Feather Screens.

TAKE a piece of Bristol board cut into the shape either of a circle, a leaf, or a fan, and upon this arrange the feathers according to taste, sewing them down to it by the stem to keep them secure. The eye round part of the peacock's feather, with a small portion of the stem only, should be used, the lighter parts being stripped from the latter, and employed to fill in with. When this is done, cut another piece of Bristol board exactly the size of the first one, cover it with silk of any colour preferred, in the same manner as the half of a pincushion, paste it firmly over the back, and finish the screens with gilt handles. Portions of very bright metallic green feathers may be introduced with advantage.

How to grain Wood.

OAK.

FIRST have the wood on which you are to practise made as smooth as possible, and then cover with three or four coats of paint ground in oil and turpentine, mixed in the proportion of two-thirds oil and one-third turpentine. If intended for light oak, the ground may be formed by mixing white lead or zinc with Oxford ochre until it becomes a light buff. If a medium shade is wanted add a little Venetian red, to make it rather darker; and for dark old wood add a little burnt umber and orange chrome. When this is dry, the graining colour is to be put on evenly all over, but not too thick. For light oak this may be made of either Vandyke brown or burnt umber, with a little burnt sienna added if you wish to give it a reddish tint, or raw sienna if a yellow tint is preferred; these may be mixed into the paint that is left after putting on the ground, and the darker the share of the graining colour the darker and richer will be the work produced. A little beeswax melted and mixed into the paint will prevent the running of the colour after the graining is done.

Having coated it with the dark colour while the paint is fresh, take a long comb (and if the teeth are here and there missing it will be rather an advantage than otherwise, as it will produce a variety in the size of the veins or lines), and draw it straight, or in a slightly crooked line, across the board from end to end in the direction the grain of the wood is supposed to run. Do this over the whole surface.

Next take a rather fine comb, and go over it again in the same direction, giving the hand a waving or slightly crooked motion. This will remove the stiff look of the first combing. Now take a rag and wrap it around a blunt stick, and, with your pattern before you, try to make the outline figures to be seen in the centre of the wood. Sometimes it can be done more easily by wrapping the rag around the thumb, or some other contrivance may suggest itself to the operator.

After the combing and figuring is done, it is sometimes desirable to blend the graining more, and to give something of a mottled appearance to the work. This is easily done by going over it with a badger's-hair brush very softly. Another way, and one more likely to give satisfaction, is to *over-grain* it when dry with Vandyke brown mixed in sour ale, with a little blue-black added. Before applying this, it will be best to sponge it with a mixture of fuller's earth and water.

The mixture for over-graining is supplied by dipping in the brush and drawing it directly over the surface, and then softening or blending slightly again with the badger's-hair brush.

There being great variety in the figures and gnarled appearance of the wood, there need be no tiresome sameness in the graining of a door or panel; and, with a view to the acquiring of a varied style, it will be well to use as many different patterns of the real wood as possible.

In many specimens there will be seen spots and cracked knots with very distinct shadings around them. These may be made by putting on touches of the darkest shade used, with lines traced in graceful curves around the knots; then comb with a coarse comb up and down, curving the strokes as they pass around the knots. The large knots can be retouched after the final over-graining with a small brush or hair pencil, in order to trace the cracks or lines across the face of them.

When the paint is entirely dry a coat of varnish will bring out the colours finely, and finish it with the proper polish.

There is another style of painting called by painters *distemper*. The difference consists chiefly in the mixing of the paints, the process we have been describing having reference entirely to oil colours, while the other method is by mixing them with size and water, or, what will answer as well, thin glue-water.

Most of the paints which are usually mixed in oil can be prepared equally well in this way. The inner walls of houses can be done with this kind of paint; but great care must be taken before applying the paint that the surface is entirely smooth, and free from grease, lime, or dirt. If there is the least likelihood of grease being there, the wall must be thoroughly cleaned by scraping, or by a wash of pearlash water.

When the wall is thus prepared let a coat of glue-water be put on warm, and when dry the surface should be well rubbed, and smoothed with sand-paper or pumice. The colour may be mixed with thin glue-water as a size, but must not be put on too thick.

To grain oak in distemper, the wood or wall, after the preparation described, should be wet slightly with the sponge and the fuller's earth; then mix together Vandyke brown and a little burnt sienna with a portion of the size, and with a brush or sash-tool, dipped first in the sour ale, spread on the colour, and proceed to comb and over-grain as directed for oil-graining. (These directions are only for the graining; the ground is supposed to have been prepared in oil, as before described.)

This is not as handsome as oil-work, but is done more quickly, and with less expense. When finished with a coat of varnish it will look very well.

WALNUT.

To imitate walnut the same general rules may be followed, only that a darker ground-work is produced by using more Vandyke brown or burnt umber, graining with black, and softening with the badger brush, with a good pattern in the natural wood from which to copy.

MAHOGANY.

Use the same colours for ground-work as directed for light oak, only adding enough burned sienna to give it a reddish tint. Mix together Vandyke brown and a little Victoria lake with oil; put it on when the ground is dry, but not as an even coat—rather in blotches or streaks. Mottle it well by rubbing it off here and there with a rag, and also comb it slightly in parts; then go over it with the badger until all are well blended. By going in the same direction always in using the badger a uniform shading will be given to the figures of the wood. The whole may then be darkened somewhat by going over with a coating of Victoria lake in distemper, finishing off with the badger.

This wood may also be imitated in distemper by staining first with Venetian red, and with Vandyke brown, burned sienna, and Victoria lake to form the grains and figures, mottling the wood while it is wet with the badger. Last of all, touch it, and over-grain with Vandyke brown and a little black.

ROSEWOOD.

Colour the ground with extract of logwood, an even coat; then with a coarse bristle brush put on some irregular streaks of Vandyke brown and black, leaving the red streaks between. Copy now from the real wood, using the over-grainer and fine comb to blend and curl the stripes. Over all this put on a coating of Victoria lake, and finish it with varnish.

When the wood is new and has never been painted, it will be much better to stain it first with the extract of logwood dissolved in spirits of wine, and then apply the dark colours in the way described.

Light mahogany furniture may be readily converted into rosewood by treating in the way described, only that the natural colour of the mahogany will answer well for the ground, and the varnish previously put on the wood will not interfere with the application of the dark veining colours.

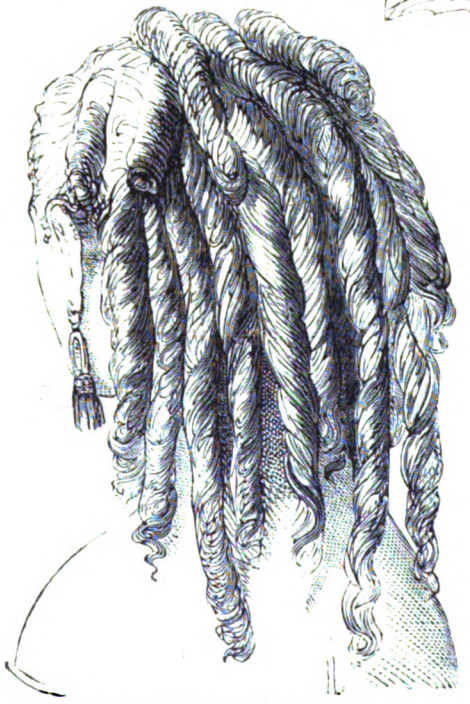
Digitized by Google

No. 1. CHIGNON (EVENING).

No. 2. CRIMPED CHIGNON.

No. 3. CHIGNON (MORNING).

No. 4. COIFFURE LEA.



No. 5. COIFFURE HORTENSE.

Fashionable Headdresses.

Digitized by Google

No. 2. THE MANTILLE HOOD.

No. 1. FASHIONABLE BONNET.

No. 3. THE "TRIANON" HAT.

No. 4. FASHIONABLE BONNET.

No. 5. LOUIS XV. HAT.

Fashionable Bonnets and Hats.

Digitized by Google

Dress and Fashion.

THE MOVEMENTS OF FASHION 1868-69.

THE YEAR that has rolled by so quickly has seen a retrogression in the style of ladies' costume; instead of copying the fashions of our grandmothers, we seek still farther, even a generation back, for our modes. Paris—that centre of civilised life, from which the fickle goddess issues her edicts—has invented nothing absolutely novel; she is content with being a copyist. Her milliners repair to the Imperial Library to consult dusty tomes as to what was worn during the reign of Louis XV. and Louis XVI.; how Mme. Pompadour wore her headdress, and what shape Marie Antoinette's bonnets were. Her dressmakers and hairdressers repair to the royal galleries to study the pictures of that date, for everything now must have the stamp of the fashions that prevailed well nigh a century back. Paniers reign triumphant, bonnets have become hats, crinolines are no longer seen in front, but ingenious devices are resorted to to make them prominent at the back. There is a careless unstudied effect about the toilettes of to-day; "bunched-up" is a term that is applied to the drapery of the skirts; if it is not a very picturesque description, it is a most expressive one. What the French call *tournures*, what some English dressmakers call "dress improvers," and what the less enlightened, but perhaps more practical, call "bustles," are again in fashion. They are usually made of white horsehair, a deep flounce and five *bouillonnés* at the top, and supported by other pads or whalebone. The crinolines are also made with steels at the back, below the waist, so that, with one contrivance and another, the skirt of the dress looks full and *bouffant* behind, and very flat in front and at the sides. The mistake the English dressmakers make is that they line the paniers with stiff muslin, and so contrive that they shall form the *pouf*. The Frenchwoman goes to work more artistically; she makes a substructure of crinoline and *tournure;* she has invented a petticoat to wear over the crinoline that draws with a drawing string, both at the waist and half-way down, and then she drapes the skirt in cunning folds upon this substructure. There is no undue protuberance, no swelling at any given point; merely drapery upon a foundation that of itself protrudes at the back of the figure.

Let us commence with the fashionable colours. There are several names, but few distinct tones. There are the Caroubier, the Sultan, the Pasha, the Grenat—which are all shades of garnet, the lightest (Caroubier) being named first. Then there is the "Yatouma," a sort of brilliant deep orange, much affected by blondes; the "vert Russe," less elegantly expressed by "bottle green;" marine, or sailor blue; and marron—these are the hues now in vogue.

In materials the *satin Amazone*, a woollen fabric with a bright gloss on it, is fashionable in Paris for short costumes, while in this country cloth of various descriptions is considerably more popular. The Parisians have come to the conclusion that cloth is too heavy to drape in the intricate folds imperatively demanded by the paniers, and they prefer a fabric of lighter make; in this conclusion they display their judgment. These materials are for short costumes; but for evening wear, satin, humming-bird velvet, and rich thick gros grains, are all in vogue, and in the colours named above.

As to the make of dresses great distinction is made between what is worn for costumes and what for dressy toilettes; by the latter, I refer to dinner and ball dresses, toilettes for wearing when paying visits, when driving, and upon other ceremonious occasions. The short costumes are now made of one colour and of one material, not with a petticoat that is visible, and contrasts vividly with the rest of the apparel. The skirt of the "costume" barely escapes the ground, the front and side breadths are well gored, and the back breadths, which are not gored, are gathered into the waistband. This skirt, which is an equal length on all sides, is aptly called the "all round." Over this there is a panier tunic, or a casaque with a panier. The bodice fits the figure to the waist, and the basque is either looped with rosettes, or else the back breadths are cut considerably longer than the side ones, so that they can be gathered in and made to look full. Sashes are also worn above this drapery; the ends are short, the bows are at the back, and one loop of the bow stands upright at the back of the bodice, the waistband being fastened in front with a hook and eye, and not with a buckle. Among the illustrations will be found the most suitable form of velvet basquine.

For evening wear the Pompadour style is in vogue; Pompadour satins, with bouquets of flowers, are used for the skirts, the front breadth being self-coloured, to match the prevailing shade of the rest of the toilette. Skirts are made exceedingly long at the back, the train sometimes measuring two yards. Muslin petticoats to wear under these dressy toilettes are made of the same length as the skirt that is worn over them; they are bordered with a deep flounce, and this deep flounce is again bordered with a narrow one. All kinds of devices are resorted to in order to make the train flow out gracefully.

Black watered ribbon has been much used for trimming the evening dresses worn at Compiègne, where the Emperor and Empress of the French have recently received a distinguished circle of guests.

In bonnets and hats there has also been a change. At the commencement of the year the *jauchon*, or half-handkerchief form, was in vogue; now the bonnets are worn all round like small cheese plates, and they are covered with *pouffs* and feathers, and arranged to rise high in the centre of the forehead. In the early part of the year jet and steel and gold ornaments were used for trimming; now these are replaced by humming-birds and feathers of all descriptions. Spanish blonde has disappeared, and veils are now made of the lace, spotted with chenille, and of the "loup" or mask form—that is, only reaching to the mouth. Strings are once more fastened under the chin—not wide strings with a large formal bow, but narrow ribbon with lace lappets formed beneath. In hats there is likewise a marked change; the "pork pies" and turbans have now given place to a peculiar form of toque, with a high slanting crown; the front of this headdress only is trimmed, and that with feathers and aigrettes. Some of the leading milliners in Paris have been essaying to introduce the Marie Antoinette toque, copied from Mme. Le Brun's portrait; but as yet they have only been able to make a compromise—it is not definitely accepted.

In collars there is a change, but by no means a permanent one. Sailor collars have been brought out—by this I mean large linen collars which fall on the shoulders, with a coloured band round them, fastening at the throat with a bow of either cambric or linen to match. This is only a fleeting fashion. Cluny guipure has been discarded for Valenciennes lace, decidedly a change for the better.

And of chignons, and frizettes, and curls, and plaits, what shall we say? They are on a larger scale than ever, and hairdressers have doubled in number, because the demand for "additions" to the natural growth is still something incredible. Where the supply for the future is to come from is a more vexed question than where our grandchildren are to procure their coal. The supply, it is predicted, will cease. In the meantime experiments have been successfully carried on for rendering the false additions which imperious Fashion demands infinitely lighter—the hair is closely and tightly plaited and then boiled; by this process there is a permanent crimp on it, which renders it more voluminous and still lighter for our belles to carry.

Among the accompanying illustrations will be found examples of all the various styles we have referred to. The Eugénie casaque is the exact model of the prevailing style, and illustrates to perfection the tendency of the mode. The waterproof suit is now universally adopted. Children's costumes are only reproductions on a miniature scale of what is worn by their elders. Chignons are larger and curls more plentiful than at the close of last year, and bonnets and hats remain more coquetted headdresses. By presenting our readers with a few well-selected illustrations of the prevailing types, they will be better able to understand them than were we to write pages of verbal description.

Costume a la Watteau.

THE shoes must be black silk, coming high up the instep, with pink kid high heels, and diamond buckles; pink silk stockings, a petticoat of chintz-patterned silk or tarlatane down to the ankles only; a pink silk dress looped up over this, with a pink rose and leaves at each side. The body of the dress is cut Louis Quatorze shape, and trimmed with point lace or muslin. The sleeves reach to the elbow, and a wide lace ruffle falls below it; narrow black velvets round the wrists and throat, fastened with diamonds. A white muslin apron (a tiny round one), trimmed with lace to match the dress, completes this highly-becoming costume. The hair, which ought to be well dressed, is powdered and drawn high up over cushions, with a little "coquette" of pink at the side of the front hair.

Digitized by Google

Fashionable Headdresses.

(See page 50.)

No. 1. *Chignon (Evening).*—A chignon composed of two plaits over a frizzette It is made in the same manner as the headdress No. 3, only long ringlets are added from the top. This is a very fashionable bridal coiffure, sprays of orange blossoms being added to intermingle with the curls.

No. 2. *Crimped Chignon.*—Chignons are increasing in size, and, as they are likely to attain still more formidable proportions, attention has recently been turned to render them as light as possible, as few things produce a more disagreeable sensation than anything heavy on the head; and, besides, the heat produced by undue weight is most injurious to the growth of natural hair. The accompanying engraving illustrates a new chignon, which only weighs 2½oz.—less than half the ordinary weight; the hair of which it is made measures 24in. in length, and is prepared in a novel and peculiar manner. It is not mounted on a frizzette, but, by reason of this ingenious mode of preparation, it always remains crimped and *bouffant*, and yet so pliable and manageable that a lady can arrange it herself in several different styles, without the aid of either maid or hairdresser. The chignon is mounted on a massive-looking tortoiseshell comb; but here again attention has been paid to render extremely light what is in reality very rich and handsome in effect. This is owing to the balls at the top being hollow, which is a great advantage, as a heavy comb is even more disagreeable on the head than a heavy chignon. For evening wear some of these combs have been mounted with gold stars. The front hair of this new chignon is crimped to correspond with the back; the hair is then dressed to look very full and high at the top of the head; at the left side there is a long curl. Both the chignon and curl are shown in the engraving. It will be observed that only the end is curled; the hair does not commence to turn until half-way down. We are indebted to Mr. Walter Truefitt, of No. 1, New Bond-street, W., for the model of this extremely desirable headdress.

No. 3. *Chignon (Morning).*—This chignon, composed of three plaits, is neat and simple for morning wear. It requires an abundance of natural hair, but now that false locks are accepted, and are very fashionably worn, those to whom Nature has not been over bountiful can purchase the luxury of a fine head of hair. This chignon is composed of hair 16in. in length, and of *crêpes* which are divided into strands. The *crêpes* must be well covered with the hair, and when the three plaits are completed they are mounted on a frizzette and fastened with pins.

No. 4. *Coiffure Léa.*—For the Léa headdress the hair is combed back from the temples, and in front is so closely *crêpé* that the parting is concealed, and the hair has all the effect of small crisp ringlets. The back hair is combed to the top of the head, and is there arranged in large bows or loops. Two long curls commence from the chignon, and fall below the top of the front of the bodice. A *bandeau* of marguerites in diamonds crowns the forehead.

No. 5. *Coiffure Hortense.*—For the Hortense coiffure the hair is turned back in front over a cushion; at the back, at the very top of the head, three or four small curls are fastened, then the chignon is composed of a number of very long curls. Curls are worn in Paris with every variety of toilette, both in and out of doors.

Fashionable Bonnets and Hats.

(See page 51.)

THE great novelty about the bonnets this year is their height in front; some stand quite two inches above the forehead. The style at the back varies between a piece of either lace or blonde covering the top of the chignon, and terminating in lappet strings, which are fastened together with either a flower, brooch, or satin bow, considerably below the chin—or else there is a mantille, sometimes reaching to the top of the collar, and sometimes continued so as to form either a Marie Antoinette *fichu* or a cape. The engravings Nos. 1 and 4 illustrate two of these novelties. No. 1 is composed of pale grey *crêpe lisse*, and is very tastefully trimmed with black lace, a small ostrich feather and a spray of wild roses imitated in mother-of-pearl. No. 4 is made of white tulle and ornamented with rich white blonde, a half wreath of lilac, with mother-of-pearl roses and a green dragonfly intermingling. We are indebted to Messrs. Jay of Regent-street for the models of these very stylish bonnets.

No. 2. *The Mantille Hood.*—The Mantille Hood serves either for wearing in the country or for an opera hood. It is composed of a square of cashmere, either blue or white, edged all round with black guipure. One of the points falls over the forehead, two others are brought under the chin, where they are fastened with a satin rosette; then the fourth point, that at the back, falls upon the shoulders, where it is slightly rounded, and looped up with two or three plaits under a rosette similar to that which decorates the front.

No. 3. *The Trianon Hat.*—The Trianon hat is made of English straw. It is small in form, lowered both at the back and front, and turned up abruptly at the sides. Its ornamentation is composed of a tuft of exquisitely-made small roses, surrounded with foliage, placed in front, and is completed with a mantille of *crêpe* and blonde. The mantille is brought forward to the front, and fixed there with a rose.

No. 5. *Louis XV. Hat.*—This Louis XV. hat is made of white fancy straw; the brim is turned up at the left side only, and trimmed with a ruche of ribbon. The front is ornamented with a large bow, which fastens down a tuft of wheat ears arranged to fall over the crown. This style of hat is very fashionable, but rather eccentric, and is only suitable to a young and pretty face.

Children's Toilettes.

(See page 55.)

Fig. 1. *Little Boy from Three to Four Years old.*—Costume in the kilt style, made of grey waterproof cloth; the skirt is plaited full all round the waist, and trimmed with two rows of gilt buttons. The short jacket terminates with square basques trimmed with tailors' flat braid, and separated by buttons similar to those on the skirt. The jacket crosses in front, and fastens with buttons and button-holes; the *revers* are festooned. The sleeves are trimmed at the cuff only. Small linen collar, turned back over a silk cravat. Hat trimmed with black velvet; the right side is turned up with a bow passed through a mother-of-pearl buckle, which serves to fasten down the small upright scarlet feather.

Fig. 2. *Little Girl of Nine or Ten Years of Age.*—Autumn toilette of dark blue serge, trimmed with white worsted braid. The petticoat is bordered with wide braid, headed by a row of *soutache*, and a similar ornament is repeated on the tunic, which is scalloped at the edge; the front is marked by a cross-band of serge, adorned with silver buttons. High bodice, trimmed to simulate a square one; long sleeves. Large paletôt with round cape, ornamented like a tunic. Black hat, bordered with velvet, surrounded with a blue ruche, and tufts of flowers at the side.

Fig. 3. *Girl from Ten to Eleven Years of Age.*—Costume of salmon-coloured poplin, trimmed with a quilling of green silk edged at both sides, with a cross-band to match. It consists of an under-skirt and a tunic, the latter looped up at the sides with bows of poplin; low bodice, cut round both at the back and front; the short sleeves are replaced by bows; muslin *guimpe*, tucked, and ornamented with a narrow quilling; muslin long sleeves with a similar quilling at the wrist. Hat crossed with black velvet and surrounded with daisies in white velvet; black lace rosette and velvet ends at the back.

Fig. 4. *Boy from Eight to Ten Years of Age, Cloth Costume.*—Knicker-bocker trousers; paletôt crossed with a double row of buttons and button holes, and ornamented with flaps, which cover the pockets; plain sleeves, bordered only at the cuffs. Felt hat, surrounded with a wide galloon, the brim turned up at the sides.

Fig. 5. *Costume for a Baby between Two and Three Years of Age.*—Pale blue Lyons poplin frock, buttoned the entire length of the front; the skirt is bordered with vandykes and cross-bands of satin of a darker shade of blue; the bodice is cut square, and the sash ends correspond with the skirt. Pelerine of the same material, looped up in the centre of the back with tassels; the edge is bordered with small satin vandykes, that fall over a mossy fringe. White felt hat, the brim looped up with two bands of blue velvet that cross the crown; in front there is a rosette with small flowers, and at the back a bow with flowing ends.

To wash Grenadine Muslin.

THE dress must be washed first of all, and dried before being starched; then it is put through clear thin starch, and clapped with the hand until dry; and, lastly, it is put through starch a second time. It certainly takes rather a long time to do it, but when done the dress looks so very well that the laundry-maid is repaid for the trouble.

Pearls.

EAU-DE-COLOGNE is an excellent thing to clean pearls with—viz., by gentle rubbing them with a little eau-de-cologne and a bit of very fine flannel, or, better still, little rolls of wadding or thick blotting paper tightly rolled up.

Clear Starching.

THE manner of starching petticoats and cotton dresses on the Continent is as follows:—To a good-sized saucepan full of strongly-made starch add a piece of white wax fully the size of a large walnut (an end of composite candle would do, but wax is better), and dissolve it well in the starch, and then pour in a wineglass full of brandy. Starch the clothes as usual with this mixture. The wax gives the satin-like, glossy surface to the petticoat, &c., and the brandy imparts the great stiffness.

Hoods.

THE following is a correct list of all the different hoods worn at the minor colleges:—Durham, violet; King's College, London, mauve; Dublin, blue. Hoods worn by graduates of Dublin University: B.A., black stuff lined with white fur or lamb's wool; M.A., black stuff lined with blue silk; B.D., black cloth lined with black silk; LL.B., black stuff lined with white silk; LL.D., scarlet cloth lined with pink silk; M.B., black silk lined with crimson silk; M.D., scarlet cloth lined with crimson silk; Mus. D., white silk lined with crimson.

Digitized by Google

The Eugenie Casaque.

THIS is the latest creation of the leading house in Paris for wearing with either silk or velvet costumes. It is a good type of the prevailing style of dress, which aims at all that is fantastic and unstudied. Our model is made of black velvet; the bows on the sleeves and the sash are black *gros grain*; the bachelik hood is black lace, turned up round the edge with festoons of black *gros grain*, and trimmed down the centre with a ladder of bows of the same. This style of casaque (which is worn over either a black silk or black velvet skirt) has already been adopted by the Empress.

To perfume Rooms.

PREPARE a brown linen bag, about the size of a pillow-case, and fill it with full-blown roses, so as to make it the size of a hair pillow, flat rather than round, and lay it inside the door of your parlour or sitting-room. If the roses are plucked carefully free from the branch, when the foot presses the bag the odour of the rose is given forth, and the room is sweetly perfumed thereby.

Hair Washes.

THE following is an excellent hair wash: Take of tincture of Spanish flies, ½oz.; lavendor water, ½oz.; water, 1 pint; the quantity of tincture to be increased until the wash produces slight itching. It encourages the growth, and prevents the hair falling off.

There is no better hair-wash than the yolk of a raw egg. First sponge the head with tepid water, then rub the yolk well into the hair, afterwards sponge the head with tepid water again.

Waterproof Costume.

FOR some seasons past American ladies have been wearing entire costumes of waterproof cloth, and in New York it has been no uncommon sight on rainy days to see ladies walking about in paletóts and skirts made of this material. Messrs. Jay, of Regent-street, have lately introduced this most useful of styles into this country. Our model is made of dark grey cloth, and is trimmed with fine black braid, and fastened with durable black horn buttons. The skirt is put on, as shown, only round the waist, instead of round the throat, and the buttoning and securing is the work of a few moments. The paletót of a loose *sac* form is equally convenient. It can be worn equally well without a dress underneath, being a perfect suit in itself.

To remove Oil Stains in Silk.

OIL STAINS can be entirely removed from silks and all dress materials, also leather, paper, &c., by applying pipeclay, powdered and moistened with water to the consistency of thick cream, laid on the stain and left to dry some hours, then lightly scraped or rubbed off with a knife or flannel so as not to injure the surface. If the pipeclay dries off quite light in colour, all oil has been removed; if it comes off dark-looking, then more should be laid on, as grease still remains to be removed. Pipeclay will not injure the most delicate tints of silk or paper.

To clean Felt Hats.

THE hard felt hats are cleaned with cold water and soap rubbed in with a flannel, then well sponged with cold water, and when nearly dry brushed with a hard brush.

Digitized by Google

Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5.

Children's Toilettes.

Digitized by Google

The Queen and Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married, Feb. 10, 1840, to his Royal Highness Prince Albert. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, son of King George III. The children of Her Majesty are:

H.R.H. Victoria Adelaide Mary Louisa, PRINCESS ROYAL OF ENGLAND AND PRUSSIA, born Nov. 21, 1840, and married to H.R.H. William of Prussia, Jan. 25, 1858, and has had issue, Frederick William Victor Albert, born June 27, 1859; Victoria Elizabeth Augusta Charlotte, born July 24, 1860; Albert Wilhelm Heinrich, born Aug. 14, 1862 (dead); Frederica Wilhelmina Amelia Victoria, born April 12, 1866.

H.R.H. Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue, Prince Albert Victor, born Jan. 8, 1864; George Frederick Ernest Albert, born June 3, 1865; Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867, and Victoria Alexandra Olga Mary, born July 6, 1868.

H.R.H. Alice Maud Mary, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue two daughters and a son.

H.R.H. Alfred Ernest Albert, DUKE OF EDINBURGH, born Aug. 6, 1844.

H.R.H. Helena Augusta Victoria, born May 25, 1846; married to H.R.H. Prince Frederick Christian Charles Augustus of Schleswig-Holstein-Sondenburg-Augustenburg, July 5, 1866, and has issue a son, born April, 1867.

H.R.H. Louisa Carolina Alberta, born March 18, 1848.

H.R.H. Arthur William Patrick Albert, born May 1, 1850.

H.R.H. Leopold George Duncan Albert, born April 7, 1853.

H.R.H. Beatrice Mary Victoria Feodore, born April 14, 1857.

George Frederick William Charles, K.G., DUKE OF CAMBRIDGE, cousin to Her Majesty, born March 26, 1819.

Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, niece of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married, in 1819, the late Duke of Cambridge.

George Frederick Alexander Charles Ernest Augustus, K.G., DUKE OF CUMBERLAND, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburg-Strelitz, and has issue a son and two daughters.

Augusta Caroline Charlotte Elizabeth Mary Sophia Louis, daughter of the Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married, June 28, 1843, to the Grand Duke of Mecklenburg-Strelitz, and has issue a son.

Mary Adelaide, Wilhelmina Elizabeth, daughter of the late Duke of Cambridge, and cousin to Her Majesty, born Nov. 27, 1833, married Prince Teck, June 7, 1866, and has issue a son and daughter.

Her Majesty's Chief Officers of State.

First Lord of the Treasury ...	Right Hon. W. E. Gladstone.
Lord High Chancellor	Lord Hatherley.
Chancellor of the Exchequer ...	Right Hon. Robert Lowe.
Lord President of the Council ...	Lord de Grey and Ripon.
Lord Privy Seal	Lord Kimberley.
Secretaries of State. Home Department...	Right Hon. H. A. Bruce.
Foreign Affairs ...	Earl of Clarendon.
Colonies	Earl Granville.
War	Rt. Hon. Edward Cardwell.
India	Duke of Argyll.
First Lord of the Admiralty ...	Right Hon. H. C. Childers.
President of the Board of Trade ...	Right Hon. John Bright.
Chancellor of the Duchy of Lancaster	
President of the Poor-Law Board ...	Right Hon. George J. Göschen.
Postmaster-General	Lord Hartington.
(The above form the Cabinet.)	
First Commissioner of Works ...	Right Hon. A. H. Layard.
Chief Secretary for Ireland	Right Hon. Chichester Fortescue.
Attorney-General	Sir Robert Collier.
Solicitor-General	Mr. Coleridge.
Lord Advocate for Scotland... ...	Mr. Moncreiff
Lord Lieutenant of Ireland	Earl Spencer.
Lord Chancellor for Ireland... ...	Mr. Justice O'Hagan.

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	Pentecost — Whit Sunday	May 16
Septuagesima Sunday ...	„ 24	Trinity Sunday	„ 23
Quinquagesima — Shrove Sunday	Feb. 7	Birth of Queen Victoria ...	„ 24
Ash Wednesday	„ 10	Corpus Christi	„ 27
Quadragesima Sunday ...	„ 14	Ascension of Queen Victoria	June 20
St. David	March 1	Proclamation	„ 21
St. Patrick	„ 17	St. John Baptist—Midsummer Day	„ 24
Palm Sunday	„ 21	St. Michael — Michaelmas Day	Sept. 29
Annunciation—Lady Day	„ 25	Birth of Prince of Wales	Nov. 9
Good Friday	„ 26	1st Sunday in Advent ...	„ 28
Easter Sunday	„ 28	St. Andrew	„ 30
Low Sunday	April 5	St. Thomas	Dec. 21
St. George...	„ 23	Christmas Day	„ 25
Rogation Sunday	May 2		
Ascension Day — Holy Thursday	„ 6		

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	... Edward Thornton, Esq., C.B.	The Hon Reverdy Johnson.
Austria	... Lord Bloomfield, G.C.B.	... Count R. d'Apponyi.
Bavaria	... Sir F. H. Howard ...	... Count Ferd. de Hompech.
Brazil	... G. B. Mathew, Esq. C.B.	... Baron de Penedo.
Cent. America	Ed. Corbet, Esq. ...	... M. Marcoleta.
Chili	... W. T. Thompson, Esq.	... Don Alberto B. Gana.
China	... Sir Rutherford Alcock, K.C.B.	
Denmark	... Sir Charles L. Wyke, C.B.	... Lieut.-General Bulow.
Equador	... F. Hamilton	... M. Flores.
France	... Lord Lyons, G.C.B. ...	... Pr. De la Tour d'Auvergne.
Greece	... Hon. E. M. Erskine ...	... M. Brailas Armeni.
Hanse Towns	John Ward, Esq. ...	... M. Rudolph Schleiden.
Italy	... Sir A. B. Paget, K.C.B. ...	
Japan	... Sir H. Parkes, K.C.B. ...	...
Netherlands	Adm. Hon. E. A. J. Harris, R.N.	Baron Bentinck.
New Granada	Philip Griffith, Esq. ...	... Don Juan De F. Martin.
Persia	... Charles Alison, Esq., K.C.B.	... Mahmoud Khan.
Peru	... Hon. W. S. Jerningham	... M. F. de Rivero.
Portugal	... Hon. Sir C. A. Murray, K.C.B.	Count de Lavradio.
Prussia	... Lord A. W. F. S. Loftus, K.C.B.	Count Bernstorff.
Russia	... Rt. Hon. Sir A. Buchanan, K.C.B.	Baron de Brunnow.
Spain	... Sir J. F. Crampton, Bt. K.C.B.	Count Vistahermosa.
Sweden	... Hon. G. S. S. Jerningham	... Baron Hochschild.
Switzerland	John Savile Lumley, Esq.	... J. Rapp, Esq. (Cons.-Gen.)
Turkey	... Hon. H. G. Elliott ...	... Musurus Pacha.

Principal Articles of the Calendar for the Year 1869.

	Gregorian, or New Calendar.	Julian, or Old Calendar.
Golden Number	8	8
Epact	17	XXVIII.
Solar Cycle	2	2
Roman Indiction	12	12
Dominical Letter	C	E
Septuagesima Sunday	Jan. 24	Feb. 16
Ash Wednesday	Feb. 10	March 5
Easter Sunday	March 28	April 20
Ascension Day	May 6	May 29
Pentecost—Whit Sunday	„ 16	June 6
1st Sunday in Advent	Nov. 28	Nov. 30

To breed Australian Parakeets.

THE nest-boxes are 4in. square and 10in. long, made of ¾-in. deal, except the bottom, which is 1½in. thick, in order to allow of being hollowed out about 1in. deep, and 3in. across, to form the nest, as they do not make one. This sort of nest does very well, but some use the outer shell of a cocoa-nut, after carefully removing the nut and hard shell. Millet in the ear they are very fond of to eat. As regards their culture, Mr. Tegetmeier, in writing to the *Field*, says:—"The smallest cage in which a pair should be placed is an ordinary canary breeding cage, and that is not half large enough to see these birds fly to advantage. I once had a pair for seven years, in a cage 4ft. long by 20in. in height and depth, and I have at present two pairs in an aviary 10ft. square by 8ft. in height, where they dart about among the branches with almost the rapidity of swallows, and, from the brightness and beauty of their plumage, are the admiration of all who see them. In a large cage or sheltered aviary they breed freely, the only nests they require being empty cocoa-nut shells, with a small hole at one end for ingress and egress. This hole should be turned away from the front of the cage. Little covered boxes, containing at the bottom a piece of thick wood slightly hollowed out for the eggs to lie in, may be used instead of the cocoa-nut shell; or, what is even better in an aviary, a decayed trunk of a tree with a few large auger-holes bored in it. Taking possession of one or other of these cavities, the hen lays four eggs on alternate days, and then sits for seventeen days. The young are at first fed like the young of pigeons, the old bird taking the beak of the young into its own and disgorging the food. The recently introduced birds retain their tendency to breed at the season which is our winter, and if placed in a well-sheltered room will lay in January. Those eggs laid in the open air have not been deposited until the weather has become warmer. In the natural state the chief food appears to be the seeds of grass, with which their crops are always crammed. In confinement they are best fed on canary seed, which they much prefer to millet or any other grain. In feeding they husk the seed with great celerity, and devour a much larger quantity than would serve canaries or other finches of similar size. They are also excessively fond of eating the seeds from any tufts of grass that may be given to them for that purpose, and of the seeds of the common plantain. They have one peculiarity which has not, I think, been recorded, namely, their liking for young bark and the leaf stalks of any ordinary shrub that may be placed in their aviary. I am in the habit of cutting off for them fresh branches of hawthorn, or giving them any waste bushes of currants, &c., when they immediately attack the leaf stalks, and, gnawing them through, scatter the leaves on the floor in large numbers. In breeding from them I need hardly say it is requisite to distinguish the sexes; this is readily done, as, although the plumage is alike in both sexes, the male may be known by having a blue core around the nostrils, whilst that of the hen is white.

Digitized by Google

MARIE STUART CAP IN RAISED VENETIAN POINT LACE.

DESIGNED BY MADAME DE G.

Digitized by Google

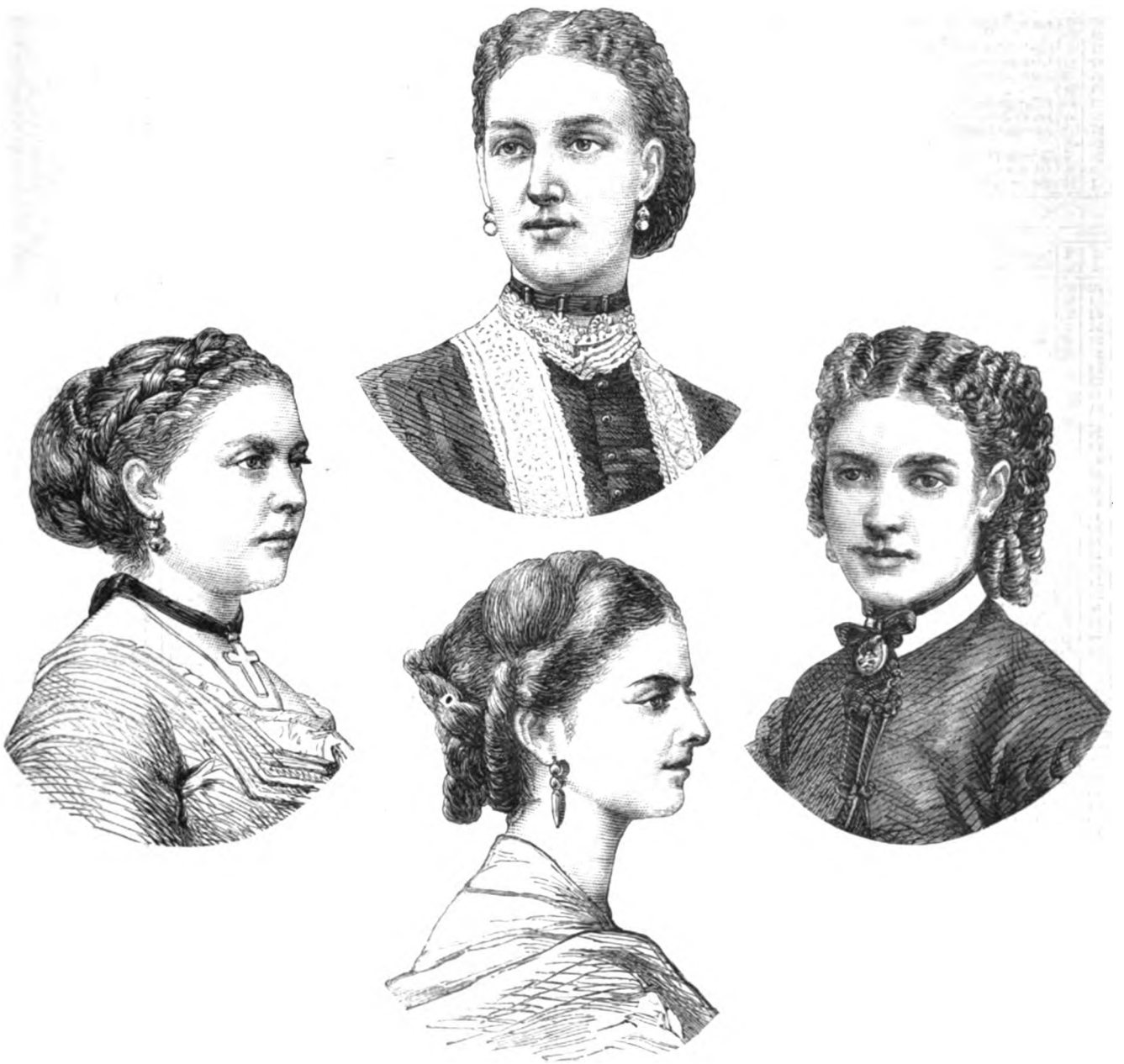
Digitized by Google

THE ILLUSTRATED

QUEEN ALMANAC

AND

LADY'S CALENDAR FOR 1870.



The Crown Princesses of Europe.

ENGLAND, PRUSSIA, RUSSIA, AND ITALY.

Digitized by Google

JANUARY.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftern. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	1	S	N. Mn. 2nd, 0.5 a.m F. Mn. 17th, 2.45 p.m	8 8	4 0	7 25	3 44	29	1 8	1 36
2	2	S	1st Qr, 9th, 9.2 p.m Lt Qr. 24th 10.23 a.m	8 8	4 1	8 24	4 41	○	2 0	2 23
3	3	M	N. Mn. 31st. 3.41 p.m.	8 8	4 2	9 11	5 46	1	2 46	3 9
4	4	Tu	S C. Burrell d. 1862 ...	8 8	4 3	9 50	6 52	2	3 31	3 50
5	5	W		8 8	4 4	10 20	8 0	3	4 9	4 28
6	6	Th	*Epiphany.* Twelfth Day... ...	8 7	4 6	10 45	9 9	4	4 47	5 7
7	7	F	Fenelon d. 1715	8 7	4 7	11 6	10 14	5	5 26	5 45
8	8	S	Prince Albert Victor b. 1864 ...	8 6	4 8	11 26	11 19	6	6 4	6 23
9	9	S	*1st Sunday after Epiphany* ...	8 6	4 9	11 43	Morn	☽	6 43	7 5
10	10	M		8 5	4 10	Aftn.	0 24	8	7 28	7 53
11	11	Tu	Hilary Law Term begins ...	8 4	4 12	0 22	1 28	9	8 22	8 56
12	12	W	J. C. Lavater d. 1801	8 4	4 14	0 47	2 34	10	9 20	10 2
13	13	Th	Oxford Law Taw begins. Cam.	8 3	4 15	1 14	3 40	11	10 35	11 9
14	14	F	[Law Term begins	8 2	4 17	1 47	4 47	12	11 43	—
15	15	S		8 1	4 19	2 30	5 53	13	0 12	0 38
16	16	S	*2nd Sunday after Epiphany* ...	8 0	4 20	3 23	6 52	14	1 0	1 24
17	17	M	Mozart b. 1756	7 59	4 21	4 26	7 47	●	1 47	2 9
18	18	Tu	Old Twelfth Day	7 58	4 23	5 37	8 31	16	2 28	2 51
19	19	W	Isaac D'Israeli d. 1848	7 57	4 24	6 55	9 9	17	3 12	3 32
20	20	Th		7 56	4 26	8 14	9 41	18	3 52	4 14
21	21	F	Louis XIV. beheaded 1793 ...	7 55	4 28	9 35	10 6	19	4 34	4 56
22	22	S	Lord Byron b. 1788. [Lord Bacon	7 54	4 30	10 54	10 32	20	5 19	5 41
23	23	S	*3rd Sunday after Epiphany* [d. 1629.	7 53	4 32	Morn	10 55	21	6 4	6 28
24	24	M		7 52	4 33	0 14	11 19	☾	6 52	7 17
25	25	Tu	Princess Royal mar. 1858. Burns	7 51	4 34	1 31	11 45	23	7 45	8 15
26	26	W	Dr. E. Jenner d. 1823. [d. 1759	7 50	4 36	2 48	Aftn.	24	8 50	9 27
27	27	Th	Admiral Lord Hood d. 1816 ...	7 49	4 38	4 3	0 54	25	10 5	10 45
28	28	F		7 48	4 40	5 13	1 36	26	11 25	—
29	29	S	George III. d. 1820	7 46	4 42	6 13	2 29	27	0 1	0 35
30	30	S	*4th Sunday after Epiphany.* [Pr.	7 45	4 44	7 4	3 30	28	1 4	1 30
31	31	M	Hilary L. T. ends [Nap. d. 1859.	7 43	4 46	7 45	4 36	○	1 54	2 16

FEBRUARY.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	32	Tu		7 41	4 48	8 20	5 43	1	2 37	2 59
2	33	W		7 40	4 49	8 46	6 50	2	3 19	3 38
3	34	Th		7 38	4 50	9 10	7 58	3	3 54	4 11
4	35	F	Sir Jos. Banks d. 1743	7 36	4 52	9 30	9 5	4	4 27	4 43
5	36	S	Sir R Peel b. 1788	7 34	4 54	9 48	10 10	5	5 1	5 17
6	37	S	*5th Sunday after Epiphany* ...	7 32	4 56	10 7	11 13	6	5 35	5 49
7	38	M	Charles Dickens b. 1812	7 30	4 57	10 27	Morn	7	6 7	6 24
8	39	Tu	Half Quarter Day	7 29	4 59	10 48	0 18	☽	6 42	7 1
9	40	W	Sultan of Turkey b. 1830	7 27	5 0	11 12	1 24	9	7 22	7 46
10	41	Th	Queen Victoria mar. 1840	7 25	5 2	11 42	2 29	10	8 16	8 53
11	42	F	Gen. Washington b. 1732	7 24	5 4	Aftn.	3 34	11	9 29	10 6
12	43	S	Sir W. Napier d. 1860	7 22	5 6	1 8	4 36	12	10 46	11 27
13	44	S	*Septuagesima Sunday*	7 20	5 8	2 4	5 32	13	—	0 1
14	45	M	St. Valentine's Day	7 18	5 10	3 14	6 22	14	0 33	1 1
15	46	Tu	Lord Sidmouth d. 1844	7 16	5 12	4 30	7 4	15	1 5	1 50
16	47	W	Lindley Murray d. 1826	7 14	5 14	5 50	7 38	●	2 12	2 33
17	48	Th	Michael Angelo d. 1563	7 12	5 16	7 12	8 7	17	2 55	3 16
18	49	F	Martin Luther d. 1546	7 11	5 18	8 35	8 33	18	3 37	3 57
19	50	S	William III. of Holland b. 1817	7 9	5 19	9 58	8 57	19	4 18	4 39
20	51	S	*Sexagesima Sunday.* Vict. (dau.	7 7	5 21	11 18	9 23	20	5 0	5 22
21	52	M	[of P. of Wales) b. 1867	7 5	5 23	Morn	9 48	21	5 44	6 7
22	53	Tu	James Barry d. 1806	7 3	5 25	0 39	10 18	☾	6 28	6 52
23	54	W	Sir Joshua Reynolds d. 1792 ...	7 1	5 27	1 55	10 52	23	7 18	7 46
24	55	Th	Cam. Lent Term divides ...	6 59	5 29	3 6	11 34	24	8 19	8 58
25	56	F	[b 1802	6 56	5 30	4 9	Aftn.	25	9 39	10 23
26	57	S	Thos. Moore d. 1852. Victor Hugo	6 54	5 32	5 2	1 21	26	11 8	11 49
27	58	S	*Quinquagesima Sunday.* H. W.	6 52	5 34	5 46	2 24	27	—	0 23
28	59	M	[Longfellow b. 1807	6 50	5 36	6 20	3 31	28	0 54	1 19

MARCH.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftern. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	60	Tu	Shrove Tuesday	6 48	5 37	6 50	4 39	29	1 43	2 5
2	61	W	Ash Wed. John Wesley d. 1791	6 46	5 39	7 14	5 46	○	1 23	2 43
3	62	Th	Louis Philippe arr. in Eng. 1848	6 44	5 41	7 34	6 52	1	3 0	3 17
4	63	F	Sultan Saladin d 1193	6 42	5 43	7 54	7 58	2	3 32	3 47
5	64	S	Laplace d. 1827	6 40	5 45	8 11	9 3	3	4 2	4 17
6	65	S	*Quadragesima Sunday.* Michael	6 38	5 46	8 31	10 7	4	4 33	4 48
7	66	M	[Angelo b. 1474	6 36	5 48	8 51	11 11	5	5 1	5 15
8	67	Tu	Duke of Bridgwater d. 1803 ...	6 34	5 50	9 14	Morn	6	5 32	5 48
9	68	W	William Cobbett b. 1762... ...	6 31	5 51	9 41	0 16	7	6 5	6 21
10	69	Th	Prince of Wales mar. 1863 ...	6 28	5 53	10 15	1 21	☽	6 42	7 4
11	70	F	Tasso d. 1544	6 26	5 55	10 56	2 23	9	7 29	7 58
12	71	S		6 23	5 57	11 48	3 21	10	8 36	9 18
13	72	S	*2nd Sunday in Lent*	6 21	5 58	Aftn.	4 12	11	10 2	10 46
14	73	M	Vic. Emmanuel K. of Italy b. 1820	6 18	6 0	2 0	4 56	12	11 26	—
15	74	Tu		6 16	6 2	3 18	5 33	13	0 4	0 34
16	75	W	Pr. Imperial of France b. 1858 ...	6 13	6 4	4 41	6 5	14	1 0	1 25
17	76	Th		6 11	6 6	6 5	6 32	●	1 50	2 13
18	77	F	Princess Louisa b. 1848	6 9	6 8	7 32	6 58	16	2 34	2 55
19	78	S	Sir W. Don d. 1862	6 7	6 10	8 56	7 22	17	3 15	3 35
20	79	S	*3rd Sunday in Lent*	6 5	6 11	10 21	7 48	18	3 55	4 17
21	80	M		6 3	6 12	11 42	8 17	19	4 39	5 1
22	81	Tu	William I. of Prussia b. 1797 ...	6 1	6 14	Morn	8 51	20	5 22	5 44
23	82	W	National Gallery founded 1824..	5 59	6 15	0 55	9 31	21	6 6	6 29
24	83	Th	Queen Marie Amelie d. 1866 ...	5 57	6 17	2 3	10 19	☾	6 55	7 22
25	84	F	Lady Day	5 54	6 18	3 1	11 14	23	7 54	8 33
26	85	S	Duke of Cambridge b. 1819 ...	5 52	6 20	3 47	Aftn.	24	9 19	10 3
27	86	S	*4th Sunday in Lent*	5 50	6 22	4 25	1 21	25	10 47	11 29
28	87	M	Raphael d. 1483	5 48	6 24	4 55	2 29	26	—	0 6
29	88	Tu	John Keble d. 1866	5 45	6 26	5 20	3 36	27	0 35	1 1
30	89	W		5 43	6 28	5 40	4 42	28	1 21	1 42
31	90	Th	Haydn b. 1732	5 41	6 30	5 58	5 48	29	2 0	2 17

APRIL.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftern. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	91	F	All Fools' Day	5 38	6 31	6 17	6 53	○	2 34	2 50
2	92	S	Richard Cobden d. 1865	5 36	6 33	6 36	7 58	1	3 5	3 20
3	93	S	*5th Sunday in Lent...*	5 34	6 35	6 56	9 3	2	3 34	3 49
4	94	M		5 32	6 37	7 17	10 8	3	4 3	4 17
5	95	Tu	Princess Victoria of Hesse b. 1863	5 29	6 38	7 42	11 13	4	4 32	4 46
6	96	W	Old Lady Day	5 27	6 40	8 13	Morn	5	5 2	5 16
7	97	Th	Prince Leopold b. 1853 [b. 1818	5 24	6 41	8 50	0 14	6	5 34	5 51
8	98	F	Christian IX., King of Denmark	5 22	6 43	9 36	1 12	7	6 11	6 34
9	99	S	Leopold II., K. of Belgium, b 1835	5 20	6 44	10 32	2 5	☽	7 0	7 32
10	100	S	*Palm Sunday*	5 18	6 45	11 37	2 52	9	8 6	8 46
11	101	M		5 15	6 46	Aftn.	3 29	10	9 20	10 15
12	102	Tu	Princess Frederica of Prussia b	5 13	6 48	2 11	4 1	11	10 57	11 35
13	103	W	Handel d. 1759 [1866	5 11	6 50	3 32	4 31	12	—	0 7
14	104	Th	Princess Beatrice b. 1857 [begins	5 9	6 52	4 56	4 57	13	0 34	0 59
15	105	F	Good Friday. Easter Law Term	5 7	6 53	6 22	5 20	●	1 22	1 43
16	106	S		5 5	6 55	7 49	5 46	15	2 4	2 26
17	107	S	*Easter Sunday*	5 2	6 57	9 15	6 13	16	2 49	3 11
18	108	M	Lord Byron d. 1824	5 0	6 59	10 37	6 47	17	3 33	3 55
19	109	Tu	[Easter Term begins	4 58	7 0	11 52	7 23	18	4 15	4 38
20	110	W	Napoleon III b. 1808. Oxford	4 56	7 2	Morn	8 10	19	5 1	5 22
21	111	Th		4 55	7 4	0 54	9 5	20	5 45	6 10
22	112	F	Cambridge Easter Term begins	4 53	7 6	1 46	10 8	☾	6 37	7 5
23	113	S	Shakespeare d. 1616	4 51	7 8	2 27	11 15	22	7 36	8 13
24	114	S	*Low Sunday.* Dan. Defoe d. 1731	4 49	7 10	2 59	Aftn.	23	8 56	9 40
25	115	M	Princess Alice b. 1843	4 47	7 11	3 26	1 27	24	10 20	10 58
26	116	Tu	[1794	4 45	7 13	3 46	2 33	25	11 33	—
27	117	W	Bruce, Abyssinian traveller, d	4 44	7 14	4 6	3 39	26	0 3	0 29
28	118	Th	Sir C. Bell d. 1842 [1818	4 41	7 16	4 25	4 46	27	0 59	1 10
29	119	F	Alexander II., Emp. of Russia, b.	4 39	7 17	4 43	5 49	28	1 29	1 46
30	120	S	Chevalier Bayard d. 1524 ...	4 37	7 19	5 2	6 55	○	2 2	2 16

MAY.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	121	S	*2nd Sunday after Easter.* Prince	4 35	7 21	5 22	8 1	1	2 31	2 47
2	122	M	[Arthur b. 1850	4 33	7 23	5 45	9 7	2	3 4	3 20
3	123	Tu	Charles XV., K. of Sweden, b.1826	4 31	7 24	6 14	10 10	3	3 35	3 50
4	124	W		4 29	7 26	6 48	11 9	4	4 5	4 21
5	125	Th	Napoleon Buonaparte d. 1821 ...	4 28	7 27	7 32	Morn	5	4 37	4 54
6	126	F	Humboldt d. 1859	4 26	7 29	8 23	0 3	6	5 11	5 31
7	127	S	Napoleon I. made Consul 1802...	4 24	7 30	9 25	0 51	7	5 52	6 16
8	128	S	*3rd Sunday after Easter.* Dante	4 22	7 32	10 33	1 30	☽	6 43	7 11
9	129	M	[b. 1265	4 21	7 33	11 47	2 4	9	7 45	8 23
10	130	Tu		4 19	7 35	Aftn.	2 33	10	9 6	9 46
11	131	W	Spencer Percival assass. 1812 ...	4 17	7 36	2 28	2 57	11	10 25	11 2
12	132	Th	Easter Law Term ends	4 15	7 38	3 51	3 21	12	11 33	—
13	133	F	Pius IX b. 1792	4 14	7 39	5 15	3 45	13	0 1	0 28
14	134	S		4 12	7 41	6 42	4 11	14	0 52	1 14
15	135	S	*4th Sunday after Easter*	4 11	7 42	8 8	4 39	●	1 38	2 2
16	136	M	Dan. O'Connell d. 1847	4 10	7 44	9 28	5 15	16	2 25	2 48
17	137	Tu	Dr. E. Jenner b. 1749	4 8	7 45	10 40	5 57	17	3 12	3 34
18	138	W	Boswell d. 1795	4 6	7 47	11 39	6 48	18	3 57	4 18
19	139	Th		4 5	7 48	Morn	7 50	19	4 43	5 6
20	140	F	Columbus d. 1706	4 4	7 49	0 26	8 57	20	5 30	5 54
21	141	S	Maria Edgeworth d. 1849	4 3	7 50	1 8	10 5	21	6 19	6 47
22	142	S	*Rogation Sunday*	4 2	7 52	1 31	11 14	☾	7 17	7 49
23	143	M		4 0	7 53	1 54	Aftn.	23	8 24	9 0
24	144	Tu	Queen Victoria b. 1819	3 59	7 55	2 13	1 29	24	9 36	10 9
25	145	W	Princess Helena b. 1846	3 58	7 56	2 33	2 36	25	10 42	11 12
26	146	Th		3 57	7 58	2 49	3 41	26	11 40	—
27	147	F	George, ex-K of Hanover, b. 1819	3 56	7 59	3 8	4 44	27	0 6	0 30
28	148	S	William Pitt d. 1759	3 55	8 0	3 29	5 50	28	0 50	1 9
29	149	S	*Sunday after Ascension* Oak	3 54	8 1	3 50	6 57	29	1 27	1 46
30	150	M	[Apple Day	3 53	8 2	4 16	8 2	○	2 3	2 19
31	151	Tu	Dr. T. Chalmers d. 1847	3 52	8 3	4 47	9 3	1	2 35	2 52

JUNE.

Day of Month	Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftern. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
1	152	W	Sir D. Wilkie d. 1840	3 51	8 4	5 29	10 0	2	3 10	3 28
2	153	Th	[of Wales) b. 1865	3 51	8 5	6 18	10 51	3	3 44	4 1
3	154	F	Prince George (2nd son of Prince	3 50	8 6	7 18	11 53	4	4 19	4 39
4	155	S	Countess of Blessington d. 1849	3 50	8 7	8 23	Morn	5	4 58	5 18
5	156	S	*Whit Sunday.* Oxf. Trin T. begs	3 49	8 8	9 35	0 8	6	5 39	6 4
6	157	M	[mar. 1866	3 48	8 9	10 51	0 36	☽	6 29	6 57
7	158	Tu	Princess Mary of Cambridge	3 47	8 10	Aftn.	1 2	8	7 27	8 2
8	159	W	Mahomet d. 632	3 47	8 11	1 27	1 25	9	8 40	9 18
9	160	Th	George Stevenson b. 1781 ...	3 46	8 11	2 50	1 47	10	9 53	10 24
10	161	F	Oxford's attempt to shoot the	3 46	8 12	4 12	2 11	11	10 55	11 26
11	162	S	[Queen 1840	3 45	8 13	5 37	2 36	12	11 57	—
12	163	S	*Trinity Sunday*	3 45	8 14	6 59	3 8	13	0 26	0 52
13	164	M		3 45	8 15	8 17	3 47	●	1 19	1 43
14	165	Tu		3 45	8 16	9 23	4 32	15	2 7	2 34
15	166	W	T. Campbell d. 1844 [ends	3 44	8 16	10 19	5 29	16	2 58	3 20
16	167	Th	Ascot Gold Cup Day. Trin L T	3 44	8 16	10 59	6 35	17	3 44	4 6
17	168	F	John Wesley b. 1703	3 44	8 16	11 33	7 45	18	4 29	4 52
18	169	S	Battle of Waterloo 1815	3 44	8 17	11 59	8 57	19	5 16	5 37
19	170	S	*1st Sunday after Trinity*	3 44	8 17	Morn	10 7	20	6 0	6 24
20	171	M	Accession of Queen Victoria 1837	3 44	8 18	0 19	11 16	☾	6 50	7 14
21	172	Tu		3 44	8 18	0 39	Aftn.	22	7 41	8 8
22	173	W	Matthew Henry d. 1714	3 44	8 18	0 56	1 28	23	8 40	9 12
23	174	Th	Lord Chancellor Campbell d. 1861	3 45	8 19	1 11	2 33	24	9 44	10 13
24	175	F	Midsummer Day	3 45	8 19	1 33	3 38	25	10 43	11 14
25	176	S	Louis Buonparte d. 1846	3 46	8 19	1 54	4 45	26	11 41	—
26	177	S	*2nd Sunday after Trinity*	3 46	8 18	2 18	5 51	27	0 7	0 31
27	178	M	[Day	3 46	8 18	2 49	6 54	28	0 53	1 13
28	179	Tu	Ld. Raglan d 1855. Coronation	3 46	8 18	3 27	7 54	○	1 33	1 53
29	180	W	Rubens d. 1615	3 47	8 18	4 12	8 48	1	2 12	2 32
30	181	Th		3 47	8 18	5 9	9 34	2	2 52	3 10

Digitized by Google

JULY.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			1st Qr. 6th 4.30 a.m. Last Qr. 20th 9.17 p.m. F. Mn. 13th 10.35 p.m. N. M. 28th, 11.1 a.m.							
1	182	F	Princess Alice mar. 1862 ...	3 48	8 18	6 14	10 11	3	3 30	3 48
2	183	S	Sir Robert Peel d. 1850	3 49	8 17	7 24	10 42	4	4 7	4 27
3	184	S	*3rd Sunday after Trinity* ...	3 50	8 17	8 41	11 8	5	4 48	5 10
4	185	M		3 51	8 16	9 58	11 31	6	5 32	5 55
5	186	Tu	Princess Helena mar. 1866. Mrs.	3 52	8 16	11 15	11 54	7	6 19	6 46
6	187	W	[Siddons b. 1755	3 53	8 15	Aftn.	Morn	☽	7 13	7 41
7	188	Th	Sheridan d. 1816	3 54	8 15	1 55	0 16	9	8 13	8 47
8	189	F	Peter the Hermit d. 1108 ...	3 55	8 14	3 17	0 40	10	9 21	9 54
9	190	S	Oxford Trinity Term ends ...	3 56	8 14	4 37	1 7	11	10 27	11 0
10	191	S	*4th Sunday after Trinity*	3 57	8 13	5 54	1 41	12	11 33	—
11	192	M		3 58	8 13	7 6	2 21	13	0 6	0 36
12	193	Tu	Erasmus d. 1536	3 59	8 12	8 6	3 13	●	1 5	1 33
13	194	W	Richard Cromwell d. 1712 ...	4 0	8 11	8 53	4 15	15	1 59	2 22
14	195	Th	Bastile destroyed 1789	4 1	8 10	9 31	5 23	16	2 47	3 10
15	196	F		4 2	8 9	10 0	6 35	17	3 34	3 55
16	197	S	Sir J. Reynolds b. 1723	4 3	8 8	10 24	7 47	18	4 15	4 36
17	198	S	*5th Sunday after Trinity.* Dr. Watts	4 4	8 7	10 43	8 59	19	4 57	5 17
18	199	M	[b. 1624	4 5	8 6	11 3	10 7	20	5 35	5 55
19	200	Tu	J. Martin (painter) b. 1789 ...	4 6	8 5	11 19	11 14	21	6 17	6 35
20	201	W		4 7	8 4	11 39	Aftn.	☾	6 56	7 19
21	202	Th	Robert Burns d. 1793	4 9	8 3	11 57	1 25	23	7 42	8 6
22	203	F		4 10	8 2	Morn	2 30	24	8 36	9 9
23	204	S	[Victoria of Prussia b. 1860	4 11	8 0	0 20	3 36	25	9 42	10 13
24	205	S	*6th Sunday after Trinity.* Princess	4 12	7 58	0 48	4 40	26	10 44	11 15
25	206	M	Duchess of Cambridge d. 1795...	4 14	7 56	1 22	5 42	27	11 47	—
26	207	Tu		4 15	7 54	2 4	6 40	28	0 17	0 45
27	208	W		4 17	7 53	2 57	7 28	29	1 9	1 31
28	209	Th	Cowley d. 1667	4 19	7 51	4 0	8 10	○	1 53	2 15
29	210	F	Wm. Wilberforce d. 1803. W.	4 21	7 50	5 11	8 44	1	2 36	2 56
30	211	S	Grey d. 1771. [Penn d. 1718	4 23	7 49	6 27	9 12	2	3 16	3 36
31	212	S	*7th Sunday in Trinity*	4 24	7 47	7 44	9 36	3	3 55	4 14

AUGUST.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			1st Qr. 4th, 8.52 a.m. Last Qr. 19th, 7.50 a.m. F. m. 11th, 9.13 a.m. N. Mn. 26th, 9.26 p.m.							
1	213	M	Lammas Day	4 25	7 46	9 4	10 0	4	4 33	4 54
2	214	Tu		4 26	7 44	10 23	10 22	5	5 16	5 38
3	215	W	Sir R. Arkwright d. 1792... ...	4 28	7 42	11 43	10 45	6	5 59	6 24
4	216	Th	G. Canning d. 1827	4 30	7 41	Aftn.	11 10	☽	6 49	7 15
5	217	F	Lord North d. 1792	4 31	7 40	2 24	11 40	8	7 44	8 14
6	218	S	Prince Alfred b. 1844	4 33	7 38	3 40	Morn	9	8 48	9 27
7	219	S	*8th Sunday after Trinity* Lord	4 35	7 36	4 53	0 18	10	10 5	10 42
8	220	M	[Holl d. 1868	4 36	7 34	5 56	1 4	11	11 22	11 58
9	221	Tu	Izaak Walton b. 1593	4 38	7 32	6 47	2 1	12	—	0 30
10	222	W		4 40	7 31	7 27	3 6	13	1 1	1 29
11	223	Th		4 41	7 29	8 0	4 17	●	1 54	2 16
12	224	F	Robert Southey b. 1774	4 42	7 27	8 26	5 29	15	2 38	2 59
13	225	S	Old Lammas Day	4 44	7 25	8 47	6 40	16	3 19	3 38
14	226	S	*9th Sunday after Trinity*	4 45	7 23	9 5	7 50	17	3 54	4 12
15	227	M	Napoleon Buonapatte b. 1769 ...	4 46	7 21	9 23	8 58	18	4 30	4 47
16	228	Tu		4 47	7 19	9 45	10 4	19	5 14	5 20
17	229	W	Frederick the Great d. 1786 ...	4 49	7 17	10 1	11 11	20	5 39	5 56
18	230	Th	Emperor of Austria b. 1830 ...	4 51	7 15	10 23	Aftn.	21	6 13	6 31
19	231	F	Count Rumford d. 1814	4 52	7 13	10 46	1 22	☾	6 51	7 11
20	232	S		4 53	7 11	11 17	2 26	23	7 34	8 1
21	233	S	*10th Sunday after Trinity* ...	4 55	7 9	11 56	3 29	24	8 38	9 15
22	234	M		4 57	7 7	Morn	4 28	25	9 50	10 29
23	235	Tu		4 59	7 5	0 44	5 20	26	11 9	11 44
24	236	W		5 1	7 3	1 43	6 5	27	—	0 17
25	237	Th	K. of Bavaria b. 1814. Herschel	5 2	7 1	2 50	6 41	28	0 44	1 10
26	238	F	Prince Albert b. 1817 [d. 1822	5 3	6 59	4 5	7 12	○	1 34	1 55
27	239	S	Thomson (poet) d. 1748	5 5	6 57	5 24	7 39	1	2 15	2 37
28	240	S	*11th Sunday after Trinity.* Goethe	5 7	6 55	6 46	8 3	2	2 55	3 14
29	241	M	John Locke b. 1632 [b. 1749	5 8	6 53	8 7	8 25	3	3 35	3 54
30	242	Tu		5 10	6 51	9 30	8 49	4	4 14	4 36
31	243	W	John Bunyan d. 1688	5 12	6 49	10 51	9 13	5	4 56	5 18

SEPTEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 2nd, 1.58 p.m. F. Mn. 9th, 6.17 p.m. Last Qr. 18th, 1.70 a.m. N. Mn. 25th, 6.34 a.m.							
1	244	Th		5 13	6 46	0 13	9 42	6	5 40	6 1
2	245	F	Great Fire of London 1666 ...	5 15	6 44	1 32	10 18	☽	6 24	6 48
3	246	S		5 16	6 42	2 46	11 1	8	7 16	7 46
4	247	S	*12th Sunday after Trinity* ...	5 18	6 40	3 50	11 54	9	8 20	9 2
5	248	M		5 20	6 37	4 45	Morn	10	9 47	10 30
6	249	Tu	Francis II. of Naples fled 1860...	5 21	6 35	5 27	0 55	11	11 13	11 51
7	250	W	Schmayl betrayed 1859	5 23	6 32	6 0	2 3	12	—	0 22
8	251	Th		5 25	6 29	6 29	3 13	13	0 52	1 17
9	252	F	Sebastopol taken 1855	5 26	6 27	6 51	4 24	●	1 42	2 2
10	253	S	Mungo Park b. 1771	5 27	6 25	7 11	5 35	15	2 21	2 40
11	254	S	*13th Sunday after Trinity* ...	5 29	6 22	7 28	6 44	16	2 58	3 13
12	255	M	Blucher d. 1819	5 31	6 20	7 46	7 52	17	3 30	3 46
13	256	Tu		5 32	6 18	8 5	8 57	18	4 2	4 18
14	257	W	Duke of Wellington d. 1852 ...	5 33	6 16	8 24	10 3	19	4 31	4 46
15	258	Th	Huskisson killed 1830. Brunel	5 35	6 14	8 48	11 9	20	5 1	5 18
16	259	F	[d. 1859	5 36	6 12	9 15	Aftn.	21	5 34	5 51
17	260	S		5 38	6 10	9 49	1 17	22	6 7	6 26
18	261	S	*14th Sunday after Trinity* ...	5 40	6 7	10 33	2 17	☾	6 49	7 13
19	262	M		5 42	6 5	11 25	3 11	24	7 43	8 21
20	263	Tu	Chas. Jas. Fox d. 1806	5 43	6 2	Morn	3 58	25	9 4	9 46
21	264	W	Sir W. Scott d. 1832	5 45	6 0	0 28	4 38	26	10 30	11 11
22	265	Th	Lord Denman d. 1854	5 46	5 58	1 40	5 11	27	11 47	—
23	266	F		5 48	5 56	2 56	5 38	28	0 18	0 43
24	267	S	S. Butler d. 1680	5 49	5 54	4 19	6 3	29	1 9	1 31
25	268	S	*15th Sunday after Trinity.* Mrs	5 51	5 52	5 42	6 27	○	1 52	2 10
26	269	M	[Hemans b. 1794	5 53	5 50	7 6	6 49	1	2 31	2 50
27	270	Tu		5 55	5 47	8 31	7 15	2	3 11	3 32
28	271	W		5 56	5 45	9 55	7 42	3	3 52	4 12
29	272	Th	Michaelmas Day	5 58	5 43	11 19	8 16	4	4 33	4 54
30	273	F	Lord Nelson b. 1758	5 59	5 41	Aftn.	8 57	5	5 16	5 38

OCTOBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Aftn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			1st Qr. 1st, 9.19 p.m. F. Mn. 9th, 4.4 p.m. First Qr. 31st, 7.1 a.m. Last Qr. 17th, 6.14 p.m. N. Mn. 24th, 3.35 p.m.							
1	274	S		6 1	5 40	1 45	9 47	☽	6 2	6 26
2	275	S	*16th Sunday after Trinity.* Camb.	6 3	5 38	2 44	10 46	7	6 55	7 29
3	276	M	[Mich. Term begins	6 5	5 35	3 31	11 52	8	8 6	8 49
4	277	Tu	Guizot b 1787	6 7	5 32	4 5	Morn	9	9 35	10 22
5	278	W	Kirke White d. 1806	6 9	5 30	4 34	1 2	10	11 6	11 43
6	279	Th	Mdme. Jenny Lind Goldschmidt	6 10	5 27	4 57	2 13	11	—	0 13
7	280	F	[b. 1821	6 12	5 25	5 16	3 24	12	0 37	0 59
8	281	S	Erskine d. 1817	6 14	5 22	5 34	4 33	13	1 21	1 40
9	282	S	*17th Sunday after Trinity*	6 16	5 20	5 51	5 40	●	1 58	2 14
10	283	M	Ex-Queen of Spain b. 1830. Oxf.	6 17	5 18	6 9	6 47	15	2 31	2 45
11	284	Tu	[Mich. Term begins	6 19	5 15	6 29	7 52	16	2 59	3 15
12	285	W	R. Stephenson d. 1859. Lord	6 20	5 13	6 50	8 58	17	3 31	3 45
13	286	Th	[Lyndhurst d. 1863	6 24	5 11	7 15	10 4	18	4 0	4 15
14	287	F		6 24	5 8	7 47	11 8	19	4 29	4 44
15	288	S		6 25	5 6	8 25	Aftn.	20	5 1	5 16
16	289	S	*18th Sunday after Trinity.* Marie	6 27	5 4	9 13	1 5	21	5 35	5 53
17	290	M	[Antoinette executed 1793	6 28	5 2	10 11	1 54	☾	6 17	6 42
18	291	Tu		6 30	5 0	11 16	2 35	23	7 9	7 45
19	292	W	Dean Swift d 1715	6 31	4 58	Morn	3 9	24	8 29	9 11
20	293	Th	Lord Palmerston b 1784	6 32	4 56	0 29	3 38	25	9 56	10 36
21	294	F	Lord Nelson killed 1805	6 34	4 54	1 46	4 4	26	11 15	11 46
22	295	S	Lord Holland d. 1840	6 36	4 52	3 9	4 27	27	—	0 14
23	296	S	*19th Sunday after Trinity.* Lord	6 38	4 50	4 31	4 48	28	0 38	0 59
24	297	M	[Derby d. 1869	6 40	4 47	5 58	5 13	○	1 22	1 43
25	298	Tu	Poet Chaucer d. 1400	6 42	4 45	7 25	5 39	1	2 2	2 22
26	299	W		6 44	4 43	8 53	6 10	2	2 44	3 7
27	300	Th	Mdme. Ida Pfeiffer d. 1815 ...	6 46	4 41	10 16	6 49	3	3 28	3 50
28	301	F	J. Locke d. 1704	6 48	4 39	11 34	7 37	4	4 12	4 33
29	302	S	Bristol riots	6 50	4 37	Aftn.	8 37	5	4 57	5 21
30	303	S	*20th Sun. aft. Trin.* [minster d. 1869	6 51	4 36	1 31	9 42	6	5 46	6 11
31	304	M	All Hallows Eve. Marq. of West-	6 53	4 34	2 8	10 52	☽	6 39	7 10

NOVEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Aftn. H. M.	High Water Lond. Bridge. Morn. H. M.
			F. Mn. 8th, 7.32 a.m. 1st Qr. 16th, 8.59 a.m. N. Mn. 23rd 1.21 a.m. 1st Q. 29th, 10.33 p.m.							
1	305	Tu	All Saints' Day [Law Term beg.	6 56	4 32	2 40	Morn	8	7 49	8 31
2	306	W	Princess Amelia d. 1810. Mich.	6 57	4 31	3 5	0 3	9	9 15	9 57
3	307	Th	Felix Mendelssohn Bartholdy d.	6 59	4 29	3 24	1 44	10	10 38	11 12
4	308	F	George Peabody d. 1869 [1847	7 0	4 27	3 41	2 23	11	11 45	—
5	309	S	Gunpowder Plot 1605	7 2	4 25	3 59	3 30	12	0 11	0 34
6	310	S	*21st Sunday after Trinity.* Prin-	7 4	4 24	4 17	4 37	13	0 54	1 11
7	311	M	[cess Charlotte d. 1817	7 5	4 23	4 34	5 43	14	1 29	1 46
8	312	Tu	John Milton d. 1674	7 7	4 22	4 54	6 49	●	2 2	2 18
9	313	W	Prince of Wales b. 1841	7 9	4 20	5 18	7 55	16	2 34	2 49
10	314	Th	Marquis of Hastings d. 1868 ...	7 10	4 19	5 47	9 1	17	3 4	3 20
11	315	F	Martinmas Day	7 12	4 17	6 22	10 3	18	3 33	3 49
12	316	S	Half-Quarter Day	7 14	4 16	7 7	11 1	19	4 6	4 20
13	317	S	*22nd Sunday after Trinity*... ...	7 16	4 14	8 0	11 52	20	4 36	4 53
14	318	M		7 18	4 12	9 3	Aftn.	21	5 13	5 32
15	319	Tu	Count Rossi assassinated 1848 ...	7 19	4 11	10 12	1 10	22	5 55	6 21
16	320	W		7 21	4 10	11 25	1 41	☾	6 48	7 16
17	321	Th	Lord Somerville d. 1868	7 23	4 9	Morn	2 6	24	7 52	8 34
18	322	F	D. of Wellington's funeral 1852	7 25	4 8	0 41	2 29	25	9 17	9 56
19	323	S		7 27	4 7	2 2	2 51	26	10 33	11 7
20	324	S	*23rd Sunday after Trinity*	7 28	4 6	3 25	3 12	27	11 37	—
21	325	M	Princess Royal b. 1840	7 30	4 4	4 49	3 37	28	0 2	0 27
22	326	Tu	Lord Clive d. 1774...	7 31	4 3	6 17	4 4	29	0 52	1 16
23	327	W		7 33	4 2	7 45	4 39	○	1 38	2 0
24	328	Th	John Knox d. 1572 [Term ends	7 34	4 0	9 8	5 23	1	2 24	2 46
25	329	F	Gen. Havelock d. 1857. Mich.	7 36	3 58	10 22	6 17	2	3 11	3 33
26	330	S	Marshal Soult d. 1850	7 37	3 57	11 21	7 23	3	3 56	4 20
27	331	S	*Advent Sunday.* Princess Teck b.	7 39	3 56	Aftn.	8 35	4	4 43	5 5
28	332	M	Washington Irving d. 1862 [1833	7 40	3 55	0 44	9 48	5	5 31	5 58
29	333	Tu		7 42	3 55	1 10	11 1	☽	6 25	6 53
30	334	W	Dean Swift b. 1667	7 44	3 54	1 31	Morn	7	7 23	7 57

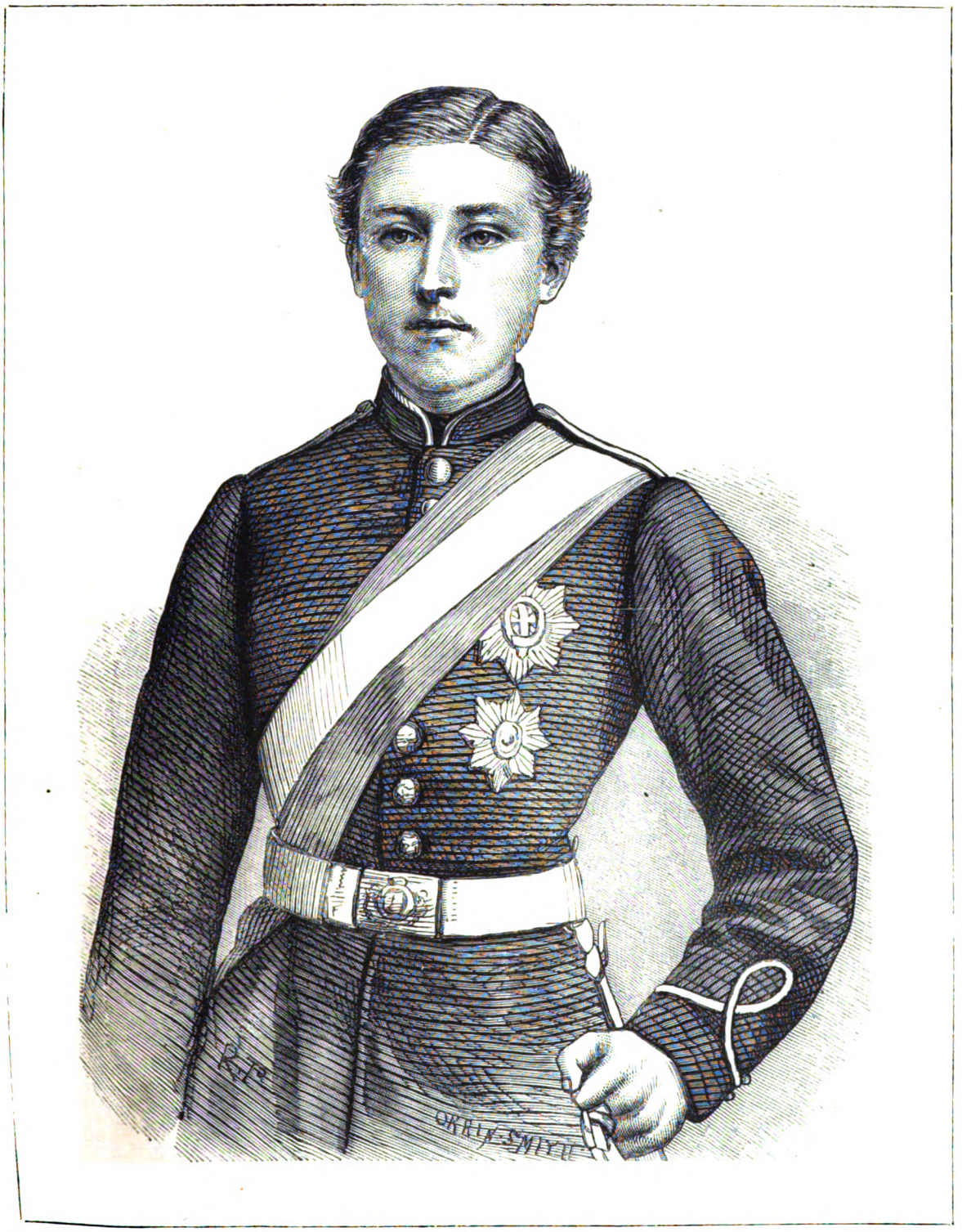
DECEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftn. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			F. Mn. 8th, 2.39 a.m. Last Qr. 15th, 9.11 p.m. N. Mn. 22nd 0.19 p.m. 1st Qr. 29th, 4.38 p.m.							
1	335	Th	Princess of Wales b. 1844 ...	7 46	3 53	1 49	0 11	8	8 34	9 13
2	336	F	Napoleon III. elected Emp. 1852	7 47	3 52	2 7	1 20	9	9 49	10 23
3	337	S	John Flaxman d. 1826	7 48	3 52	2 23	2 28	10	10 55	11 24
4	338	S	*2nd Sunday in Advent.* Thomas	7 49	3 51	2 42	3 33	11	11 51	—
5	339	M	Mozart d. 1792 [Carlyle b. 1795	7 51	3 51	3 0	4 40	12	0 16	0 38
6	340	Tu		7 52	3 51	3 22	5 46	13	0 56	1 15
7	341	W	Marshal Ney executed 1815 ...	7 53	3 50	3 49	6 52	14	1 35	1 51
8	342	Th		7 54	3 50	4 24	7 55	●	2 8	2 25
9	343	F	Vandyke d. 1641. Milton b. 1608	7 56	3 50	5 4	8 56	16	2 42	2 58
10	344	S	Leopold I., K. of Belgium d. 1865.	7 57	3 49	5 54	9 50	17	3 15	3 32
11	345	S	*3rd Sunday in Advent*	7 58	3 49	6 55	10 35	18	3 49	4 7
12	346	M	Ex-King of Saxony b. 1801 ...	7 59	3 49	8 1	11 15	19	4 24	4 42
13	347	Tu		8 0	3 49	9 12	11 45	20	5 1	5 22
14	348	W	Prince Albert d. 1861	8 0	3 49	10 27	Aftn.	21	5 43	6 7
15	349	Th	Izaak Walton d. 1683	8 1	3 49	11 43	0 33	☾	6 33	6 58
16	350	F	Cambridge Michaelmas T. ends.	8 2	3 49	Morn	0 54	23	7 28	8 0
17	351	S	Oxford Michaelmas Term ends..	8 3	3 49	1 0	1 14	24	8 34	9 11
18	352	S	*4th Sunday in Advent.* Charles	8 4	3 50	2 22	1 37	25	9 45	10 20
19	353	M	[Wesley b. 1708	8 5	3 50	3 44	2 1	26	10 54	11 26
20	354	Tu	Napoleon III. elected President	8 5	3 50	5 10	2 31	27	11 56	—
21	355	W	[1848	8 6	3 51	6 35	3 10	28	0 25	0 50
22	356	Th		8 6	3 51	7 55	3 58	○	1 17	1 41
23	357	F	W. M. Thackeray d. 1863 ...	8 6	3 51	9 5	4 58	1	2 6	2 33
24	358	S	George I., K. of Greece, b. 1845	8 7	3 52	9 59	6 10	2	2 58	3 28
25	359	S	Christmas Day. Quarter Day...	8 7	3 53	10 40	7 25	3	3 47	4 10
26	360	M		8 8	3 53	11 12	8 42	4	4 33	4 54
27	361	Tu		8 8	3 54	11 36	9 55	5	5 17	5 40
28	362	W	Lord Macaulay d. 1859. Inno-	8 9	3 55	11 56	11 5	6	6 5	6 28
29	363	Th	[cents' Day	8 9	3 56	Aftn.	Morn	☽	6 51	7 16
30	364	F		8 9	3 57	0 30	0 15	8	7 43	8 13
31	365	S		8 9	3 58	0 47	1 22	9	8 45	9 16

Digitized by Google

Princess Maria Alexandrowna.

Digitized by Google



Prince Arthur.

Digitized by Google

Princess Maria Alexandrowna.

Digitized by Google

Prince Arthur.

Digitized by Google

H. R. H. the Prince of Prussia.

Digitized by Google

Postal Regulations.

Inland.

RATES OF POSTAGE FROM ALL PARTS OF THE UNITED KINGDOM, THE CHANNEL ISLANDS, AND THE ISLE OF MAN.

Letters under ½ oz., prepaid... ... ... 1*d.*
" " 1 oz. " ... ... 2*d.*
" " 1½ oz. " ... ... 3*d.*

and so on, at the rate of 1*d.* for every additional half ounce or fraction of half an ounce. No limit exists to the weight of paid letters, but no inland letter must exceed 2ft. in length, or 1ft. in breadth or depth.

Inland, Colonial, and Foreign Despatches.

The following are the latest times for posting letters, &c., at the chief office, St. Martin's-le-Grand, for the undermentioned mails:—

TRAINS AND PLACES. Letters, &c., for these mails should be posted in accordance with the notice on the boxes provided for their reception. The times given are the latest for posting letters, &c., at the Chief Office for the undermentioned Mails:—	LETTERS. Without Fee.	LETTERS. If bearing an extra Penny Stamp.	LETTERS. If bearing 6*d.* in extra Stamps.	NEWSPAPERS AND BOOK PACKETS. Without Fee.	NEWSPAPERS AND BOOK PACKETS. On payment with each of: One Farthing.	One Halfpenny	One Penny.
	Morning			Morning			
For mid-day arrival at Birkenhead, Birmingham, Chester, Coventry, Huddersfield, Leamington, Liverpool, Manchester, Preston, Rugby, Salisbury, Wolverhampton, and Worcester	5.0	...	...	...	...	...	...
For day mail to Ireland	6.30	...	...	6.30	...	...	...
For day mail to France and the Continent generally	7 0	...	...	7.0	...	...	...
For the Provincial morning mails by Great Northern, Great Western, Midland, and North Western lines ...	7.45	8.0	...	7.0	7.30	7 45	8.0
For the Provincial morning mails by Brighton and South Coast Eastern Counties (*viâ* Ipswich), North Kent, and South Eastern lines	8.0	8.15	...	7.15	7.45	8.0	8 15
For the Provincial morning mails by South Western line, and for the Colonial and Foreign mails (*viâ* Southampton	8.45	9.0	...	7.45	8.15	8.30	9.0
For Provincial morning mails by Eastern Counties (*viâ* Cambridge) line	9.45	...	...	9.30	...	...	...
For delivery same evening at Birmingham, Derby, Leicester, Nottingham, Sheffield, and Wolverhampton ...	10 30	...	...	10.15	...	...	...
	Afternoon.			Afternoon.			
For delivery the same evening at Bath, Bristol, Coventry, Dover, Folkestone, Hastings, Leamington, Maidenhead, Northampton, Oxford, Reading, Tunbridge, Tunbridge Wells, and Uxbridge	12.45	...	...	12.30	...	...	...
For delivery same evening at Aylesbury, Banbury, Berkhampstead, Esher, Leighton Buzzard, Portsmouth, Watford, and St Albans ...	1.45	...	...	1.30	...	...	...
For delivery same evening at Chatham, Dartford, Epsom, Gravesend, Maidstone, Windsor, and Rochester	3.0	...	...	2.45	...	...	...
For delivery same evening at Brighton	3.45	...	...	3.30	...	...	...
For the Provincial, Colonial, and Foreign evening mails	6 0	7.0	7.30	6.0	7 0	7.15	730

Day mails to Ireland, France, and the Continent generally.—Letters and Newspapers for the day mail to Ireland can be posted at the Euston-square Terminus, without fee, till 7 a.m.; and for the day mail to France and the Continent at the Post Office at the South Eastern Terminus, London Bridge, without fee, until 7.15 a.m.

Books, Magazines, Reviews, Pamphlets, etc.

For a packet of any number of copies not exceeding 4oz. ... 1*d.*
" exceeding 4 oz. and not exceeding ..... 8oz ... 2*d.*
" " 8 " " .....16 " ... 4*d.*
" " 1lb. " .....1½lb. ... 6*d.*

and 2*d.* for every additional ½lb., or portion of ½lb.

The postage must be prepaid by stamps.
The cover of packet must be open at the ends, or sides.
A book packet must not contain any letter.
It must not exceed 2ft. in length, or 1ft. in breadth or depth.

Printed proceedings of the Imperial Parliament, sent without covers, or in covers open at the ends, may circulate within the United Kingdom at the above rates of postage. The words "Parliamentary Proceedings" must be written or printed on the cover of the packet, otherwise it will be liable to the letter-rate of postage.

The Book Post to which the foregoing rules related is confined to the United Kingdom.

Books, etc., for the Colonies.

At the following rates, and on the same conditions as the foregoing (except that no packet weighing more than 3lb. can be sent to the East Indies or to New South Wales, and that no book packet can be sent to any other part of the Cape Colony than Cape Town, Port Elizabeth, and Mossell Bay), book packets may be forwarded to every British colony as well as to the undermentioned foreign countries:

To India, Ceylon, New South Wales, Victoria, Tasmania (Van Diemen's Land), South Australia, Western Australia, New Zealand, Mauritius, Hong-Kong, and Labuan.

	Viâ Southampton.	Viâ Marseilles.
For a packet weighing not more than 4oz. ...	4*d.* ...	6*d.*
For more than 4oz. but not exceeding 8oz. ...	8*d.* ...	1*s.*
" 8 " " 1 lb. ...	1*s.* 4*d.* ...	2*s.*
" 1 lb. " 1½ " ...	2*s.* 0*d.* ...	3*s.*
" 1½ " " 2 " ...	2*s.* 8*d.* ...	4*s.*

and so on; two rates being charged for every additional ½lb. or fraction of a ½lb.

To every other British colony, to Buenos Ayres and the other portions of the Argentine Confederation, to Monte Video and the rest of the Republic of Uruguay, to the Danish West Indies (St. Thomas, St. Croix, and St. John), to Hayti, St. Juan de Nicaragua, the Mosquito Territory, to Liberia, and other parts of the West Coast of Africa, and by private ship, to Hamburgh, Bremen, and Lubeck, to Sweden *viâ* Hull, and *viâ* Southampton to Alexandria, Cairo, and Suez.

For a packet weighing not more than 4oz ... ... 3*d.*
" more than 4oz., but not exceeding 8oz.... ... 6*d.*
" 8 " " 1 lb. ... 1*s.* 0*d.*
" 1 lb. " 1½ " ... 1*s.* 6*d.*
" 1½ " " 2 " ... 2*s.* 0*d.*

and so on; 6*d.* being charged for every additional ½lb. or fraction of a ½lb.

Colonial and Foreign Mails.

Australia.—Mails to these colonies are dispatched every fourth Friday *viâ* Marseilles, and every fourth Saturday *viâ* Southampton.

Cape of Good Hope.—Mails are forwarded to the Cape of Good Hope by direct packet on the 25th of each month, as well as on the 10th.

Ceylon.—Mails to Ceylon are now dispatched every alternate Friday *viâ* Marseilles, and every alternate Saturday *viâ* Southampton.

China and Japan.—Mails for China and Japan are now dispatched every alternate Friday *viâ* Marseilles, and every alternate Saturday *viâ* Southampton.

Honduras.—The postage of all letters addressed to Honduras is 1*s.* per half ounce.

India.—Mails to India are now despatched every Friday *viâ* Marseilles, and every Saturday morning *viâ* Southampton. The postage of letters to India and Ceylon per half ounce is 9*d.* when sent *viâ* Southampton, and 1*s.* 1*d.* when sent *viâ* Marseilles. The scale advances by half ounces instead of by ounces.

Malta.—The packets between Marseilles and Alexandria have ceased to call at Malta, and mails are consequently no longer sent to Malta *viâ* Marseilles; but in lieu thereof a mail is dispatched to Malta every Tuesday *viâ* Messina. The mail *viâ* Southampton is now dispatched every Saturday.

Mauritius.—The English contract for the conveyance of mails to and from Mauritius *viâ* Galle has terminated, and mails to and from Mauritius are sent only by French packet. No correspondence for the Cape of Good Hope is now sent by this route.

United States of America.—Letters, 12 cents per single rate of 15 grammes (one half-ounce) in the United States, and 6*d.* (12 cents) in the United Kingdom; prepayment optional. A fine of 5 cents in the United States, and 2*d.* (4 cents) in the United Kingdom, will, however, be levied and collected in addition to the deficient postage on each unpaid, or insufficiently prepaid, letter received by one country from the other. Newspapers, 2 cents each in the United States, and 1*d.* each in the United Kingdom, if not exceeding 4oz. in weight. Book-packets, including printed papers of all kinds, &c., and patterns and samples of merchandise, including seeds and grain, when not exceeding 1oz. in weight, 2 cents in the United States, and 1*d.* in the United Kingdom.

Money Order Office.

Parties having occasion to transmit small sums may do so through the Post Office, with entire safety.

Charge for Money Orders.—For sums not exceeding 2*l.*, 3*d.*; not exceeding 5*l.*, 6*d.*; not exceeding 7*l.*, 9*d.*; not exceeding 10*l.*, 1*s.*

In granting money orders, and in advising of the same, one Christian name in full for either the Payee or the Remitter will be sufficient, instead of all the Christian names being furnished in full, as formerly required.

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan.	6	Ascension Day—Holy Thurs. May 26
Septuagesima Sunday ...	Feb.	13	Pentecost—Whit Sunday June 5
Quinquagesima—Shrove S.	"	27	Trinity Sunday ... ... " 12
St. David...	March	1	Corpus Christi ... ... " 16
Ash Wednesday	"	2	Accession of Queen Victoria " 20
Quadragesima Sunday ...	"	6	Proclamation ... ... " 21
St. Patrick	"	17	St. John Baptist—Midsummer Day ... .. } " 24
Annunciation—Lady Day	"	25	
Palm Sunday	April	10	St. Michael—Michaelmas Day ... ... } Sept. 29
Good Friday	"	15	
Easter Sunday	"	17	Birth of Prince of Wales... Nov. 30
St. George	"	23	1st Sunday in Advent ... " 27
Low Sunday	"	24	St. Andrew ... ... " 29
Rogation Sunday ...	May	22	St. Thomas ... ... Dec. 21
Birth of Queen Victoria	"	24	Christmas Day ... ... " 25

Digitized by Google

H. R. H. the Prince of Prussia.

Digitized by Google

The late Earl of Derby.

Digitized by Google

Law Terms, 1870.

As settled by Stats. 11 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2 (passed Dec. 23, 1830).

Hilary Term	begins January 11	and ends January	31
Easter Term	„ April 15	„ May	12
Trinity Term	„ May 26	„ June	16
Michaelmas Term	„ November 2	„ November	25

Principal Articles of the Calendar for the Year 1870.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	9	9
Epact	9	28
Solar Cycle	3	3
Roman Indiction	13	13
Dominical Letter	D	B
Septuagesima Sunday	Feb. 8	Feb. 13
Ash Wednesday	„ 25	March 2
Easter Sunday	April 12	April 17
Ascension Day	May 21	May 26
Pentecost—Whit Sunday	„ 31	June 5
1st Sunday in Advent	Nov. 29	Nov. 27

University Terms, 1870.

	Oxford.		Cambridge.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	April 9	Jan 13	Feb 24, Midnight.	April 8
Easter	April 20	June 3	April 22	May 23, Midnight.	June 24
Trinity	June 4	July 9	—	—	—
Michaelmas	Oct. 10	Dec. 17	Oct. 1	Nov. 8, Noon.	Dec. 16
	The Act, July 5.		The Commencement, June 21.		

Multiplication Table

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48
4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64
5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90	96
7	14	21	28	35	42	49	56	63	70	77	84	91	98	105	112
8	16	24	32	40	48	56	64	72	80	88	96	104	112	120	128
9	18	27	36	45	54	63	72	81	90	99	108	117	126	135	144
10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160
11	22	33	44	55	66	77	88	99	110	121	132	143	154	165	176
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192
13	26	39	52	65	78	91	104	117	130	143	156	169	182	195	208
14	28	42	56	70	84	98	112	126	140	154	168	182	196	210	224
15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240
16	32	48	64	80	96	112	128	144	160	176	192	208	224	240	256
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255	272
18	36	54	72	90	108	126	144	162	180	198	216	234	252	270	288
19	38	57	76	95	114	133	152	171	190	209	228	247	266	285	304
20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320
21	42	63	84	105	126	147	168	189	210	231	252	273	294	315	336
22	44	66	88	110	132	154	176	198	220	242	264	286	308	330	352
23	46	69	92	115	138	161	184	207	230	253	276	299	322	345	368
24	48	72	96	120	144	168	192	216	240	264	288	312	336	360	384
25	50	75	100	125	150	175	200	225	250	275	300	325	350	375	400
26	52	78	104	130	156	182	208	234	260	286	312	338	364	390	416
27	54	81	108	135	162	189	216	243	270	297	324	351	378	405	432
28	56	84	112	140	168	196	224	252	280	308	336	364	392	420	448
29	58	87	116	145	174	203	232	261	290	319	348	377	406	435	464
30	60	90	120	150	180	210	240	270	300	330	360	390	420	450	480
31	62	93	124	155	186	217	248	279	310	341	372	403	434	465	496
32	64	96	128	160	192	224	256	288	320	352	384	416	448	480	512

Wages Table.

Per Year.	Is			Per Week of 6 Days.	Is for				
	Per Month.	Per Week.	Per Day.		5 Days.	4 Days.	3 Days.	2 Days.	1 Day.
£	£ s. d.	£ s. d.	s. d.	s.	s. d.	s. d.	s. d.	s. d.	s. d.
1	0 1 8	0 0 4½	0 0½	1	0 10	0 8	0 6	0 4	0 2
2	0 3 4	0 0 9½	0 1½	2	1 8	1 4	1 0	0 8	0 4
3	0 5 0	0 1 1½	0 2	3	2 6	2 0	1 6	1 0	0 6
4	0 6 8	0 1 6½	0 2½	4	3 4	2 8	2 0	1 4	0 8
5	0 8 4	0 1 11	0 3½	5	4 2	3 4	2 6	1 8	0 10
6	0 10 0	0 2 3½	0 4	6	5 0	4 0	3 0	2 0	1 0
7	0 11 8	0 2 8½	0 4½	7	5 10	4 8	3 6	2 4	1 2
8	0 13 4	0 3 0½	0 5½	8	6 8	5 4	4 0	2 8	1 4
9	0 15 0	0 3 5½	0 6	9	7 6	6 0	4 6	3 0	1 6
10	0 16 8	0 3 10½	0 6½	10	8 4	6 8	5 0	3 4	1 8
11	0 18 4	0 4 2½	0 7½	11	9 2	7 4	5 6	3 8	1 10
12	1 0 0	0 4 7½	0 8	12	10 0	8 0	6 0	4 0	2 0
13	1 1 8	0 5 0	0 8½	13	10 10	8 8	6 6	4 4	2 2
14	1 3 4	0 5 4½	0 9½	14	11 8	9 4	7 0	4 8	2 4
15	1 5 0	0 5 9	0 10	15	12 6	10 0	7 6	5 0	2 6
16	1 6 8	0 6 1½	0 10½	16	13 4	10 8	8 0	5 4	2 8
17	1 8 4	0 6 6½	0 11½	17	14 2	11 4	8 6	5 8	2 10
18	1 10 0	0 6 11	0 11½	18	15 0	12 0	9 0	6 0	3 0
19	1 11 8	0 7 3½	1 0½	19	15 10	12 8	9 6	6 4	3 2
20	1 13 4	0 7 8	1 1½	20	16 8	13 4	10 0	6 8	3 4
30	2 10 0	0 11 6	1 7½	30	25 0	20 0	15 0	10 0	5 0
40	3 6 8	0 15 4½	2 2½	40	33 4	26 8	20 0	13 4	6 8
50	4 3 4	0 19 2½	2 9	50	41 8	33 4	25 0	16 8	8 4
60	5 0 0	1 3 0½	3 3½	60	50 0	40 0	30 0	20 0	10 0
70	5 16 8	1 6 11	4 10	70	58 4	46 8	35 0	23 4	11 8
80	6 13 4	1 10 9	4 4½	80	66 8	53 4	40 0	26 8	13 4
90	7 10 0	1 14 7½	4 11½	90	75 0	60 0	45 0	30 0	15 0
100	8 6 8	1 18 5½	5 5½	100	83 4	66 8	50 0	33 4	16 8

N.B.—If the Wages be Guineas instead of Pounds, for each Guinea add 1d. to the Month, or ½d. to the Week.

Our Portraits.

The Princess Maria Alexandrowna.

(See page 4.)

Custom has irrevocably decreed—though perhaps we ought to say Providence, for all marriages are ordained in heaven—anyhow it is decreed that only princesses and princes can marry princes and princesses. This arrangement has its advantages no doubt, but it sometimes involves very serious sacrifices, especially when a young princess is summoned by a will above her own, to leave her country and her kindred, to dwell in a strange land, the wife of a stranger, surrounded by strangers speaking a strange tongue. When a marriage is not merely one of policy, and the result of diplomacy, but an affair of personal attachment, the case is different, and the trial less. Happily, we have reason to believe that marriages of affection are becoming more numerous in palaces than they used to be. We have every reason to believe that this amiable young Princess is about to contract such a union. Certainly, the great House of Russia has not been required by political emergencies to ally itself with Bavaria, although such an alliance is most honourable. The Princess Maria Alexandrowna, or Grand Duchess, is the only daughter of the Emperor of all the Russias, Alexander II., and the Empress Maria Alexandrowna. She was born on the 17th (our 5th) of October, 1853, and is consequently only in her sixteenth year. It is not to be expected that the details of the private life of one so youthful, and in so distant a court as Russia, should have reached us. We only hear that she is beautiful and accomplished, and that her graces of manner and vivacity of spirit have endeared her to the circle in which she has hitherto moved. If her personal attractions and endowments are such as are reported of her, and we have no reason to doubt the fact, she will be a real treasure to her future husband. Louis II., Otho Frederic William, King of Bavaria, to whom the Grand Duchess Maria is betrothed, was born on the 25th of August, 1845, and consequently is in his 24th year. He succeeded to the throne on March 10, 1864, in the place of his father Maximilian II., who had reigned since the abdication of his father Louis I. in the revolutionary year 1848. Queen Maria, the mother of his Majesty, who still lives, is a Prussian princess by birth, having been the daughter of the late Prince William of Prussia. Of the King of Bavaria we have but little to record. He is still young, and, with the qualities which he possesses, he may attain to distinction among the rulers of Europe. His alliance with a powerful Court like that of Russia will doubtless be an advantage to him; and it is no small commendation of him that he has been accounted worthy to form such an alliance. Report speaks well of him every way, and this augurs favourably for the happiness in store for him in the interesting relation in which he is to stand to the Russian princess.

Prince Arthur.

(See page 5.)

H.R.H. Prince Arthur William Patrick Albert, Knight of the Garter, Knight of St. Patrick, Duke of Saxony, and Lieutenant of the Royal Artillery, was born on May Day 1850. He took the name of Arthur, not from the renowned King Arthur of Round Table celebrity, but from the great Duke of Wellington. The Iron Duke, of whom Her Majesty the Queen speaks so honourably and kindly in the "Leaves from the Journal of our Life in the Highlands," was one of the sponsors of his infant namesake. Winterhalter's portrait of the Queen and Prince Consort, with the Duke of Wellington presenting a casket to his royal godson, is one of the most exquisite productions of that admired artist. The name of Patrick was conferred upon our prince in honour of St. Patrick, the patron saint of Ireland. Thus both names were complimentary to the Emerald Isle, and it was not without reason supposed they would be acceptable to our Hibernian cousins, who, as a fact, were not unmindful of the compliment, and boasted that now at length one of our princes was altogether their own.

The education of H.R.H. Prince Arthur has been conducted with scrupulous care, and with that wisdom which has directed the training of every other child of Queen Victoria. In the present instance it was arranged that the education should be a military one, and accordingly in January, 1867, H.R.H. underwent an examination before the Council of Military Education, at their offices in Great George-street, with a view to admission to the Royal Military Academy, Woolwich. The distinguished manner in which the examination was passed was duly put on record as "most satisfactory," and it was ordered that H.R.H. should join the Royal Military Academy on February 11, as a gentleman cadet. Her Majesty was pleased to appoint Lieutenant Picard, of the Royal Horse Artillery, to be officer in attendance upon the Prince during the period of his residence as a student of the Royal Military Academy. Accordingly at the time determined H.R.H., attended by his constant friend Major Elphinstone, left Osborne, and took up his quarters at the Ranger's House, Greenwich Park.

About the period of his entrance upon his academical studies H.R.H. was appointed one of the governors of Christ's Hospital, Her Majesty having expressed a desire to that effect, and having contributed 500*l.* to the funds of that noble institution.

The arrangement that the military profession should have a representative among Her Majesty's children was very satisfactory to the nation, and the Prince was placed under the direction of gentlemen every way competent. His first appointment was as a lieutenant in the Royal

Digitized by Google

Engineers in 1868, from which he was the same year transferred to the Royal Artillery, also as a lieutenant.

The Prince is a Knight of the Order of St. Patrick. This order was instituted by George III., in 1783, as a decoration for Irish nobles, analogous to the orders of St. George and St. Andrew. The motto of the order, which appears upon the collar and the star, is, "Quis separabit?"—who shall separate us? The Prince is now travelling in Canada, and purposes visiting the United States of America.

H.R.H. The Prince of Prussia.

(See page 8.)

Frederick William Nicolas Charles, K.G., Prince Royal of Prussia, was born the 18th of October, 1831. He is the only son of Frederick William, the reigning King of Prussia, and of Queen Maria Louisa Augusta Catherine. In accordance with the custom of his country, he received a military education, and has a whole list of military appointments, the principal of which is that of General of Infantry. In the war with Austria he took the field, and will be remembered with honour, especially as the commander of a division of the army which by a rapid and vigorous movement outflanked the enemy, and mainly tended to bring to a conclusion that unseemly conflict.

On the 25th of January, 1858, he was married to the Princess Victoria Maria Louisa, Princess Royal of Great Britain and Ireland. His family at present consists of five children, as follows: Prince Frederick William Victor Albert, born January 27, 1859; Victoria Elizabeth Augusta Charlotte, born July 24, 1860; Albert William Henry, born August 14, 1862; Frederica Amelia Wilhelmina Victoria, born April 12, 1866; and Joachim Frederick Ernest Waldemar, born February 10, 1868. The Prince is highly respected for his personal character, and claims our particular regard as the husband of the excellent and beloved Princess, the eldest daughter of our Queen. The usual residence of the royal family is at Potsdam, where they have established what we in England call a happy home.

The Prince's high position as heir to the powerful throne of Prussia is worthily occupied by him, and, while not obtruding himself upon the councils of the State, his principles are known to be liberal and his views enlightened. It is said, indeed, that he is more advanced than his father. He is not a man of light and frivolous tastes, but occupies himself with pursuits of a more sober character. We think him blessed in having as his consort a Princess who reflects so perfectly the admirable training she received, and who inherited that domestic spirit which distinguished so remarkably her father's house. As might be expected, his amusements are cheerful and moderate, and his affections are very much centered in his happy home.

The late Earl of Derby.

(See page 9.)

Edward Geoffrey Smith Stanley, the fourteenth earl, died on Saturday, October 23rd, 1869, and was succeeded by Edward Henry, Lord Stanley. The antiquity of his family is very famous, and can be traced to Saxon times. The recently-deceased earl was altogether worthy of his great name and ancestry, and he will occupy a foremost place in the splendid array of English worthies. He was born March 29, 1799, and was therefore in his seventy-first year when he died. He received his education, first at Eton, and then at Christ Church, Oxford, which reckons among its ornaments many great men, as the late Sir Robert Peel, Sir George Cornewall Lewis, and Mr. Gladstone. The grandfather of the subject of this notice married Miss Farren, an actress, and she took a lively interest in her step-grandson's education, a circumstance which probably influenced his style of composition and oratory. While a youth he was fond of sport, and impulsive, but a good scholar, and in 1819 he took a University prize for a Latin poem. A political career naturally invited him, and in 1820 he became a candidate for the representation of Stockport. Every way brilliant and active, he was regarded with much interest, but some feared that his intense love of field sports would mar his progress. His long public career shows how groundless such forebodings were. The fact is, his wonderful readiness of apprehension and power of memory, and other qualities, rendered it needless that he should be for ever plodding over his books. His first speech in Parliament was made in 1824, and was a success; it was called in *Hansard* "a maiden speech of much clearness and ability," and was commended by Sir James Mackintosh. His second speech, on the Irish Church Establishment, was even more highly thought of. In 1825 he married the Hon. Emma Caroline, second daughter of the first Lord Skelmersdale, by whom he had six children, one of whom, Edward Henry, Lord Stanley, succeeds to the title and honours. When, in 1827, the administration of Lord Liverpool was succeeded by that of Mr. Canning, Earl Derby, then the Hon. Mr. Stanley, became Under-Secretary of State for the Colonies, and he remained in office during the five months' ministry of Lord Goderich. It may be noted that in 1827, too, he was returned for Preston. His political occupations not being very continuous, he travelled, and even paid a visit to the United States of America. When a new election came on, he was opposed at Preston by Orator Hunt, and, in spite of very powerful family interest, Mr. Hunt was in a majority. However, he was not so unfortunate in contesting Windsor, for Sir Hussey Vivian retired in his favour, and he was elected. The Reform Ministry of Earl Grey was formed in 1830, and on that occasion Mr. Stanley was selected as Secretary for Ireland, where he had estates, and for some time resided. The cry for Reform was then ringing through the land, and our rising statesman was zealous in its favour. It was a fine chance for him, and he rapidly rose to be one of the first men of the day. Out of doors he displayed a courage, readiness, power, and eloquence which were remarkable, and in the House he was not less to be admired. There are men still living who can recollect the glory he achieved in his conflicts with O'Connell, who found the young patrician a most formidable adversary, and one whom he could not long despise, and soon began almost to fear.

In 1845 he was raised to the Upper House as Lord Stanley of Bickerstaffe, but without resigning his secretaryship. The great Free Trade question was moving the heart of the nation, and Lord Stanley would not follow Sir Robert Peel in accepting the affirmative, and the two effected a political divorce. The Duke of Wellington, with his customary sagacity, saw what use he could make of the event, and by his advice Lord Stanley was accepted as the Conservative leader. Of his transition from the Whigs to the Tories we have no need to write a commentary, but the fact is on record, and the process was gradual. Lord Stanley, as the new leader of the Conservatives, by his courage and perseverance, did much to retrieve their fortunes, and to win for them the position they achieved. In 1851 he succeeded to his title as Earl of Derby, and the next year the Whig party was so *hors de combat* that the Earl was commanded by Her Majesty to form a government. He bravely obeyed, and for a short time fought courageously against tremendous odds, but only for a short time, as he soon found himself on the opposition benches once more. Five years later he saw himself again in office, and surrounded by a band of devoted and able men. In 1859 Lord Derby was ousted again, and remained out of office with his party for seven years—that is, until he resumed the power in 1866. Not long after this he retired from his active leadership, although he continued an adviser and supporter of his party.

Such is a rapid outline of the public career of one of the greatest statesmen of our century. To praise him is needless, and to enumerate his many high qualities is beyond our power. As a scholar he proved his superiority by his tasteful and admirable translations, especially by that of Homer's "Iliad," published a few years ago. He was a poet himself, of unusual merit; but his love of letters and his devotion to public affairs do not absorb him utterly. Those who knew him say he was a genial and charming member of society, with unusual conversational powers. He was to the last much interested in sports and pastimes, and in agricultural matters. He had a taste for the curious and beautiful in art, as became an accomplished gentleman. He was affable and condescending, and his singular generosity in time of public calamity will be long remembered. Even his political adversaries delighted in their calmer moments to do him honour, and all men are exclaiming that we have lost one of the great and good of the world. We know of no stain on his reputation, and slander itself has to hold its breath in regard to him. Religion, philanthropy, art, literature, pastime, and politics bring their honest and hearty tributes to his bier. It is scarcely requisite to say that Earl Derby is known to have been a severely afflicted man—that gout was his tormentor, and that this it was which eventually attacked his vital parts, and, after reducing him to unconsciousness for several days, put a period to his earthly existence.

Madame Norman-Néruda.

(See page 12.)

In presenting the portrait of one of the most able violinists of the age, it is to be regretted that there are no materials at hand for a biographical sketch of the now celebrated Madame Norman-Néruda. The fair *artiste* follows the example set by Miss Helen Faucit, who declines to give the data for a notice of what she considers to be her family history. The actress maintains that it is with her art alone that the world has to do. There is something to urge in favour of the principle laid down by Miss Helen Faucit—we presume we must call her by her public name, for if we mention that of her distinguished *caro sposo* we shall be infringing her rule. If the married names of artists are not to be given, it must follow that those of the parents must be also kept back. If the date of the marriage is not to be printed, so also ought not the date of the birth. Now, as public curiosity to learn something of the antecedents of celebrities is intense, what a mass of agreeable information will be suppressed! And if the theory is applicable to artists, it must also be extended to other notorieties. If political men are to come under the same category, how is history to be written? In the case of our fair lady violinist, who is now looking so benevolently even in the hard lines of the engraver, it would be gratifying to know where and when she was born; what was her early instinct for music; what induced her to take to the man's instrument—the ungraceful fiddle; what has been her musical training; what has been her career; and many other interesting points connected with her professional life. We first heard her in Paris, where she had the great honour of being allowed to play at the Conservatoire Concerts. At M. Pasdeloup's Sunday popular programmes of orchestral music at the Lyrique she has also been heard. In the French capital, indeed, she was the lioness of the season. Her *début* here last year, introduced by the eminent Belgian violinist M. Vieuxtemps, is, of course, fresh in the recollection. Whether she played at the Philharmonic, in St. James's Hall, or in the Crystal Palace, the supremacy of her style was recognised. Madame Norman-Néruda had been on a prolonged tour in the provinces with Herr Hallé before she was selected to appear as the leader in the quartet of the Monday Popular Concerts. There is the exceptional element in the violin-playing of Madame Norman-Néruda, that, whilst her marvellous mechanism enables her to execute all the fantastic *tours de force* of the most dexterous of fiddlers, she can subdue the exuberance of the skyrocket school to the sobriety

Digitized by Google

Madame Norman-Néruda.

(LADY VIOLINIST.)

Digitized by Google

Madame Ilma de Murska.

(FROM A PHOTOGRAPH BY M. ADOLPHE BEAU.)

Digitized by Google

excited for the classical chamber compositions. And this fragile form can be seen, in a full orchestra, dominating by her power and intelligence over its force, whilst communicating to her auditory the grand imagery of a Beethoven and a Mendelssohn—who, if they had lived to know Madame Norman-Néruda, would have assuredly composed more than one *concerto* each for the violin.

There is an amount of graceful ease in the *poses* of Madame Néruda in her playing, which at once removes the disagreeable impression caused by a lady shouldering a fiddle and pulling a long bow. The clearness of her fingering, the certainty of her intonation, the richness of her tone, the force and intelligence of her style, are universally recognised. In the *cantabiles* the acute sensibility of the *artiste* is strongly manifested. She is altogether a musical marvel—a consummate violinist, with a noble method. She is thoroughly imbued with that cosmopolitan spirit for music which qualifies her to attack with point and piquancy all schools, and to identify herself completely with the masters whose works she undertakes to interpret. Never were her masterly attainments more strongly manifested than in St. James's Hall, on December 6, 1869, at the Monday Popular Concerts. She was leading violin in quartets by Beethoven and Haydn, and she also took the violin part in Mozart's sonata in F major, where her delicate manipulation was in strong contrast with the hard, cold, mechanical touch of her colleague, Herr Hallé. Her "mezzo voce" singing in the *andante* fell upon the ear like music on the waters; anything more poetical could not be conceived.

Madame Ilma De Murska.

(See page 13.)

THIS lady is Hungarian by birth. Her artistic reputation was first made at Pesth, and she subsequently became the star at the Viennese Opera House. Her tours in Germany have been uniformly successful, and her appearance at Her Majesty's Theatre secured for her an engagement in Paris during the past season at the Italian Opera House, where she took the place of Adelina Patti during the sojourn of the latter at St. Petersburg. Mme. Murska sang at the autumnal season at Covent Garden under Mr. Mapleson's management last year. The speciality of this artiste is in the delineation of the mad scenes of the stage heroines who lose their reason, and are therefore licensed to indulge in eccentric roulades not accepted at lucid intervals, and not precisely recognised as within the canons of legitimate vocalisation. Mme Murska never fails to excite her auditory, however astounded they may be at her daring cadenzas. In the insane moments of Lucia and Linda she is certain to command the attention of her hearers; but to appreciate Murska's style she must be seen in Meyerbeer's "Dinorah," which she acts and sings to perfection until the critical moment when reason is restored, and then she is Ilma de Murska *re livivus*.

The Bishop of Exeter.

(See page 16.)

THE new Bishop of Exeter, the Right Reverend Frederick Temple, D.D., was the late head master of Rugby School. As very much interest has been taken by the general public in this appointment, it is desirable that we should put them in possession of a few details concerning the new bishop's life and public career. His father was formerly an officer in the army, and he was born in Nov. 1821. His early education was at the Grammar School, Tiverton, where, in 1837, he was elected to a scholarship at Balliol College, Oxford. He took his bachelor's degree in term 1842, and was successful in obtaining a double first class. Some time after this he was elected to a fellowship, and was also appointed mathematical lecturer of his own college. In 1846 he was ordained on his college title by the Bishop of Oxford, and obtained an appointment as principal of a Government training college at Kneller Hall, near Twickenham. He resigned this post in 1855, and subsequently became an inspector of schools, which he resigned in 1858, on receiving the honour of an appointment to Rugby School as successor to Dr. Goulburn, Dean of Norwich. Dr. Temple took his degree as Doctor of Divinity in 1858. As Head Master of Rugby School, Dr. Temple has had the happiness to see considerable results, and a very large number of his pupils have attained honourable positions and degrees. He is one of the Chaplains in Ordinary to the Queen. The first, and until now almost the only thing which has helped to centre public interest in him, was the appearance of his name as author of the first essay in the volume of "Essays and Reviews" which raised such a storm nine or ten years ago. The essay in question was one of the mildest in the volume, but it was regarded by strictly orthodox writers as opening the door to all sorts of errors. In consequence it participated in the abundant adverse criticism to which its attendants were subjected. The writer looked upon the religious records of the world as exemplifying a certain doctrine of development, or a certain process of education. Since that appeared, Dr. Temple has published little; his "Sermons preached in the Chapel of Rugby School in 1858, '59, and '60," do little to exalt his reputation. The world knows little of him except that he is a good scholar, of gentlemanlike habits, and that during the last general election he came forward in his county (Warwickshire) as in favour of Mr. Gladstone's scheme for the disendowing and disestablishing of the Irish Church. Of his capacity for administration, and of his oratorical powers, we can only judge from their exercise on a limited scale.

The late M. de Lamartine.

(See page 17.)

THE illustrious poet, historian, essayist, and statesman, Marie Louis Alphonse Prat de Lamartine, expired on the last night of February, 1869. He was born at Mâcon on the 21st of October, 1790. His family name was De Prat, but he assumed the name of Lamartine from his maternal uncle. His father had been a major of a cavalry regiment, and his mother undergoverness of the Princes of Orleans. During the "days of terror" his family lived in seclusion upon their estate at Milly, where he was brought up amid the quiet of a home, as he has described in his "Confidences," and learned to read in the Bible of Royaumont, with its countless illustrations. He finished his education at Belley, under the "Peres de la Foi," and then, after some stay at Lyons, he made his first journey to Italy. This was towards the close of the Empire, and his soul was inspired with that dislike of the *régime* and institutions of the time which afterwards showed itself in the preface to the "Meditations." Glory did not console him for the absence of liberty, and the disfavour shown to thought and poetry set him against mathematics—"those fetters of the soul." On his return from Italy his mind, unsettled and troubled, turned towards the theatre, and Talma welcomed his first attempts as happy promises for the future. But in 1813 the young man was tempted back to Italy by the combined influence of poetry and love. In 1814 the poet returned to France to serve the legitimate monarch, and entered the bodyguard, which he did not leave till after the "Cent Jours." After four years more of reverie, pleasure, and travel, M. de Lamartine took his place among the poets by a first selection of pieces entitled "Méditations Poétiques;" this was in 1820, and the book, for which it was hard to find a publisher, contained "L'Isolement," "Le Désespoir," "Le Lac," &c. It set before the world a new style, and created the lyric French poetry of the age.

It opened to its author the career of diplomacy. As an *attaché* to the Florence Legation, M. de Lamartine wedded in that city a young and wealthy English lady, who had received a brilliant literary and artistic education, and who brought the poet the twofold dower of enthusiasm and of riches. He subsequently became in succession secretary of the embassy at Naples and at London, and *chargé d'affaires* in Tuscany. A considerable fortune, arising from his marriage and the product of his literary labours, allowed him to indulge in all the splendours of aristocratic existence, in accordance with his tastes, but without causing him to abandon the muses. In 1823, appeared his "Nouvelles Méditations," but, in spite of the beauties they enshrined, they were read with lesser enthusiasm than their predecessors. These were followed by two remarkable little poems, the "Mort de Socrate," and the "Dernier Chant de Childe Harold." A passage in the latter, concerning Italy, provoked a challenge from Colonel Pepe, and in the duel which resulted the poet was severely wounded. In 1825 M. de Lamartine wrote the "Chant du Sacre," whereupon he was made Knight of the Legion of Honour. After sundry pieces, he published in 1829 his collection called "Harmonies Poétiques et Religieuses." These were very highly commended, and on his return to France the same year their author was elected a member of the French Academy.

When the revolution of 1830 broke out, he was appointed Minister Plenipotentiary in Greece. The new monarchy made him advances, which he declined, out of respect for himself and for the cause which he had served. Nevertheless, feeling that he was in an age of action, he sought to find scope for his energies without sacrificing his freedom. Thenceforth political preoccupations obtained the ascendancy over poetry, but without entirely suppressing it. He became a candidate for the representation first of Toulon, and then of Dunkerque; but in both cases was unsuccessful. Excluded for the time from public life, he undertook in 1832 a journey to the East, the land of his aspirations and of his dreams. He embarked at Marseilles in May, with his wife and his daughter Julia, on board a ship which he had himself armed and fitted out. He took with him quite an arsenal, a library, and princely presents for the magnates of the regions he was to visit. The *Emir Frangi*—the French emir, as the people called him—travelled like a sovereign, buying houses to stop at, and having at his service caravans of horses all his own. At one time he competed with Asiatic bards, and at another he was warmly welcomed by the strangely visionary Lady Hester Stanhope, who predicted a great European catastrophe, in which he was to be the saviour of his country. The journey lasted sixteen months, and was embittered by the lamented death of Julia, who died at Beyrout, but whose remains were conveyed to France. He nevertheless wrote his celebrated record of travel, the "Voyage en Orient," which was published in four octavo volumes in 1835.

While absent, M. de Lamartine was chosen representative for Dunkerque. In 1835 he published his copious and beautiful poem of "Jocelyn," upon which, if the occasion allowed, we might have much to say. In 1838 he published his "Chute d'un Ange," which was coldly received. In 1839 he brought out his "Recueillements Poétiques." Passing over the details of his active career until 1848, we observe that then he became one of the most energetic and distinguished among the revolutionary party. For his moderation and firmness, as well as for his untiring efforts, he was rewarded with unbounded popularity. But his glory was transitory, and the *coup d'état* of December sent him back to private and literary life. Since then he has published a variety of works, too numerous to be put on record here. His name has been constantly kept before the world, not only by his works but by the publicity given to his private affairs. Not unfrequently his appeals for assistance have excited the pity of those who knew his earlier position. Lamartine was a pure, unselfish, and single-hearted man, who has left no enemy behind him, but many friends. In his old age he supposed himself neglected, unnoticed, and left to struggle with poverty; but it must have been still a consolation to him to feel that the most envious of his critics would not presume to blot out his name from the list of the great and good men of France.

Digitized by Google

The Garden.

Ferns.

No large plants adhere more firmly to a hard vertical surface, or better sustain themselves in perfect health without any soil, than ferns. In a wild state you find the maidenhair fern and many other species so rooted into mere little fissures in the hardest rocks, that no effort can get out a particle of root. Some of our own small British wild ferns are found on the face of dry brick walls when they are not to be found elsewhere. The pretty little sweet-scented fern, *Cheilanthes odora*, is never found, except on the south side of bare rocks and walls where it is exposed to the full rays of the sun. It is sought for in vain on northern exposures, is rarely found to the east and west, and when found is badly developed. Walls facing due south are covered with this little gem among ferns, and not a vestige of the species occurs on the opposite side. In the middle of winter it is in full vigour, by the end of spring the fronds begin to dry, and through the torrid summer, when the stones of the walls are burning hot, its roots fixed between the hot stones are the only parts with life. Every kind of wall surface in stove, greenhouse, or glass house, may be easily covered with various kinds of ferns, and almost without any attention. Frequently, where ferns are grown on the beds in the centre of houses, the spores fall over the sides of the sustaining wall, and soon young ferns begin to crop out of every interstice. We can readily produce the same result by shaking, or rather blowing, the spores of various ferns on the face of the wall. The old and slimy or mossy wall will naturally offer the best seed beds on which the young ferns may germinate, but the bricks in any house, kept moist, as plant houses usually are, soon become in a condition to develope the ferns. In stoves, or warm houses of any kind, common stove ferns succeed perfectly; for cooler houses, select hardier kinds of greenhouse ferns. In all the maidenhair fern (*Adiantum capillus-Veneris*) may be tried with every prospect of success. The *Adiantum cuneatum*, and other handsome and tender Adiantums, should be tried in hothouses only. In very cool houses some of our own dwarf and choice hardy ferns might be tried in company with hardy exotic kinds. Walls plastered and whitewashed would of course be more difficult to embellish than those of brick, though we have seen ferns straggling over them too.

Tricolour-leaved Geraniums.

It is bad practice to breed variegates in and in; it is, on the other hand, the very best possible practice to make the seed-bearing plant a common dark zonal, with stout, round, smooth-edged leaf, and to take pollen for fertilising it from the highest coloured tricolours and variegates you have. Such sorts as Mons. Barre and Mme. Vaucher—in which the leaf is round and stout, and has a fine dark zone—make better seed-bearing parents than any tricolours. In selecting for pollen parents, we must undoubtedly have well-formed leaves if possible, but colour is of the utmost importance. Our advice to all breeders is to get away from the Mrs. Pollock type as much as possible, for the leaf has an objectionable lobe, and is much notched. Such as Sophia Cusack and Sophia Dumaresque are the kinds to take pollen from, for their colours are splendid, and the leaves are beautifully formed. Those who are of an experimental turn will cross them all sorts of ways, and keep records of results. All we can find space to say, as the result in the concrete of hundreds of experiments, is this—that the same rule holds in breeding for leaves as in breeding for flowers, viz.: the plant which furnishes the pollen has more influence over the colour; the plant which furnishes the seed has the most influence over the form, whether grown in pots or beds, they are so far delicately constituted that they must have a mellow, nourishing, very sweet, and kindly soil. Good light loam, with liberal additions of thoroughly rotten hotbed manure and the very best leaf mould, is the right stuff for all the golden-edged sorts. Sand must be added at discretion. For the silver-edged sorts less manure and more sand should be used. Experience has taught us that when the silver zonals—or silver tricolours, as they are commonly called—are planted out in rich soil, it gives them so much vigour as to render their zones black, which of course is ruin to the warm, sparkling, silvery effect required. It is true that the golden zonals have blacker zones when in rich soil; but then their yellow margins are brighter, and their tones of red stronger, and the black is thereby overpowered. Hence we may lay down the rule that the golden zonals should have a more generous soil than the silver zonals, and that neither class should be planted in soil which could be justly described as rank. In a wet summer all these delicate-habited varieties do better in raised beds than on the level. In selecting varieties preference should undoubtedly be given to *colour*, as more important than form. But we want the best form possible—a margin without lobes and notches, and with no break in its continuity where the stalk is placed. Usually we see there a cleft more or less wide; in a perfect leaf it is difficult to trace where the stalk is.

In selecting, first secure, as the finest golden zonal in existence, *Achievement*, raised by Stevens, and now being sent out by Turner. It is a small leaved variety, remarkable for its splendid tones of red; it shows scarcely a trace of black, and the yellow margin is as sharp and clear as if laid on by an enameller. We can not only recommend this as wonderful in colour, but we have seen it growing out of doors, and its behaviour was such that we feel assured it will be a first rate bedding plant.

Another splendid gold zonal is *Mrs. Turner* (Turner), a most vigorous-growing plant, with intense colours, pure and lasting.

Ettie Beale (Carter) is a most brilliantly-coloured kind, the form very nearly perfect, and the growth neat and compact.

Amongst the silver zonals, the best no doubt is *Miss Burdett Coutts* (F. and A. Smith).

The amateur who speculates in the newest and grandest must also have *Banshee* (F. and A. Smith), and *Excellent* (Turner), for their purity of colouring and free vigorous growth.

The following lists comprise the twelve very best of the cheaper kinds in both classes. Those marked thus * are the best among the best.

Gold Zonals (Golden Tricolours).—Jetty Lacy, Lady Cullum*, L'Empereur, Louisa Smith*, Lucy Grieve*, Miss Watson*, Mrs. Pollock*, Sophia Cusack, Sophia Dumaresque, Sunset, Titania, Queen Victoria*.

Silver Zonals.—Banshee*, Beauty of Guestwick, Caroline Lonfield*, Countess, Glen Eyre Beauty, Impératrice Eugénie*, Italia Unita*, Light and Shadow, Princess of Wales*, Queen Victoria*, Silver Star, Wassand Hall Beauty.

Crocuses.

Of distinct species of crocus readily obtained and easily grown in this country, *C. speciosus* is one of the most ornamental. It is a native of Transylvania, the Crimea, and neighbouring regions, and in these islands flowers abundantly in the end of September or beginning of October. It is the finest of the true autumn crocuses (which must not be confounded with colchicums that flower in autumn). The flowers are bluish-purple, striped internally with deep purple lines. It is not by any means a common plant, and may be difficult to obtain: Mr. Pearson's nursery at Chilwell, near Nottingham, has a large stock, so that anybody might obtain it from him. It would prove particularly suitable for forming edgings and tufts near beds or groups of autumn flowers. It seeds freely, and is not particular as to soils; but in good light loam or peaty soil it thrives to perfection. As the leaves come up strong in summer, unaccompanied by flowers, it may be necessary to caution workmen against the barbarous practice of cutting off the green leaves, as is frequently done with the common kinds. It seeds freely in this country, and may be readily increased in that way.

C. pyrenæus (*C. nudiflorus* of Smith) resembles the preceding, but the flowers are of a redder purple, and not striped. It is found abundantly on the Pyrenees, to a height of 5000ft. or 6000ft, and is naturalised in several parts of England. This, like the preceding, enlivens the fall of the year, the leaves appearing in spring. Care should be taken that this and all small bulbs of any value should not be dug up and destroyed by mistake by careless workmen.

Crocus sativus is the saffron crocus, formerly cultivated in England for the production of saffron; this is the fringed and rich orange style. Is by no means so free to flower as the kinds previously mentioned. We should not attempt its culture unless we could give it a sunny, dry position on a chalky or otherwise very warm soil.

C. versicolor is a pretty and distinct spring-flowering kind, which has spread into a good many varieties, and is abundantly grown in Holland. The ground colour of the flowers is white, but richly striped with purple; the inside of the throat is smooth, by which it can be readily distinguished from *Crocus vernus*, which has the inside of the throat hairy. The fine *C. imperatorius* is a variety or an ally of this, or a nearly-allied species, but it is very rare in cultivation. The fragrant *C. suaveolens* of the Campagna of Rome is another variety or ally of this plant, and, so far as we know, not in cultivation.

C. vernus, the crocus of the Alps of Europe, is the parent of most of the blue, white, and striped kinds most generally cultivated in our gardens. It has sported into a great number of varieties under garden cultivation, and every one of them beautiful.

C. reticulatus (*C. Susianus*) is the little, early, rich, golden crocus with the exterior of its flowers of a rich brownish black. It is the earliest of the commonly cultivated spring crocuses, and is usually known as the Cloth of Gold crocus. It is a native of the Crimea and South-eastern Europe. There are several varieties, and among them a lilac and a white, but these we have never seen in cultivation.

Crocus lagenæflorus is a species which embraces the large yellow and golden crocuses of our gardens, and has given rise to a number of fine varieties, some of them white and striped. It is a native of Eastern Europe. It is the commonest and most vigorous of all the cultivated kinds.

C. biflorus (the Scotch crocus) is a very pretty striped kind, naturalised in a few spots in Britain, but really a native of South-eastern Europe. It is hardy, and flowers freely on almost any soil.

In addition to the above-mentioned, Messrs. Backhouse, of York, offer *C. Aucheri*, *Boryi*, *marathonisius*, *multifidus*, *Schimperi*, *Sieberi*, and *Sprunneri*. They have been but a short time in this country.

Digitized by Google

The Bishop of Exeter.

(DR. TEMPLE.)

Digitized by Google

The late M. de Lamartine.

Digitized by Google

The Lady's Work Table.

Introduction.

THE favourite fancy work of the past year has decidedly been modern point lace. There is every probability that it will remain the fashionable and popular work of the year 1870; and for obvious reasons: it is not expensive to produce, and it can be turned to much useful account. When worked with coarse materials it is admirably adapted for decorative furniture; mounted on a band of either velvet or satin it looks well down the centre of either a low easy or a prie-dieu chair. As a border to a table cover, with centre of crimson velvet, the lace also being lined with velvet, it is most effective; for a vallance to a mantelpiece lined with some rich material it is likewise in good taste; for curtain borders, sofa cushions, &c., it is largely used. Then when worked in fine materials there is no end to its applicability to the dress of both ladies and children. Parasols, bodices, caps, handkerchiefs, aprons, necktie, chemisettes, skirts, are all now made either entirely of modern point lace, or trimmed with it. All sorts of old Roman, Venetian, and Spanish laces are copied not only for the style of design, but for the old stitches, so as to give variety to the work. It has been found that a raised cord in the centre of the braid adds much effect to the lace, and we have included among our patterns a cap in raised Venetian point; which cap when worn should be finished off at the left side of the head with a bright coloured satin bow. In novel materials for fancy work, very few have been produced during the past year with the exception of those that come under the head of canvases, and in these there are several novelties. Monotonous grounding in either cross or tent stitch is now seldom seen, and instead all sorts of fancy canvas have been introduced. Several are made of linen and paper, then stamped all over with small holes, and have either a gold or silver facing; these are very effective decorated with a tasteful design in chenille. There are also several new cotton canvases useful for bedroom antimacassars and mats; they are mostly of the honeycomb pattern, loosely woven; and very pretty patterns are worked in them with Pyrenean wool, by simply running underneath the upper thread. Broton work and point russe have likewise been largely patronised; but, as we have before said, modern point lace is *the* work of the year.

Marie Stuart Cap, in Raised Venetian Point Lace.

(Designed by MADAME DE G.)

[FRONTISPIECE.]

DIRECTIONS for working: Take a tracing of the designs, and transfer them on to kid; then tack the linen braid carefully on, and whip it all round with fine linen thread, drawing it flat wherever it is at all full in the turns. The various stitches must be worked next according to their positions in the designs. After these are all finished, sew the raised cord on the middle of the braid as neatly and firmly as possible; then tack a thick thread all round the edge of the designs, and work close button-hole stitch along it, attaching it to the braid, and working the dots at the same time. Work the bars with dots on last. The cap must be pinned on the top of the head and fastened below the chignon with coloured ribbon.

Gentleman's Slipper.

(COLOURED DESIGN.)

THIS slipper may be worked in cross stitch either on canvas or kid, on the latter material it is particularly pretty. The beads are gold; brown, mauve, green, and white filoselle are required for carrying out the pattern. The thin lines decorating the centre of the cross and star are copied with fine gold twist. The slipper should be lined with quilted mauve silk.

1. Baby's Hood.

MATERIALS requred—Two bone needles No. 12, 2oz. of white single German wool; coloured satin ribbon, ½in. wide, for the runners, and wider for the strings and bows.

Cast on 70 stitches. You begin by knitting what forms the roll. 1st row—Make 1 (by throwing the wool over the needle), slip 1, knit 1; repeat. 2nd row—Make 1, slip 1, knit the crossed loops together; repeat (this forms the brioche stitch). Whenever the term brioche is used it means you are to make 1, slip 1, knit the crossed loops together. Knit in the brioche stitch a length measuring 14½in.

STRIPE OF HOLES FOR A RUNNER.—A stripe of holes must now be made as follows: 1st row—Knit plain, knitting crossed loops together. 2nd row—Knit plain. 3rd row—Slip 1, * knit 2, make 1, knit 2 together; repeat from *; end with knit 1. 4th and 5th rows—Knit plain. A stripe of brioche is next knitted, reducing one at each end every alternate row after the two first.

STRIPE OF BRIOCHE.—1st row—Make 1, slip 1, knit 1; repeat. 2nd row—Make 1, slip 1, knit crossed loops together; repeat. 3rd row—Slip 1, knit crossed loops together brioche: end with knit 1, knit crossed loops together. 4th row—Slip 1, knit 1; brioche. End with knit 2. 5th row—Knit 2 together; brioche. End with knit 2 together. 6th row—Slip 1, brioche; end with knit 1. 7th row—Slip 1, knit 1, knit crossed loops together, brioche, end with knit 1, knit crossed loops together, knit 1. 8th row—Slip 1, knit 2, brioche, end with knit 3. 9th row—Slip 1, knit 2 together, brioche, end with knit 1, knit 2 together. 10th row—Slip 1, knit 1 brioche, end with knit 2. 11th row—Knit 2 together, brioche, knit 2 together. 12th row—Slip 1, brioche, end with knit 1. This finishes the brioche stripe. Knit a 2nd stripe of holes as before. End in 3rd row with knit 3. Knit a brioche stripe as before. Knit a 3rd stripe of holes. Repeat the first 6 rows of the brioche stripe, then cast off, knitting the crossed loops together.

CROWN.—This is knitted separately, and sewn in. When doing so commence in the centre at the top, and hold the head-piece towards you. Cast on 12 stitches. Next row. Make 1, slip 1, knit 1; repeat. Repeat the brioche stitch until you have a length of 2½in. To round the crown: 1st row—Slip 1, knit 2 together, brioche. 2nd row—Slip 1, knit 2 together, brioche, end with knit 2. 3rd row—Knit together, brioche, end with knit 2. 4th row—Knit 2 together, brioche, end with knit 1. 5th row—Knit 2 together twice, brioche, end with knit 1. 6th row—Knit 2 together twice, brioche, end with knit 2. Cast off, taking the crossed loops in doing so together. Sew the crown into its place. Hold the hood with the crown towards you, as if on a child's head. At the left-hand side for the neck, beginning two loops before the 1st stripe of holes, take up, and, as you take up, knit 55 stitches—that is 22 stiches at each side of the crown, and 11 along the crown. Knit a stripe of holes same as across the head, omitting the 1st row. After these 4 rows, seam a row, knitting the 3 first and the 3 last stitches.

TO FORM THE CURTAIN.—1st row—Knit 5, knit 1, raise 1 alternately. You raise 1 by before you let the knitted loop down, putting your needle through the back of *same* loop and drawing the wool through; end by knit 5. You will nearly have doubled the number of stitches on your needle, having now 100. 2nd row—Slip 1, knit 2; seam all but end with knit 3. 3rd row—Slip 1, knit 2, make 1, knit 2 together, * make 1, slip 1, knit 1; repeat from *, end with make 1, knit 2 together, knit 3. 4th row—Slip 1, knit 4, brioche, end with knit 5; repeat this 4th row *four* times more. 9th row—Slip 1, knit 2, make 1, knit 2 together, brioche, end with make 1, knit 2 together, knit 3; repeat from 4th row *once* more. 16th row—Slip 1, knit 4, brioche, end with knit 5.

The curtain is now gradually rounded off.

1st row—Slip 1, knit 4, knit 1, knit crossed loops together; brioche; end with knit 1, knit crossed loops together, knit 5. 2nd row—Slip 1, knit 6, brioche, end with knit 7. 3rd row—Slip 1, knit 4, knit 2 together, brioche, knit 2 together, knit 5. 4th row—Slip 1, knit all taking crossed loops together. 5th row—Slip 1, knit 2, make 1, knit 2 together, knit 2 together, knit 1, * make 1, knit 2 together, knit 2, repeat from *; end with make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 2together, knit 3. 6th row—Slip 1, knit all. 7th row—Slip 1, knit 4, * make 1, slip 1, knit 1, repeat from *, end with knit 5. 8th row—Slip 1, knit 4, brioche, end with knit 5. 9th row—Same as first. 10th row—Same as 2nd. 11th row—Slip 1, knit 2, make 1, knit 2 together, knit 2 together, brioche, end with knit 2 together, make 1, knit 2 together, knit 3. 12th row—Slip 1, knit 5, brioche, end with knit 6. 13th row—Slip 1, knit 3, knit 2 together, brioche, end with knit 2 together, knit 4. 14th row—Slip 1, knit 4, brioche, end with knit 5. 15th row—Same as 1st. 16th row—Same as 2nd. Repeat from 11th row *once* more, but knit the last row like the 4th row instead of the 2nd. Next row knit like the 5th, but at the last knit 5. Knit 6 rows plain, commencing each by slip 1, knit 1; pull the slipped stitch over the knitted one. Cast off.

In making up this hood, place a small roll of wadding in the part that is to form the roll round the face. Slant this roll so as to bring the ends to meet the second stripe of holes, and the top just to cover the first row of holes. Bright-coloured satin ribbon should be run into the stripes of holes across the head, round the neck, and curtain. Place bows of ribbon at the back of neck and on the top; run a wider ribbon in the holes inside the roll to tie under the chin. The bows should be made of the wider ribbon.

The hood should be lined with white sarsenet.

2. Baby's Glove.

MATERIALS required—Four needles No. 15, 4 No. 13 required. Care must be taken to use the needles as directed. ½oz. white German wool, ¼oz. of coloured.

With white wool cast 40 stitches on one needle, knit them off on three needles, 12 on two, 16 on the third. Use needles No. 13. Knit 3, seam 1 alternately for 2 rounds.

Take coloured wool. Knit 1 round plain. Seam 3 rounds. With white wool. Knit 1 round plain. Knit 3, seam 1 alternately for 3 rounds. Take coloured wool. Knit 1 round plain. Seam 3 rounds. With white wool knit 1 round plain. Knit 3, seam 1 alternately for 7 rounds.

You are now to take needles No. 15 and coloured wool. Knit 2 rounds plain. Next round—* Knit 2, make 1, knit 2 together; repeat from *. Knit 2 rounds plain. Your may break off the coloured wool. Take needles No. 13 and white wool. Knit 2 rounds plain.

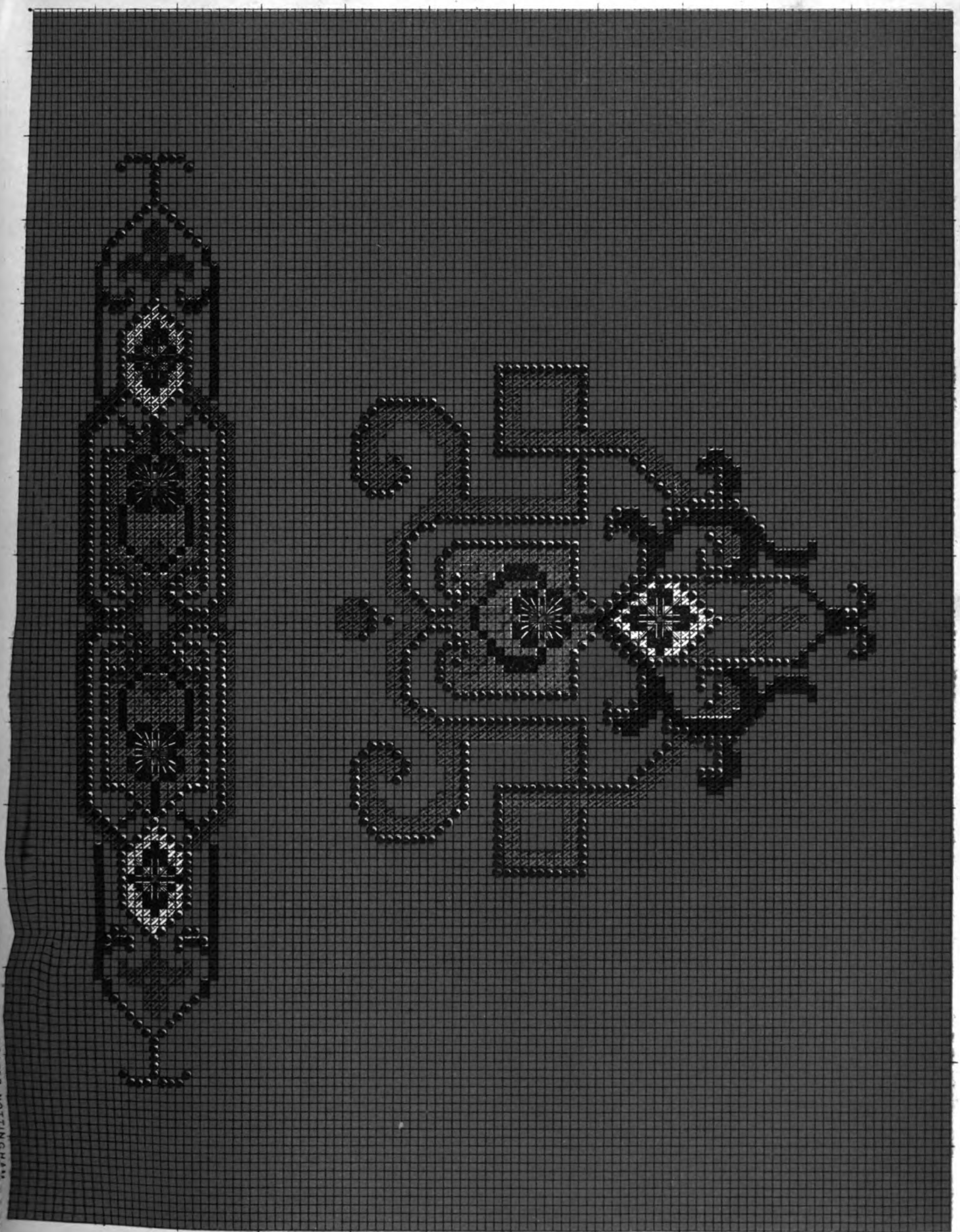
3rd round—Knit 1, seam 1 alternately all round.

4th and 5th rounds—Knit plain. Observe two rounds plain knitting are to be repeated between each increasing round.

6th round—Knit 1, seam 1, raise 1. This is done this first time in the round by when you come to the 3rd stitch, before working it, putting your needle through the loop below, in reality the stitch of the last row, and drawing the wool through it; the second time you raise it is done after you have knitted or seamed a stitch by, before you let the loop down, putting your needle in at the back of the same loop and drawing the wool through. Knit 1, seam 1, raise 1. Knit 1, seam 1 alternately rest of round.

9th round—Knit 1, seam 1, raise 1. Seam 1, knit 1 twice (this means

Digitized by Google



Digitized by Google

Digitized by Google

repeat the seam 1, knit 1 alternately so many times between the raisings), raise 1. Knit 1, seam 1 alternately rest of round.

12th round—Knit 1, seam 1, raise 1. Knit 1, seam 1 three times. Raise 1. Knit 1, seam 1 alternately rest of round.

15th round—Knit 1, seam 1, raise 1. Seam 1, knit 1 four times. Raise 1. Knit 1, seam 1 alternately rest of round.

18th round—Knit 1, seam 1, raise 1. Knit 1, seam 1 five times. Raise 1. Knit 1, seam 1 alternately rest of round.

21st round—Knit 1, seam 1, raise 1. Seam 1, knit 1 six times. Raise 1. Knit 1, seam 1 alternately rest of round.

22nd round—Knit 3, slip on a piece of wool the next 12 stitches, and secure it to prevent their slipping off. These stitches are afterwards taken up for the thumb. Rest of round knit plain.

23rd round—Knit plain.

* 24th round—Knit 1, seam 1 alternately. Knit 2 rounds plain. Repeat from * 5 times more.

You now use the smaller needles to reduce the size at the top of the glove. 1st round—Knit 1, seam 1 alternately. Two rounds plain knitting. 4th round—Knit 3, knit 2 together alternately. Knit 2 rounds plain. 7th round—Knit 2, knit 2 together alternately. Knit 2 rounds plain. Take the larger sized needles and knit 1 round plain with them. Break off a sufficient length of wool, slip all the stitches on it, and draw together.

THUMB.—Use needles No. 13. Take up thumb stitches thus:—4 on each of three needles, adding two more on the 3rd by taking up two where there is the opening. * Knit 2 rounds plain. One round seaming 1 and knitting 1 alternately. Repeat from * three times more. Take needles No. 15, knit 2 rounds plain. 3rd round—Knit 2 together, knit 3 alternately, end with knit 2. Knit 1 round plain. Knit another plain round, but with the larger needles. Draw wool through the loops and fasten off.

To make a left-hand glove, form the thumb at the end of the third needle, instead of at the beginning of the first. Make the 1st, raising when within four loops of the end of the round.

All the needles used in these recipes are numbered according to "Chambers's Registered Bell Gauge."

3. Infant's Boot.

MATERIALS required—Four needles No. 15 for an average knitter; 1oz. of white German wool; ½oz. of coloured.

Begin with white wool, cast on 48 stitches, knit them off on three needles, 16 on each. Observe the back needle is the one with the wool attached to it that you cast on with, and each round commences on the 9th stitch of the back needle: knit plain to it. Knit 2, seam 2 alternately for four rounds. With coloured wool. 1st round—Knit plain. 2nd round—Seam all. 3rd round—Make 1 and knit 2 together; this forms holes. 4th round—Seam all. Take white wool; one round plain knitting; three rounds of ribbing; that is, knit 2, seam 2 alternately. With coloured wool: Repeat the 4 rounds the same as you knit before in the coloured wool; after this you may break off the coloured wool, as it is better than carrying it on. Take white wool; three rounds plain knitting; * one round, knitting 1 and seaming 1 alternately; two plain knitted rounds; repeat from * five times more. With coloured wool: The holes now made are to have ribbon run through to tie round the ankle. 1st round—Knit plain. 2nd round—Seam all. 3rd round—Make 1 and knit 2 together. 4th round—Seam all; break off the coloured wool. Take white wool.

Knit one round plain. This finishes your boot to the heel. You should have 16 stitches on each needle.

Prepare for heel by knitting to the end of your back needle, and from 1st side (or next needle) knit off on back needle, 4 stitches. Knit the other 12 stitches from 1st side needle on another needle. Knit 2nd side needle to within 4 stitches of the end. These 4 you must pass to the heel or back needle, without knitting. You ought to have 24 stitches on heel, and 12 on each side needle. The 2 front needles are not used again until the heel is completed.

The heel is made by working the back needle backwards and forwards. Always slip the 1st stitch in each row, excepting the first time you knit the *first row.*

HEEL.—1st row—Knit plain. 2nd row—Seam all. 3rd row—Knit 1, *seam* 1, alternately. 4th row—Seam all. 5th row—Knit plain. 6th row—Knit 1, seam 1, alternately. Repeat from 1st row twice more. 19th row—Knit plain. 20th row—Seam all. 21st row—Knit 1, seam 1 alternately. 22nd row—Seam all. 23rd row—Slip 1st stitch, knit 15, knit 2 together,* turn your needle and work back; slip 1, knit 8, knit 2 together; repeat from* until you have only 10 stitches left on needle.

TO FORM THE FOOT.—Commence by slip 1st stitch, knit 9, and with same needle, take up, and as you take up knit 12 stitches from side of your heel. Knit 3 stitches off front needle on the same. Knit all the stitches from the two front needles, excepting the 3 last on another needle. These 3 must be knitted on a third needle, with which take up, and as you take up, knit 12 stitches from other side of heel; also knit 5 stitches from next needle on this. You will have 20 stitches on each side needle, 18 on front needle. The next needle is your 1st side needle. Knit one round plain. *1st side needle—Knit 1, seam 1 alternately till within 5 of the end, when seam 2 together, knit 1, seam 1, knit 1. Front needle—Seam 1, knit 1 alternately. 2nd side needle—Seam 1, knit 1, seam 1, knit 2 together, seam 1, knit 1 alternately to end of needle. Observe on this needle, after the knit 2 together (here and when you narrow at the toe), you will sometimes have to begin thus—knit 1, seam 1 (instead of seam 1, knit 1), in order to keep the pattern right. The 1st side needle must always be worked as directed. Two rounds plain knitting. Repeat from* until you have 13 stitches only on each of your side needles. Then one round—Knit 1, seam 1, alternately. Knit two plain rounds. Repeat these 3 rounds seven times more. Now to narrow off for the toe. *1st side needle—Knit 1, seam 1 alternately till within 5 of end, when seam 2 together, knit 1, seam 1, knit 1. Front needle—Seam 1, knit 1, alternately. 2nd side needle—Seam 1, knit 1, seam 1, knit 2 together, knit 1, seam 1, alternately, to end of needle. Two plain knitted rounds. Repeat from* 3 times more.

End with one more round plain knitting done very loosely, draw the wool through the loops, and sew up the toe inside the boot. Put ribbon to tie round the ankle, and place a rosette in the front.

4. Child's Sock Knitted in the Shell Pattern.

MATERIALS required—Four needles No. 15; a size smaller for a loose knitter; 1oz. of Andalusian wool.

Cast 72 stitches on one needle; knit them off on three needles—26 on two, 20 on the third. Knit 2, seam 2 alternately for 32 rounds. Next round—Knit 2, seam 2 alternately until you reach the 9th stitch of the needle which has only 20 stitches on it; knit this 9th and the 10th stitch together. The next stitch is called the centre stitch of the back needle. Each round down the leg commences on it, and it must always be seamed.

* Knit 3 rounds plain (remember to seam the first or centre stitch). 4th round—Back needle, seam centre stitch, knit 3, knit 2 together twice, make 1 (by throwing the wool over the needle), and knit 1 twice. You are now at the end of back needle. Next needle—Make 1 and knit 1 twice, knit 2 together twice, seam 1, knit 2 together twice, make 1 and knit 1 four times, knit 2 together twice, seam 1, knit 2 together twice, make 1 and knit 1 twice. This completes the needle. Knit the next needle exactly the same. You must have 26 stitches always on each of these needles, and, until you begin to reduce, 19 on the back needle. Work the back needle up to centre stitch as follows: make 1 and knit 1 twice, knit 2 together twice, knit 3. Repeat from * five times more.

25th round—Seam centre stitch, knit 1, knit 2 together, knit plain rest of round to within 3 of the end, when knit 2 together, knit 1. This is for the reducing, 26th and 27th rounds—Knit plain. 28th round—Knitted like the 4th, only after and before the centre stitch you will have only 2 plain stitches to knit instead of three. 29th, 30th, and 31st rounds—Knit plain. 32nd round—Same as 28th.

Repeat from 25th round twice more, until you have only 13 stitches left on your back needle. Observe after each reducing there will be one less to knit before and after the centre stitch in the pattern rounds. The last time you must knit 2 together immediately after and before the centre stitch. * 49th, 50th, and 51st rounds—Knit plain. 52nd round—Same as the 4th, only omitting to knit 3 after and before the centre stitch. Repeat from * twice more. If you count the patterns, you will find you ought to have worked 15. 61st round—Knit plain. This finishes your sock to the heel. You will have 13 stitches on back needle, 26 on each of the others.

Prepare for heel by knitting to the end of your back needle and from 1st side (or next needle), knit off on back needle, 10 stitches. Knit the other 16 stitches from 1st side needle on another needle. With a third needle knit 2nd side needle to within 10 stitches of the end. These 10 you must pass to the heel or back needle without knitting. You will have 33 stitches on heel, 16 on each side needle. The two front needles are not used again until the heel is completed.

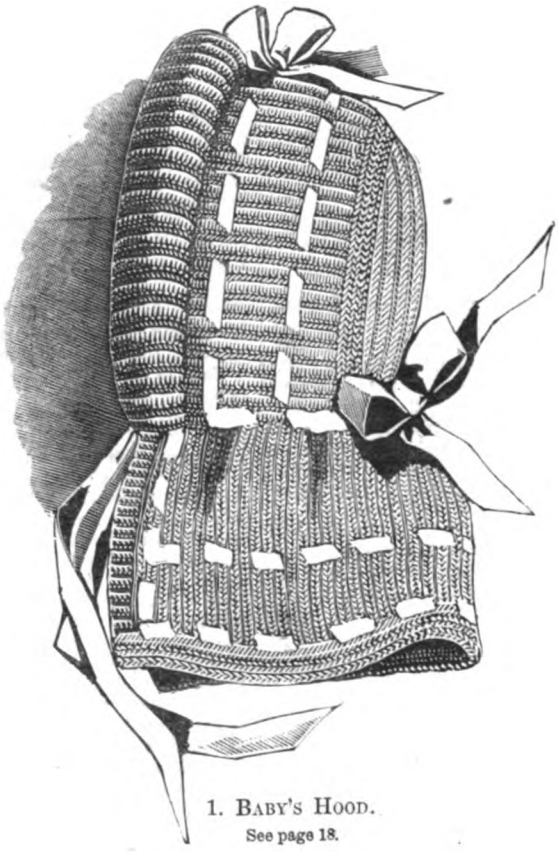
HEEL.—The heel is made by working the back needle backwards and forwards, knitting and seaming alternate rows until it is long enough, which it will be after working 26 rows. Slip the 1st stitch in each row, excepting the first time you knit the first row. Seam or knit the centre stitch as required. 27th row—Slip 1, knit 20, knit 2 together, * turn your needle, slip 1, seam 10, seam 2 together. Again turn your needle, slip 1, knit 10, knit 2 together; repeat from * until you have only 12 stitches left on needle.

With the needle that has the 12 stitches on the take up, and as you take up knit 15 stitches from side to heel, knit 3 stitches off front needle on the same. Knit plain all the stitches from the 2 front needles, excepting the 3 last on another needle. These 3 must be knitted on a third needle, with which take up, and as you take up knit 15 stitches from other side of heel; knit also 6 stiches from next needle on this. You will have 24 stitches on each side needle, 26 on front needle. The next needle is your 1st side needle; *1st side needle. Knit plain all till within five of the end, when knit 2 together, knit 3. Front needle—Make 1 and knit 1 twice, knit 2 together twice, seam 1, knit 2 together twice, make 1, and knit 1 four times, knit 2 together twice, seam 1, knit 2 together twice, make 1 and knit 1 twice. 2nd side needle—knit 3, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to end of needle. Knit plain 3 rounds; repeat from * until you have only 18 stitches on each side needle. This finishes the reducing for the foot.

The 4 rounds between the last asterisks are now to be repeated, only in the pattern rounds do not reduce on the side needles; knit all the stitches plain. These rounds must be repeated until, counting the patterns from the top of socks, you have worked 28, and have the three plain rounds beyond.

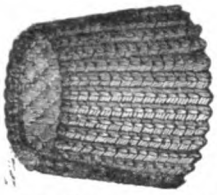
THE TOE.—This is all done in plain knitting. Put as many stitches on your front needle as you have on the other two together, taking them as fairly as you can off each side needle, two off one end, three off the other.

Digitized by Google



1. BABY'S HOOD.
See page 18.

2. BABY'S GLOVE
See page 18.

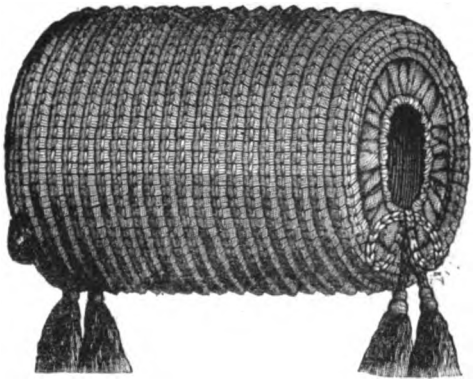


5. CUFF, IMITATION OF FUR.
See page 22.

3. INFANT'S BOOT.
See page 19.

4. CHILD'S SOCK.
See page 19.

Digitized by Google



6. MUFF, IMITATION OF FUR.
See page 22.

8. KNITTED JACKET FOR A CHILD.
See page 22.

7. BABY'S SHOE WITH FANCY STOCKING.
See page 22.

9. BABY'S BOOT.
See page 23.

10. KNITTED PETTICOAT FOR A CHILD.
See page 23.

Digitized by Google

You will have 31 on front needle, 15 on one side needle, 16 on the other. Knit 3 rounds plain and up to the front needle.

* To Reduce the Toe.—Front needle—Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to within 3 of end, when knit 2 together, knit 1. 1st back needle—Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to end of needle. 2nd back needle—Knit plain to within 3 of end, when knit 2 together, knit 1. Knit two rounds plain; repeat from * twice more. Repeat from * again, knitting only one round plain between the reducing rounds until you have 15 stitches on your front needle, 7 on one back needle, 8 on the other. Knit one round plain, knitting on one needle the stitches off the two back needles. Cast off, knitting the stitches on front and back needles together.

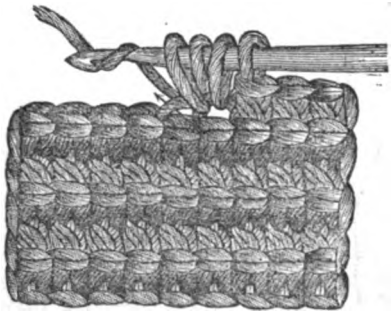
5. Cuffs Crocheted in Imitation of Fur.

You work the cuffs in the same manner as the muff (No. 6), Make a chain of 30 St. This is for the height of the cuff. Work as the muff, until you have enough to pass over the hand. Make a lining of white quilted silk over wadding; sew neatly to the edges of the crochet, make a runner at the top of the cuff, in which you draw through a ribbon, to tie it to the shape of the hand.

6. Muff Crocheted in Imitation of Fur.

This article crocheted in imitation fur is recommended for the warm winter toilettes of young girls, as it is not expensive.

The accompanying illustration gives the stitch in which the muff is



crocheted. With a fine bone hook, No. 12 Boll gauge, and the grey wool, single Berlin (of which you require 6oz.), make a chain of 78 stitches.

1st row—DC. (double crochet), at the end 1 Ch. 2nd row—1 DC. in the first DC., taking up the back of the loop, which is done throughout the work, take up the back of the 2nd loop, draw the wool through, pass the wool round the needle, take up the same loop again, making 3 loops on the needle in this one stitch, draw the wool through these 3, then through the 2 on the needle; take up the whole of this row in this manner. 3rd row—Plain DC. worked from the back of the loop as before. Repeat the 2nd and 3rd row. Work a piece wide enough for your muff, then make it up; for this you require blue silk in the piece, two pair of black tassels, some blue ribbon to run in the runner, and a sheet of wadding. Lay your wadding the size of the piece of crochet you have worked, cover it on both sides with silk, then sew together; make a slot at each outer edge, sew up the piece of crochet, place it over the silk, run the edges of the crochet to the extreme edge of the slot, then pass your ribbon in; add the tassels by the join.

7. Baby's Shoe with Fancy Stocking.

Materials—1oz. of turquoise blue or scarlet, and 1½oz. of White single Berlin wool; five needles No. 14.

For the above the part resembling a shoe is the only portion to be knitted with blue wool. The front is begun by casting on 14 stitches, which are knitted backwards and forwards in rows. 1st row—1 plain, 1 purl. 2nd and every succeeding row, the same, only that a plain stitch must come over a purl, and a purl over a plain stitch of the previous row, so that on both sides the reversed pattern called "moss-stitch" must be kept up. In this manner 36 rows are to be knitted, increasing every 4th row on each side by knitting 2 in the second and last stitch but one of the row. In the 34th row the same increase must take place, so that at the conclusion of the 36th row there should be 34 stitches on the needle. Of these the 12 centre ones must be taken off on a separate needle, and the 11 stitches on each side knitted on in the same pattern for ten rows more, and cast off. For the sides and back cast on 24 stitches, and knit 22 rows as before. The stitches remain on the needle, and the sides are to be sewn on the wrong side to the cast off stitches of the front. Now pick up the stitches that are on each side of the front and the 12 centre stitches, and, dividing them all on 4 needles, purl 2 rounds, and then change the blue for white wool.

For the Stocking.—1st round—1 plain, 1 purl; repeat. 2nd round,—the same. 3rd round—1 plain, 2 purl; repeat. 4th round—Like 3rd. 5th round—same as 1st, being careful that the plain stitches come exactly over those of the 1st and 2nd rows. These four rows are to be repeated regularly for 40 rows (observing that the columns of plain stitches occurring at intervals of 5 stitches must be kept unbroken). 41st round—plain. 42nd round—purl. 43rd round—Thread forward, knit 2 together; repeat. 44 to 49th round—plain, then cast off. A three-plaited cord of blue wool, not quite half a yard in length, must be passed through the row of holes, and tied in a bow in front, with small tassels at the end. An edging is to be crocheted round the top with blue wool, so that it should turn down. Begin at the back with 1 DC. into the under part of one of the cast-off stitches, 5 Ch. passing over the two following ones, 1 DC. 5 Ch., as before, and repeat all round. 2nd round—DC. in the 3rd of the 5 Ch. of previous round, 5 Ch., and repeat. 3rd round—1 long, 3 chain, 1 long in the loop of 5 chain of previous round; 1 long, 3 chain, 1 long in next loop; repeat all round, and fasten off.

The sole must be knitted with blue wool in the same pattern as the shoe. It is begun at the heel with 4 stitches, and is increased and diminished at the first and last stitches of the uneven rows (the 1st, 3rd, 5th, and so on), by either knitting 2 stitches in one to increase, or 2 together to decrease, in the following manner: 1st row increase to 6 stitches, 3rd to 8, 5th to 10, 7th to 12, 9th to 14, and so continue till the 15th row, when decrease the stitches to 11; 17th row, decrease to 9, 19th and 20th, continue the same number; 21st, decrease to 7 and continue that number for 8 rows; 29th, increase again to 9, and 31st row to 11, continuing the same for 4 rows; 35th row, increase to 13, and continue the same for 20 rows; 55th row, decrease to 11; 57th row to 9; 61st to 63rd to 7 stitches, and cast off. The shoe must now be turned on the wrong side and sewn to the sole, running a piece of wool through the stitches of the toe to draw them in to the size of the sole, and fixing the centre of the back of the shoe to the middle of the heel, so as to keep it even. It will be found that this sole gives a very pretty shape to the shoe.

If a larger size be desired, knit exactly the same with No. 13 needles.

8. Knitted Jacket for a Child of Two or Three Years Old.

Materials required—2½oz. of white single Berlin wool, or 3-thread fleecy, ½oz. black single Berlin, and the same quantity of dead gold, blue, ponceau, or any colour preferred for the border, a skein of white filoselle, and 5 needles No. 12.

It will be seen by referring to Fig. 8 (page 21), that this jacket is knitted in white wool and trimmed with the other colours. It is worked the long way (not across) entirely in plain knitting, and as the rows go backwards and forwards, they look alternately plain and purl, and give a ribbed appearance to the work. It is commenced at the straight edge of the front by casting on 72 stitches, and the first 50 rows are knitted plain, always taking off the first stitch, which will give 25 ribbed or purl rows on each side of the work. In the following 9 ribs (a rib includes 2 rows), viz., in the 51st, 53rd, 55th, 57th, 59th, 61st, 63rd, 65th, and 67th rows, an increase must be made in the last stitch but one, by knitting it twice, first from the front as usual, and then from the back before taking it off the needle; this increase is for the rise from the neck to the shoulder. In the 68th row there should be 81 stitches on the needle. With these 28 more rows or 14 ribs are to be knitted plain, and then the armhole will be reached.

For this take off the 32 stitches next to the neck, and put them on a separate needle, or rather run a piece of bobbin or wool through them, as the needle will be wanted afterwards. With the remaining 49, knit as follows, for widening the jacket under the arm: knit two rows with them, and in the 2nd leave 5 stitches next the armhole unknited, turn back and knit to the end, do this 8 times, leaving 5 more stitches unknitted each time, so that at last only 4 stitches remain to be knitted, and returning in the same way in the next 9 ribs or 18 rows, take up all the stitches that were left till there are again 49 on the needle, with which knit one row backwards and forwards. Here for the height of the back and to correspond with the other side, 32 stitches must be added to the 49 by casting on, and with these 81 stitches, 30 rows or 15 ribs must be knitted plain; then for the slope from the shoulder to the neck, in the next 19 rows, 9 stitches must be decreased by knitting together the two stitches before the last, in every alternate row. This decreasing will reduce the number of stitches again to 72, with which 22 rows or 11 ribs must be knitted plain, and this will bring it to the middle of the back. Continue to knit the other half of the jacket to correspond exactly with the half that has been described. Having reached the second front, the stitches must not be cast off, but the border immediately commenced. For this the stitches at the ends of the ribs round the lower part of the jacket must be taken up on two needles, and also the 72 stitches first cast on, on a third (making four in all), and knitted plain with black wool backwards and forwards for 4 rows or 2 ribs.

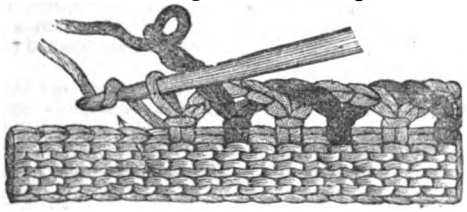
No. 8a. Detail of Jacket (No. 8).

In order that the work may not be strained either at the front corners, or otherwise, it must be observed that at these corners, and also at the first stitch of each of the four needles, except at the top of the fronts, 2 stitches must be knitted in one. This plan must be continued through the whole

Digitized by Google

breadth of the border. Six coloured rows (of whatever colour is chosen for the centre of the border) follow the black, and these are again inclosed by 4 rows of black, after which the stitches must be loosely cast off.

On the coloured rows of the border a herring-bone stitch is to be worked in black wool and white filoselle (see Fig. 8*a*), and a crochet edge in black and the border colour, worked round the outer edge of the jacket, the detail of which will be seen in Fig. 8*b*. For this edge both colours must be



No. 8*b*. Detail of Jacket (No. 8).

in use at the same time; after fastening the coloured wool to the top corner, and making 4 chain with it, fasten on the black in a similar manner, and do 4 chain also with it; take out the crochet needle, place the coloured chain stitches behind the black ones, and missing a stitch of the border, fasten them by a plain stitch to the next, make 4 more coloured chain, and placing the black chain stitches already made behind them, fasten the latter by a plain stitch to the edge, missing one between. By looking at Fig. 8*b* the way this edge is done will be easily seen.

The next thing is to close the shoulders of the jacket, and for this purpose 15 stitches must be taken up from the ends of the 30 plain rows, or 15 ribs, of the shoulder part of the back. With these, 6 rows backwards and forwards, or three ribs, must be knitted, then 15 stitches be taken up from the corresponding front part, and both these sets of 15 stitches knitted together on the wrong side and cast off.

For the sleeves, the 32 stitches of the back and front pieces (together 64), and also those of the shoulder-strap (there will be 5 with the taking-up and casting-off rows), are to be knitted in rows, and the sleeve to be sewn together when completed. It will be found more convenient to divide the stitches on 3 needles, working with a fourth, and, to prevent a mark where the needles divide, it is better to knit 2 or 3 stitches more or less on each needle every time, transferring them to or taking them from the next. When 6 plain rows have been done with all the stitches (which will bring the thread to the lowest part of the arm next the back), do a row backwards and forwards with the 27 lowest stitches, leaving the rest and those of the front unknitted. In the following row knit 5 stitches more (making 32), and return; in the next three ascending rows knit 3 stitches more each time, and in the following rows, 1 stitch additional until all the spare stitches are taken up again. It must be observed, however, that after knitting the 32 stitches, the upper and front part of the sleeve must be increased, in the 2nd, 4th, 6th, and so on, at every even numbered rib, *i.e.* at intervals of 3 rows, by knitting 2 stitches (a plain and a purl) in the second stitch of the row.

Having thus completed the top of the sleeve, and used up all the spare stitches, mark the row and commence decreasing at the back of the sleeve in the same proportion by knitting the 2nd and 3rd stitches together every second rib, and take in also in the front at intervals of 1 row in the same manner. After the top of the sleeve is completed, 52 rows or 26 ribs must be knitted, and then the sleeve be sloped for the wrist in the following manner:—The number of needles may be diminished as the work goes on, and by this time one will be sufficient to hold the stitches. There should be 38 stitches when the wrist is commenced. The decreasing is to proceed regularly in front, whilst towards the back at every rib one stitch must be left unknitted, so that at the 1st rib, 1 stitch, at the 2nd rib, 2 stitches will be left, and so on until in 38 rows, with the help of the decreasings, all the stitches will be spare ones, on which (breaking off the white wool) the border must be knitted with black and coloured wool, in the same manner as round the edge of the jacket, as a facing. As this border, however, is to be turned up, the work on it and the crochet edging must be done on the wrong side, after which the sleeve is to be sewn up.

Round the throat a crochet edging is to be worked, through which a cord or sarsenet ribbon can be drawn to close the jacket. This edging is commenced with a row of plain crochet. 2nd row—* 2 long on the two next stitches, 3 chain, missing 2 stitches; repeat from *. 3rd row—1 plain between the 2 long, 4 plain into the space of the 3 chain; repeat.

If this jacket be required of larger size, use No. 9 needles and double German wool.

9. Baby's Boot.

Materials—½oz. of Saxony wool, 4 ivory or bone knitting needles, No. 9 or 10.

These little boots are knitted with Saxony wool, which is a size between the single and double Berlin wool. They are commenced down the middle of the sole by casting on 57 stitches, divided on two needles. With these knit 12 plain rows backwards and forwards.

13th row—Knit the first 24 stitches plain, and the 9 following 1 plain, 1 purl alternately. The next two stitches are to be knitted together, and the work turned, the 22 concluding stitches of the row being left as a reserve.

14th row—Take off the next stitch of the right-hand needle, knit it and the 8 following plain; then knit 2 together, and 2 plain from the left-hand needle; turn the work.

15th row—Take off the next stitch of the right-hand needle, as before, and knit 11 (including that one) alternately plain and purl, so that both may come exactly over those in the 13th row, knit the next two stitches together, and a purl and a plain from the left-hand needle; turn back.

16th row—Same as 14th, only that 13 stitches must be knitted plain, so that the first 2 stitches of the 15th row may be those that are knitted together (and this rule is to be attended to in all the following rows), then knit 2 plain from left-hand needle, and turn back.

17th row—Same as 15th, only that each time there will be 2 more stitches before coming to the "knit 2 together," and it must be observed that the purl and plain stitches should come exactly over those of the 13th and 15th rows. These two rows must be regularly continued alternately until all the reserve stitches are used up; the last row should be on the right, which is the raised side of the work. The stitches must now be divided on three needles, and knitted with the 4th in rounds instead of rows, for the upper part of the boot. After one plain and one purl round are done, a round must be knitted, alternately bringing the thread forward and knitting 2 together through which to pass a ribbon. After the round for the ribbon, follow 14 pattern rounds the same as before, only that the whole being knitted on the right side of the work, every alternate round must be purl instead of plain. Care must be taken as before to keep the purl and plain stitches over each other. When the 14 rounds are completed, the next 2 are to be plain, and after them 6 rounds in ribs of 1 plain, 1 purl, then 2 purl rounds, and cast off.

The sole and heel must now be sewn together on the wrong side, drawing two or three stitches at the toe together, so as not to make it too pointed; and a narrow sarsenet ribbon, either white or any colour preferred, be run through the row of holes, and tied in front in a bow. These boots may be knitted either in white or any other colour, of which there are beautiful shades in the Saxony wool. If wished rather smaller, use No. 10 needles instead of 9.

10. Knitted Under Petticoat for a Child of Two or Three Years Old.

Materials—Half pound 4-thread fleecy; 5 steel knitting pins, No. 14 (Bell gauge).

The bodice, upper part of the skirt, and the border, forming the bottom of the skirt, are knitted separately. Each pattern in the border requires 14 stitches, and 36 patterns will be needed. The border is worked 6 patterns in depth; 504 stitches must be divided on 4 pins.

1st row—Knit 1, bring the wool forward, knit 4, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 4, wool forward, knit 2, wool forward, knit 4, knit 2 together, slip 1, knit 1, pull the slip stitch over, knit 4, wool forward, knit 1.

2nd row—Knit 2, wool forward, knit 3, knit together, slip 1, knit 1, pull the slip stitch over the knitted, knit 3, wool forward, knit 4, wool forward, knit 3, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 3, wool forward, knit 2.

3rd row—Knit 3, wool forward, knit 2, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 2, wool forward, knit 6, wool forward, knit 2, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 2, wool forward, knit 3.

4th row—Knit 4, wool forward, knit 1, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 1, wool forward, knit 8, wool forward, knit 1, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 1, wool forward, knit 4.

5th row—Knit 5, wool forward, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, wool forward, knit 10, wool forward, knit 2together, slip 1, knit 1, pull the slip stitch over the knitted, wool forward, knit 5.

6th row—Slip 1, knit 1, pull the slip stitch over the knitted. Knit 4, wool forward, knit 2, wool forward, knit 4, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 4, bring the wool forward, knit 2, bring the wool forward, knit 4, knit 2 together.

7th row—Slip 1, knit 1, pull the slip stitch over the knitted, knit 3, wool forward, knit 4, wool forward, knit 3, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 3, wool forward, knit 4, wool forward, knit 3, knit 2 together.

8th row—Slip 1, knit 1, pull the slip stitch over the knitted, knit 2, wool forward, knit 6, wool forward, knit 2, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, knit 2, wool forward, knit 6, wool forward, knit 2, knit 2 together.

9th row—Slip 1, knit 1, pull the slip stitch over the knitted, knit 1, wool forward, knit 8, wool forward, knit 1, knit 2 together, slip 1, knit 1, pul the slip stitch over the knitted, knit 1, wool forward, knit 8, wool forwardl knit 1, knit 2 together.

10th row—Slip 1, knit 1, pull the slip stitch over the knitted, wool forward, knit 10, wool forward, knit 2 together, slip 1, knit 1, pull the slip stitch over the knitted, wool forward, knit 10, wool forward, knit 2 together. Repeat from the 1st row.

The border, if knitted moderately tight, will measure about 5 inches.

The upper part of the skirt is knitted in the length and with a pair of pins, in rows forwards and backwards. It is joined together by sewing stitch to stitch as far as the placket hole. To strengthen it a row of double crochet must be worked round the placket hole. The border or bottom of the petticoat is also sewn to the skirt on the wrong side.

Digitized by Google

For the upper part of the skirt, cast on 40 stitches and knit in rows forward and back until the slip measures sufficient to join stitch by stitch to the border.

For the bodice, cast on 30 stitches, begin from the back, and work about 30 rows. Of course the size must depend upon the size of the child for which the petticoat is intended. When one side of the back is nearly wide enough, cast on 45 more stitches, and work 10 rows of this with the back. The additional 45 stitches from the shoulder strap. Cast off the 45 stitches, and knit for under the arm about 20 rows. The front is continued straight on, and also work under the secoud arm. Then follows the lengthening at the shoulder and the second back part. When this is finished, sew the shoulder straps to the front of the petticoat.

Work a row of double crochet round the top of the petticoat (not over the shoulder straps), and next a row of 1 double and 3 chain, passing over 1 double beneath; this is to run the string into.

For the band, pick up the stitches at the waist with a fine pair of pins, and knit tightly 6 rows forwards and backwards. The finished skirt is sewn to this band.

11. Infant's Boot (Knitting and Crochet).

MATERIALS—¼oz. each white and coloured Berlin wool; 1 pair steel knitting pins, No. 14 Bell gauge; a bone crochet hook.

Knit in rows forwards and backwards.

Cast on 72 stitches with the coloured wool, and knit with it as far as the 8th row in patent knitting.

1st row—Slip 1, * put the wool forward, slip 1 as if you were going to purl it; knit 1; repeat from *; knit 1 at the end of the row.

2nd row—Slip 1, * put the wool forward, slip 1 as if you were going to purl it; knit the stitch with the thread put over in the previous row as 1 stitch; repeat from *, at the end knit 1 plain.

According to the directions for the second knit as far as the 8th row.

9th to the 16th rows—With white wool.

9th row—Like the 2nd row.

10th row—Purl throughout, but the thread put over in the last row must be purled together with the stitch following it.

11th row—This row begins the slanting off. Knit as in the 9th row, and knit the two last stitches but one, including the thread put round, which is not reckoned as a stitch, together as 1 plain stitch.

12th row—The same as the 10th, only at the end of the needle decrease as in the 11th row; continue to decrease in the same manner at the end of every row until there remain 32 stitches in the row.

13th to the 16th—Alternately, like the 11th and 12th.

17th to the 24th row—Patent, like the beginning, with coloured wool. The decreasing must not be forgotten.

25th to 32nd row—With white wool, the same as from the 9th to the 16th row.

33rd to 40th—Patent, with coloured wool.

40th to 60th row—Patent, with white wool, not like the two preceding white stripes, but like the coloured.

61st row—With coloured continue to use the latter until contradicted. From this begin the piece that turns over at the top.

62nd row—Slip 1, * put the thread twice round, and knit 2 together, repeat from * to the end, 1 plain.

63rd row—Slip 1, * purl the row throughout; the thread put twice round the needle is purled as one stitch. These two rows are repeated as far as the 73rd row.

74th row—In this row all the stitches are loosely cast off with coloured wool, and with the same colour crochet through the cast off stitches as follows: 1 double upon the nearest stitch, * 3 chain stitches over, 1 under stitch, 1 double upon the following; repeat from *. Now crochet or sew the outer threads of the sloped off sides from the 1st to the 51st row together.

Through the 60th row a coloured wool chain, 16 inches long, must be drawn; little wool tassels must be fastened to the ends.

The sole is worked in double crochet with white wool, taking always the upper horizontal stitch threads upon the hook, in rows forwards and backwards, and sewn in to the shoe on the wrong side. For this make a chain of 8 stitches, and crochet for the 1st row, 8 double. Turn the work at the end of each row. 2nd row, 10 stitches; 3rd row, 12 stitches; 4th row, 12 stitches; 5th row, 12 stitches; 6th row, 12 stitches; 7th row, 14 stitches; 8th row, 14 stitches; 9th row, 14 stitches; 10th row, 14 stitches; 11th row, 15 stitches; 12th row, 15 stitches; 13th row, 13 stitches; 14th row, 13 stitches; 15th row, 12 stitches; 16th row, 12 stitches; 17th row, 10 stitches; 18th row, 10 stitches; 19th row, 10 stitches; 20th row, 10 stitches; 21st row, 10 stitches; 22nd row, 10 stitches; 23rd row, 12 stitches; 24th row, 12 stitches; 25th row, 14 stitches; 26th row, 14 stitches; 27th row, 14 stitches; 28th row, 14 stitches; 29th row, 12 stitches; 30th row, 12 stitches; 31st row 11 stitches; 32nd row, 10 stitches. Crochet the little rosette upon the instep with coloured wool, and fasten it with a few stitches. For this make a chain of 5 stitches, close them in a ring, and work round this ring 10 treble separated by 1 chain.

12. Chest Warmer with Basque (Tricot).

MATERIALS—1½oz. of scarlet 4-thread, 1½oz. of black ditto, ¼oz. black Berlin wool twisted with white silk; tricot hook, No. 7 Bell gauge, short bone crochet hook, and 9 black flat horn buttons.

Begin the work with the under side of the left front part, and work the whole foundation in alternate rows of red and black in tricot. Make a chain of 22 stitches with the scarlet wool.

1st row—Work up and off 20 stitches as far as the 1st chain stitch, and at the conclusion, hanging immediately together, loop on a chain of fourteen stitches towards the right, through which work up for the 2nd row 14 stitches with black wool, further 19 stitches through the following 19, and 3 stitches through the horizontal stitch thread before the 20th, the perpendicular and outer one of these. There are 36 stitches to work off, and a chain of 7 stitches towards the right to loop on.

3rd row (with red wool)—Work up 7 stitches through the 7 chain, 35 stitches, and 3 stitches through the outer left side stitch, as at the conclusion of the 2nd row. After these 45 stitches are worked off, loop on a chain of 5 stitches.

4th row (we need not mention again that the red and black wool are worked alternately)—Work up the 5 stitches, 44 stitches, and 3 stitches through the outer left side stitch; therefore there will be 52 stitches to work off, on to which loop a chain of 3 stitches.

5th row—Like the 4th: there are 57 stitches to work off and 7 chain to loop on.

6th row—There are 7 stitches to work up, work 56 stitches, and 3 stitches through the outer left side stitch, work off 66 stitches and loop on 2 chain. This ends the under side of the left front part, and further rows from that must have the same number of stitches.

7th row—Work up through the 2 chain and 65 first of the preceding row, and after working off these 67 stitches loop on 2 chain.

8th to the 24th rows—Like the 7th, namely, always leave the 2 outer left side stitches untouched, and at the end of each row loop on 2 chain. This row completes the front ascending side of the left front part; the rounding for the throat, however, requires that a projecting part of three rows should be joined on to the front ascending side, therefore work upon the 8th as far as the 3rd stitch of the left side 6 red stitches, 4 black upon the 1st as far as the 4th of these 6 red, and 2 red upon the 1st and 2nd of these 4 black.

25th row—Work up 51 stitches (the 2 first as at the previous rows through the two chain) at the end, after working these off loop on 2 chain.

26th row—Leaving the outer left side stitch untouched (it is that at the slope of the throat) work up and off 52 stitches at the end loop on 2 chain.

27th and 28th rows—Like the 26th, leaving always the left side stitch, and looping on 2 chain.

29th—Like the 28th; but no chains are looped on. The first stitch of the 30th row is, therefore, worked through the second perpendicular stitch thread of the 29th row, also through the following 53, and there are 55 stitches to work off.

31st row—Plain. This forms the middle of the back.

32nd row—Like the 30th. The other side must now be worked back in reverse order.

The finished foundation has a row of double crochet worked all round in black wool. Work a second row in double, but in red wool, up the front only. The bands up the front are next worked. Work first the right side of the front with the frill trimming.

1st row—Work up in tricot with red wool. This row is worked off with black wool spun with white silk *. Draw a loop through the last worked up stitch; work this stitch off three times; loop the wool round the hook, and work the stitch on the hook off with the one preceding it, the last thread of which is on the hook. Repeat from *. This forms one side of the frill, and turns back upon the front of the *fichu*.

2nd row—Work through the back thread of the preceding red double stitch row with black fleecy, 1 treble upon the 1st stitch, * 1 chain, 1 treble passing over 1 stitch of the preceding row.

3rd row—Red double stitch.

4th row—Like the 1st; against the under part or wrong side follow alternately in double 2 red and 1 black row, upon which there are six buttons; the 7th is used for the band. The row of trebles in the first worked side form the holes, the ruff trimming at the throat consists of the 1st and 4th rows of the piece that turns over, but they must be separated by a red tricot row. The outer sides over the shoulder have the following trimming.

1st to 3rd row—Tricot with red wool.

4th row—Double with black wool.

5th row—With red wool, * 2 double upon the 2 next, 2 chain; repeat from *.

6th row—With black wool twisted with white silk, * 1 double under the first of the next 2 chain, 5 chain, 1 double under the 2nd of these 2 chain; repeat from *.

The belt is worked separately, and sewn on. For this make a chain of 111 stitches, then work in tricot 1 row with red wool.

2nd row—With black wool plain, but the button hole must remain open by working 2 double upon the 3rd and 4th stitches. In working off, therefore, over these stitches, loop 2 chain.

3rd row—With red wool plain tricot, after this work a row of double all round with black.

The basque is worked separately; and sewn on under the band in the middle of the back. For this make a chain of 6 stitches with red wool, work in tricot with black and red wool alternately.

1st row—Red, work up and off the 6 chain, loop on 2 chain.

2nd row—Plain, that is, work up and work off the 2 chain, and the next 6 stitches, after working off loop on 3 chain.

3rd row—Plain, and after all the 11 stitches are worked off loop on 2 chain.

Digitized by Google

4th row—Increase. For this work up the thread before the left side stitch, also through the horizontal thread and loop on 2 chain at the conclusion.

5th to the 8th rows—Like the 4th, each row must be widened 3 stitches.

9th row—Discontinue the looping on of the 2 chain at the end, yet there must be an increase before the left side stitch, as in the previous rows.

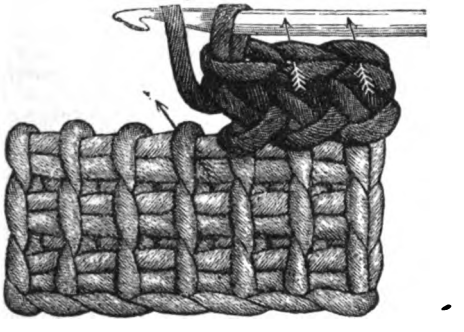
10th and 11th rows—Like the 9th. In the 11th the number of stitches will amount to 30, and this is the middle.

12th row—Like the 10th, and so on, returning crochet all round, with the exception of the straight side, which goes under the belt, first with a black row of double stitch, then with two red rows of tricot, and the 4th and 5th rows of the side trimming over the shoulder.

When the basque is sewn on under the band, 2 buttons must be placed upon the former at a little distance from each other.

13. Marie Antoinette Fichu.

THIS is one of the prettiest crochet fichus we have seen; it crosses over on the chest, and buttons behind. You require two shades of wool for it, white and colour. Work it in single Berlin wool—4oz. white, 1½oz. colour. White and mauve is very effective. Use a long bone hook No. 6, Bell gauge; and a short one the same number. The woodcut annexed shows the full-sized stitch. It is composed of three rows of white crochet



Ecossais, then 1 row of colour in long crochet. This long crochet is worked rather differently to the usual stitch. You put the cotton round the needle, take up a long loop of the previous row, draw the wool through, then through all on the needle at once, instead of two at a time.

The fichu commences in the middle of the back, and is worked from the bottom to the neck. It is worked in one piece. You work the right hand side first. Make a chain of 40 with white wool.

1st row—Take up all the stitches and work back (WB.).

2nd row—Increase 1 stitch at the commencement of the row; this is done by working a loop on the chain between the 1st and 2nd long loops the rest plain; WB.

3rd row—Like the 2nd.

4th row—Join the colour, 1 Ch., then 1 L. in 1st loop, and 1 in each successive loop in the row; fasten off. Take the white wool, which is not cut off, and work the

5th row—Work 1 in chain of last row, and increase 1 in the neck between the two last 2 loops.

6th row—Even.

7th row—Increase 1 in the neck.

8th row—Coloured row; increase 1 at each ond.

9th row—Even.

10th, 11th, and 12th rows—Increase 1 each row in the neck.

13th row—Increase 1 at each end of the row.

14th, 15th, 16th, 17th, 18th rows—Increase 1 each row in the neck.

19th row—Increase 1 in the nock.

20th row—Which is a coloured row. Increase 1 at each end of the row, and when the row is finished make a chain of 96, and fasten off. This chain is the foundation of the front piece for that side, and is gradually worked up.

21st row—Take up the 4 first chain at the end of the row, and work back.

22nd row—Decrease 1 at the commencement; this is done by working two loops together; take up 3 more of the chain in the neck.

23rd row—Increase 5 of chain in neck.

24th row—Decrease 1 at commencement; increase 3 in neck.

25th row—Dec (decrease) 1 at commencement; increase 4 in neck.

26th row—Increase 4 in the neck.

27th row—Dec 1 at commencement; increase 2 in the neck.

28th row—Dec 1 at commencement; increase 4 in the neck.

29th row—Dec 1 at commencement; increase 10 in neck.

30th row—Dec 1 at commencement; increase 5 in neck.

31st row—Increase 6 in neck.

32nd row—Dec 1 at commencement: increase 30 in the neck.

33rd row—Dec 1 at commencement; increase 3 in neck.

34th row—Like the 33rd.

35th row—Dec 1 at commencement; take up all the rest of chain in neck, which should be 6.

36th row—Dec 1 at commencement, rest plain—work like the 36th until the 42nd row.

42nd row—Dec 1 at commencement; leave 47 at the end unworked.

43rd row—Dec 1 at commencement; leave 12, besides the last 47.

44th row—Dec 2 at commencement; leave 5 extra at the end.

45th row—Dec 3 at commencement; leave 4 extra at the end.

46th row—Dec 3 at commencement; leave 4 extra at the end.

47th row—Dec 3; leave 3 extra at the end.

48th row—Dec 4, leave 6 extra; WB. and fasten off; join with colour to the neck in the 1st row, and work a plain coloured row, commencing at the 4th row; do not make a chain in commencing, but at the end of the row, as in this left side which we now begin the increasings are all reversed. Work to the 29th row. Increase in the neck in this row according to the direction, but of course the increasings for the neck come at the beginning instead of the end of the row.

At the 29th row, when you have worked back, make 4 Ch., these 4 Ch. are for the increasing in the 21st row, as you cannot make a long chain so well at this end. Work the chain for the increasings in the neck at the end of each row, and take the chain up in the next row.

On the coloured rows you must work the chain before commencing the long; repeat the whole in this manner. Work the first 47 in double crochet, and in the 43rd to 48th rows work the number of stitches left unworked on the right side in DC. at the beginning of each of those rows.

When this is finished work a row of double crochet all round in white, then a 2nd in colour, and a 3rd in colour.

The fourth row work with colour as follows: 1 DC., *4 Ch., 1 DC. on 2nd, 1 DC., on 3rd DC. on fichu repeat.

The rosette at the back is made by covering a large button with velvet, then make a chain the size of the button, unite, work 2 rows of DC. in colour on it, and the same border as the 4th row. Increasing to keep flat.

Add a button at the end and a loop of ribbon.

14. Over Boot (Crochet).

MATERIALS—Work the boot in fleecy 4-thread or double Berlin wool, of which you require 4 skeins of grey, also ½oz. of black and white single Berlin wool for the top, or any colour you may prefer as a contrast; a fine bone crochet hook, a pair of fleecy soles, and three yards of narrow sarsnet ribbon to match the wool. The boot is worked in ribbed or Russian crochet, which is double crochet, always worked from the back of the loop in each row, instead of the front part of the stitch. You commence at the toe, and make a chain of 13 for the foundation. 1st row—Double crochet, 1 Ch. at the end. 2nd row—6 double crochet, in the 7th stitch work 3 double crochet, then 6 double crochet, 1 chain at the end. 3rd row—Plain; always work a chain stitch in turning at the end of each row. 4th row—Like the 2nd row; only 7 plain before working 3 double crochet in the centre stitch. Continue to work in this manner one plain row, and a row with 3 stitches in the centre stitch, until you have 14 ribs or double rows, therefore 21 stitches on each side the centre stitch. In the row following you commence the leg. For this, work to the middle of the row plain, then make a chain of 18 stitches, work back 17 DC. upon this, then finish the row with double crochet, keeping the rib, then work 26 more rows or 13 ribs, all plain; in the last row join to the other side the foot and up the front in the middle of the leg, and fasten off. You now work the top in single Berlin wool: make a chain of 9 stitches with white, work back 8 DC. upon it, then a row of looped crochet; all the rest of the top is worked in looped crochet; in every 4th row work the 2nd, 5th, and 8th stitches black, and in every 2nd row the 3rd and 7th, which gives the appearance of imitation ermine. When the piece is crocheted the proper width, sew round the top of the boot neatly. If you wish, you can knit or crochet the sole instead of using the fleecy one. You can either knit or crochet the sole in one colour; when finished, sew to the foot. If you use a cork or fleecy sole, bind it round with ribbon, then sew the boot to it.

15. Knitted Mittens.

MATERIALS required—An ounce skein of spun silk, of any colour preferred, and six needles, No. 16.

These mittens, which are commenced at the wrist, are knitted in continuous rounds of 1 turned and 1 purl stitch alternately (for the turned stitch knit the stitch plain from the back, putting in the needle as if about to purl), which makes a fine rib.

Cast on 24 stitches on each of three needles, making 72 in all, and knit six rounds in alternate turned and purl stitches, as above described. In the 7th round increase on each side of the 1st stitch (which is a turned one) by picking up a stitch directly under the last one knitted, and purling it; rest of round, and 5 more rounds, as usual. This increase will give 2 purl stitches together, which will often be the case in the increase, and cannot be avoided, but 2 turned stitches must not come together, as they would be much more noticeable. In the 13th round the increase is to be repeated on the stitches immediately before and after the previous increase, and now the new increased stitch on the one side, and that on the former increase on the other, may be knitted as turned stitches, and the pattern thus kept up, which must be done throughout whenever possible. 14th to 18th round without increase. 19th round—Increase twice as before. Continue in this manner, regularly increasing 2 stitches after every 5th round, which will form a gradually widening gusset required by the shape

Digitized by Google

of the hand. There are to be 13 increases in all, which, with the 5 rounds between each, will make 79 rounds besides the first six. The increases should take place on the 7th, 13th, 19th, 25th, 31st, 37th, 43rd, 49th, 55th, 61st, 67th, 73rd, and 79th rows, and there should then be 98 stitches in all upon the needles. The 26 stitches of the increase are then to be placed on two needles, and 14 stitches cast on a third to complete the round for the short thumb. These 14 stitches are to be knitted plain, while the pattern is to be continued with the other 26, and, after the 1st round, the 14 plain stitches are to be decreased by knitting the first two and the last two together every round (to form a three-cornered gusset) till none remain, which will be the case in the 8th round. Knit 8 rounds in the usual pattern, after the gusset is finished; then follow 2 rounds purled, and the thumb is to be cast off. The 72 original stitches of the mitten, which have been left on two needles, while the thumb has been worked, are now to be increased by picking up the 14 stitches of the thumb gusset, and the whole divided on three needles to work the remainder of the hand part. The 14 stitches taken up from the thumb gusset are to be knitted plain, and, as before, diminished at each side every round, forming a three-cornered piece. As in the thumb, 8 pattern are rounds to follow the completion of the small gusset, and then 2 purl rounds, after which the mitten is cast off.

The edge round the top of the hand, the thumb, and wrist are done with a fine crochet needle in the following manner: 1 DC., or double crochet, in one of the stitches of the cast off round, 5 chain, 1 DC., missing 3 stitches 5 chain, repeat all round. 2nd round—1 DC. on DC. of former round, 6 chain, repeat. The crochet trimming on the mitten itself, to be placed as shown in the figure, consists in like manner of 1 DC. and 5 chain repeated, the double crochet stitch being taken through each turned stitch of the round, to admit of stretching when on the hand. In the second row the D.C. stitch is on the 3rd chain of the previous row, with 5 chain between. The lines on the back of the hand are to be worked in chain stitch with fine black netting silk. This mitten can also be knitted in Shetland wool for the winter.

16. Fichu (Crochet and Tricot).

MATERIALS—2¼oz. grey 4-thread fleecy, 1¼oz. of violet fleecy, ½oz. black wool twisted with white silk, ½oz. of white Berlin wool, tricot hook No. 7 (Bell gauge), bone crochet hook, and a middle-sized jet button. The design represents the back of the fichu—the broad stripes are in grey, the narrow violet, edged with a row of black wool twisted with white silk; the border is black and white. Begin with the back in tricot, make a chain of 11 stitches in grey wool with the long hook.

1st row—Work up 9 stitches.

2nd row—Before and after the middle stitch, the 5th, increase 1 stitch, work these stitches through the horizontal thread upon the hook. This increasing is continued throughout the back part, as shown in the design.

3rd to the 5th rows—The same as the 2nd.

6th row—In double crochet with the black wool twisted with white silk The short hook must now be used instead of the long one, and the perpendicular stitch threads of the preceding row must be taken upon the hook, and the increasing still continued, that the back may be gradually widened.

7th row—With violet wool in tricot, the upper horizontal threads of the preceding row must be taken upon the hook in working this row.

8th row like the 6th.

9th to the 12th rows—Like the 5th, with grey wool.

13th to the 15th rows—The same as the 6th to the 8th, regularly repeating the last 7 rows (9th to the 15th rows) until 7 violet stripes and 2 grey rows over them are worked, which complete the back. Now commence the shoulder part, and crochet in the

53rd row only the 50 stitches lying nearest, with grey wool; in like manner the 54th row, only 49 stitches however.

55th row—With the black wool twisted with silk, 49 of the usual double stitches, always keeping the regularity of the stripes, which we need not mention again.

56th row—48 tricot stitches.

57th row—48 double stitches.

58th row—Commence the shoulder piece with 13 tricot stitches through the next 13.

59th row—25 tricot stitches, working up from the edge as far as the 25th through the stitches of the 57th row.

60th row—37 tricot stitches.

61st row—47 tricot stitches.

62nd row—47 double stitches.

63rd row—47 tricot stitches.

64th row—Like the 62nd. Now repeat the last 7 rows twice for the shoulder gore (from the 58th row), then follow the stripes again regularly as in the former part, going through each row. In the following 7 grey stripes decrease 2 stitches in each stripe for the throat part: in the 8th stripe 3 stitches, so that there are 28 stitches in breadth. At the beginning of the 9th stripe these must be reduced to 23 as far as the next stripe; at the following, to 18 stitches, then to 13 stitches; and from here in 6 grey rows to a point, consequently 1 stitch must be reduced on both sides. The left shoulder and front part are worked exactly like the right in an opposite direction; then follows a row of double crochet round the fichu, with the black wool twisted with silk.

2nd row—With white Berlin wool *. 2 treble in the two nearest stitches; take, however, both the horizontal threads upon the hook, 1 chain over 1 under stitch. Repeat from *.

3rd row—With black wool twisted with white silk. * 2 treble upon the next chain of the preceding row, working entirely under the whole stitch 1 chain over 1 under stitch; repeat from *. This row does not go round the slope for the throat, but ends above the point.

4th row—With white Berlin wool, like the third, and ending the same.

5th row—With black wool chain, 1 scollop of 3 chain and 1 double upon the 1st of these; repeat from *. This row goes round the fichu. A jet button is placed in the back under the first violet stripe, and two eyes, each consisting of 6 chain in grey, are worked from the last thread of the point, and sewn with a worsted needle to the disengaged end; they fasten the point firmly to the button.

17. Baby's Boot (Knitting).

MATERIALS—½oz. pink Berlin wool, ½oz. white eider yarn. A pair of No. 15 knitting needles. Terms used—K., knit; T., take two together; P., purl, or seam; O., over, or thread forward; S., slip a stitch without knitting it.

Cast on with pink 55 stitches. The first stitch in each row throughout the work should always be slipped instead of knitted.

1st row, knit; 2nd row, purl; 3rd row, knit; 4th row, knit; 5th row, knit; 6th row, join on the white wool and knit; 7th row, purl; 8th row, knit; 9th row, knit; 10th row, * K. 3, P. 3*, repeat; 11th row, * K. 3, P. 3*, repeat; work 5 more rows like the 11th row; 18th row, S. 1, * O, T.*, repeat, 1 K. at the end of the row; repeat the 18th row 10 times; 29th row, * P. 3, K. 3 * throughout the row, and 6 more rows like the 29th.

30th row—S. 1, * O., T., repeat; K. 1 at the end of the row. Repeat this row 8 times, then 6 plain rows. Now make the divisions for the foot. K. 35, take the remaining 19 stitches off on a piece of cotton, and tie together; * turn, and P. 16, turn K 16 *. Repeat these two short rows of 16 stitches until you have worked 25 rows of them, then cast them off. Join the colour, and commence the 1st stitch of the 19 left on the needle during these 25 rows of 16 stitches. Knit the 19 with pink, then take up 13 stitches at the side of the 25 rows just worked, and cast on 13 more. Now work side of foot and sole.

1st row, S. 1, knit; 2nd row, S. 1, knit; 3rd row, S. 1, T. (at toe, rest knit); 4th row, S. 1, knit; 5th row, S. 1, T. at toe, knit; 6th row, S. 1, knit; 7th row, S. 1, T., rest knit; 8th row, S. 1, knit; 9th row, S. 1, T., knit; 10th row, S. 1, knit; 11th row, S. 1, T., knit the rest until only 3 on the needle at the heel, then T., K. 1; 12th row, S. 1, knit; 13th row, like 11th row; 14th row, like 12th row; 15th row, S. 1, T., knit until 5 only on needle, T., T., K. 1; 16th row, like 12th; 17th row, like 11th row. Knit 9 more rows, every alternate row like the 11th row, and cast off from heel to the toe. Do not cut off the thread, but take up 13 stitches on the intakes at the toe for a gusset. Knit back 11, T. 2nd row of gusset, T. knit. Knit these 2 rows until there are only 2 stitches on the needle, which knit together and fasten off. Now join the colour to the 13 stitches, cast on extra in the 1st row of the foot, take up the 13, and with the last take up the 1st of 16 white (over the instep). * S. 1, knit back. Knit 12, and with the last take up the next white; repeat from * until all the white stitches are worked up. Then take up 13 at the side of the instep, and the 19 that are tied together. Knit back, repeat from the 1st row of the foot directions. When the foot is worked, add another gusset at the toe. The instep is very pretty if darned on the wrong side with pink, taking up every other stitch.

TO JOIN THE SOCK.—Commence at the top of the leg, and sew neatly together; then the foot. Lay the two shaded sides of the gusset together, and join; then lay the two flat sides to the little plain piece over the toe, which forms a pretty square toe. The leg is ornamented by a row of netting with white wool round the top (see engraving), the mesh ¼in. wide, and each stitch of knitting taken up. Upon this wide row net a row of colour with one of the knitting needles as a mesh; then run ribbon or cord of wool through the sock round the ankle.

18. Cardinal Cape (Tricot).

MATERIALS—8oz. of violet, 2oz. of black, and 1½ of white 4-thread fleecy wool, a few small skeins of black wool twisted with white silk, 18 medium-sized black beads, 2 or 3 wooden tricot hooks No. 8 (Bell gauge), of the same length.

The violet foundation of this pelerine is worked in tricot. The under border is worked separately, and sewn on afterwards.

Begin at the under part of the foundation with 279 stitches for the width, and work the first 11 rows plain; in the 12th row commence the requisite decrease, by which the pelerine gradually becomes narrower over the shoulders, and fits close at the throat. For this the 5th and 6th stitches on each side in the 12th row must be worked up together; then always after 13 stitches the two following must be worked up together. Upon this always after every 4 rows the 5th and 6th stitches are worked up together, and again decrease, as in the 12th row. By this means the spaces between are gradually reduced to 1 stitch, and from the 2nd decreasing line care must be taken that the stitches knitted together from the middle of the back (with regard to the right and left front part) go in opposite directions. Therefore, in the first half, as far as the middle of the back, work always the stitch standing after, and in the last half the stitch standing before, with the stitches rising in straight lines from the under decreasing stitches. Continue this until 43 rows are worked, and in the 44th row leave the 10 end stitches untouched. In working off leave the 10 front stitches on the hook.

Digitized by Google

45th row—Work up and off the worked-off stitches of the preceding row. 46th row—Besides the 10 end stitches previously left leave 3 more, and retain also 3 more at the beginning upon the hook. Work these 2 last rows alternately as far as the 52nd row, and in the 48th row continue the decrease as far as possible.

53rd row—With this row work up and off all the end stitches as far as the end of the 44th row. Draw a violet wool cord of chain-stitch, 1½ yards long, through the front perpendicular stitch threads of this row, and to the ends of this cord fasten woollen tassels of the same colour 6 inches long, and twice bound round at the upper part with black wool twisted with white silk.

For the under border begin with 19 stitches for the breadth. For this crochet 20 single with black wool, and now work so that the under scollops represented in the design go towards the right hand obliquely, as before mentioned.

1st row—In tricot work the first 6 stitches with black wool, then take a white reel and work up the 6 following stitches with white, then take a second black reel and work up the following 6 stitches with black and take a second white reel and work the remaining stitches with white. All four reels remain on the work, and the stitches are always worked up and off with the same reel.

2nd row—Like the 1st, that is the loop remaining upon the hook from the last stitch of the preceding row forms the first stitch of the new row; then work through the 2nd perpendicular stitch thread lying in front and so on.

3rd to the 7th row—In these five rows the scollop advances outwardly 1 stitch downwards; therefore, always at the beginning of this row, instead of working through the second, work through the front stitch thread standing outwards. There remain, however, as shown in the design, 6 stitches of each colour, and the scollop gradually widens at the end from 1 to 6 white stitches.

8th and 9th rows—Plain, namely, working through the 2nd stitch thread, and always 6 stitches of each colour.

10th to the 14th row—As the scollop must be again worked back in this row, work through the third instead of the second perpendicular stitch thread. For this the end stitch must be reversed at the first 3 times, 6 stitches always upon the first stitch of the other colours; and the white stitches at the end are reduced to one stitch.

15th and 16th rows like the 1st and 2nd, and so on for the whole width of the bottom of the pelerine, which contains 18 scollops; then crochet on the scollop side of this a row of double stitches with violet, and over these little scollops with white wool* 1; double in the nearest 3 chain, passing over one under stitch; repeat from *; into the top of the white work little scollops with black wool twisted with white silk; * draw 1 loop through in front of the nearest double, and work off both by putting the thread round afresh 3 chain, and repeat from the last *.

In the middle white scollops work according to the design a running pattern in feather stitch with black wool twisted with white silk; with the latter work also the little feather sprigs with a black bead in the middle in the upper white scollop; sew the border to the pelerine, and then crochet up the front 5 rows of double stitch—the 1st violet, 2nd white, 3rd black, 4th white, 5th violet. In working these double, inclose both the horizontal stitch threads upon the hook. The trimming for the throat is also worked separately, and sewn on. For this make a chain of 80 stitches with white wool and tricot, 1 plain row over it. In the next row work up with white wool, and work off with black twisted with white silk. In working off these stitches draw 3 loops always through the front before the following stitch of the hook is worked off with it. Work a similar pattern on the under side; for this turn the work, and crochet again through the front perpendicular stitch threads of the 1st row with white wool, and work off as before with black twisted with white.

19. Petticoat (Crochet).

This petticoat is gored. It is worked in two parts, the petticoat, and the border round the bottom. They are crocheted or sewn together, and the joining is covered by a narrow black velvet ribbon.

Materials—1lb. of wool, either Fingering or Angola wool; a long and a short crochet hook, rather thick ones; and some black velvet ribbon. Bleached or unbleached knitting cotton may be substituted for the wool if preferred.

You commence the petticoat from the middle of the back where the slit is.

Make a chain of 100 stitches. The first 20 rows are plain crochet Ecossais or tricotée. 21st row—Take up 4 stitches besides the edge stitch, which is on the hook. W. back. 22nd row—Take up these 4 of the preceding row again, and 4 more, Work back. Continue to work in this manner, increasing each row 4 stitches as far as the 42nd row. 43rd row to the 45th—Increase 3 stitches each row. 46th row—Take up all the stitches there are remaining on the needle, and W. B. (this forms one gore). 47th row to 64th row are all plain, working the whole 100 stitches each. Commence again at the 21st row. Work to the 46th row, which brings you to the 90th row (end on the second gore). 90th row to the 111th row are all plain. 112th row—You now commence the middle or front breadth. Take up 5 stitches beside the edge stitch, W. back. 113th row—Take up the 5 stitches of last row, and 5 more, W. B.

Continue in this manner until the 116th row. In the following 6 rows increase 4 stitches at a time. 123rd row to 132nd row—Take up 3 stitches extra each row. 133rd row to 142nd—Take up 2 extra stitches each row. 143rd row—Plain, taking up all the stitches on the work; then work 18 more plain rows. You must now work the slope for the left side of the front breadth. Instead of beginning at the bottom of the petticoat, and gradually increasing each row, you commence the gore from the top, and take up fewer stitches each row; the remaining gores in the petticoat are worked in the same manner. You must therefore work the pattern backwards from the 142nd row, and work back each row successively until 112th row, which will be the 191st row of your work: then work 18 plain rows, then work from the 46th to the 21st row, then 18 more plain rows, and repeat again from the 46th to the 21st row. Now join the petticoat by working the first 60 stitches together, leave the 40 at the top for the slit, wrap the slit over, 10 rows wide. On the side under the slit, work a row of double crochet; then a row of double crochet in the edge stitch at the top of the petticoat, holding the right side towards you; then upon this a row of crochet as follows, to form a runner for drawing up the petticoat—* 1 long, 1 chain, 1 L. in the stitch underneath; * repeat. Then a row of double crochet, taking up each stitch; fasten off.

For the girdle, make a chain with seven or eight thicknesses of the wool the length required; add a tassel at each end. You crochet loosely at the bottom of the petticoat a row of long crochet, one in each stitch (through these stitches you pass the black velvet ribbon); upon this row of long crochet you work an open row.

Open row—6 long all through the 1st long of preceding row; * you pass over the next long; 1 double crochet in the 2nd, pass over the next long, work 6 long in the 2nd long from the double crochet; repeat from*.

The Under Border.—You commence this border by a chain of 32. It must be worked obliquely. This is done by decreasing one stitch continually on the right-hand side of the work, and increasing a stitch on the left-hand side. 1st row—Take up all the loops and work back. 2nd row—Take the 2 first loops together, take up all the loops but the last; before taking up that, make a loop by taking up the chain between the two last loops, then take up the last loop. To W. back, draw through 1, then through 1 again, then through 2 to the end of the row; repeat this row 6 times. 7th row—Take up the 1st long loop, work in it a single crochet; repeat to the end, still increase at the left side, turn; work the 8th, 9th, and 10th rows in single crochet, always taking up the back of the loops, and decreasing and increasing as before. 11th row—is long crochet, one in each stitch. 12th to 15th, like the 7th to 10th rows; then repeat again from the 2nd row, working 6 rows in crochet tricotée. You have to repeat this 16 times for the entire width. The velvet ribbon is run through the row of long crochet. You add an open row to the bottom of this border, the same as in the petticoat. Of course you work a row of long crochet first; then you join the border to the bottom of the petticoat under the open row round the same.

20. Knitted Over-shoe for a Lady.

Materials—4 needles, No. 12, Bell gauge; 5oz. of single Berlin or Angola wool.

Terms: K., knit plain; P., purl knitting; T., knit 2 together; S., slip a stitch off the needle without kniiting; DO., draw the slipped stitch over the knitted.

You commence the shoe from the bottom, and cast on each of 3 needles 52 stitches, making 156 altogether. Knit a plain round.

1st round—K. 10, * P. 2, K. 8 *; repeat from between the * * throughout.

2nd round—S. 1, K. 1, draw the slip stitch over the one knit (DO.), K. 2, T. K. 3, * P. 4, K. 6 *; repeat.

3rd round—K. 6, * P. 6, K. 4 *; repeat.

4th round—S. 1, K. 1, DO., K. 2, T., P. 7, * 2 K., P. 8 *; repeat.

5th round—K. 11, * P. 2, K. 8 *; repeat.

6th round—S. 1, K. 1, DO., K. 2, T., K. 4, * P. 4, K. 6 *; repeat.

7th round—K. 7, * P. 6, K. 4 *; repeat.

8th round—S. 1, K. 1, DO., K. 2, T. * P. 8, K. 2, *; repeat. With this round you see the pattern, which consists of alternate triangular pieces in purl and plain knitting. This is repeated throughout until 56 rounds are worked; but as each row differs slightly at the commencement, we will give the pattern in full, to make it easier for workers.

9th round—P. 4, * K. 8, P. 2 *; repeat.

10th round—S. 1, K. 1, DO., K. 2, T., K. 5, * P. 4, K. 6 *; repeat.

11th round—K. 8, * P. 6, K. 4 *; repeat.

12th round—S. 1, K. 1, DO., K. 2, T., K. 1, * P. 8, K. 2 *; repeat.

13th round—K. 13, * P. 2, K. 8 *; repeat.

14th round—S. 1, K. 1, DO., K. 2, T., * K. 6, P. 4 *; repeat.

15th round—P. 2, K. 7, * P. 6, K. 4 *; repeat.

16th round—S. 1, K. 1, DO., K. 2, T, * K. 2, P. 8 *; repeat.

17th round—K. 4, P. 2 * K. 8, P. 2 *; repeat.

18th round—S. 1, K. 1, DO., K. 2, T., K. 7, * P. 4, K. 6 *; repeat.

19th round—K. 10, * P. 6, K. 4 *; repeat.

20th round—S. 1, K. 1, DO, K. 2, T., K. 3, * P. 8, K. 2 *; repeat.

21st round—P. 7, * K. 8, P. 2 *; repeat.

22nd round—S. 1, K. 1, DO. K. 2, T., P. 2, * K. 6, P. 4 *; repeat.

23rd round—K. 11, * P. 6, K. 4 *; repeat.

24th round—S. 1, K. 1, DO K. 2, T., K. 4, * P. 8, K. 2 *; repeat.

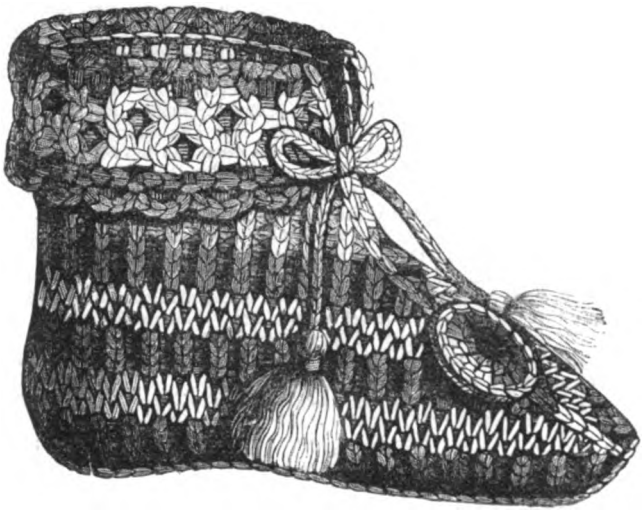
25th round—K. 6, * P. 2, K. 8 *; repeat.

26th round—S. 1, K. 1, DO. K. 2, T., P. 3, * K. 6, P. 4 *; repeat.

27th round—K. 2, * P. 6, K. 4 *; repeat.

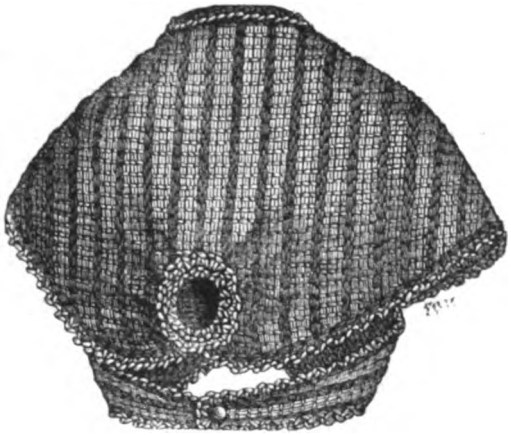
28th round—S. 1, K. 1, DO. K. 2, T., P. 3, * K. 2, P. 8 *; repeat.

Digitized by Google

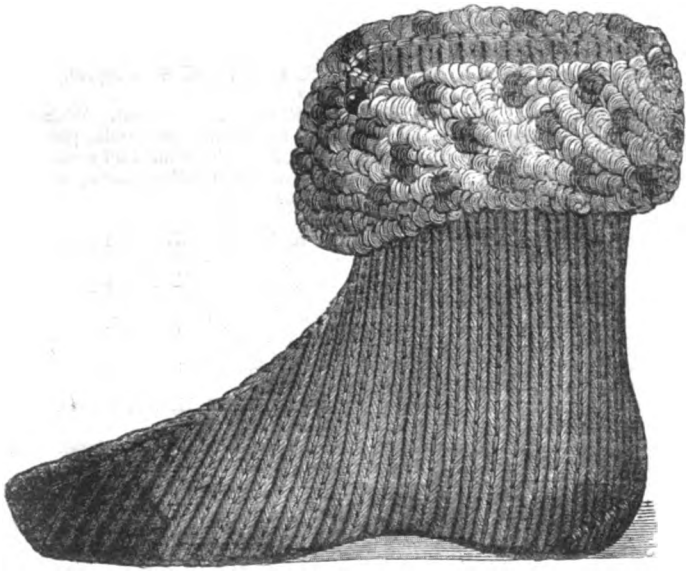


11. INFANT'S BOOT.
See page 24.

12. CHEST WARMER WITH BASQUE.
See page 24.



13. MARIE ANTOINETTE FICHU.
See page 25.

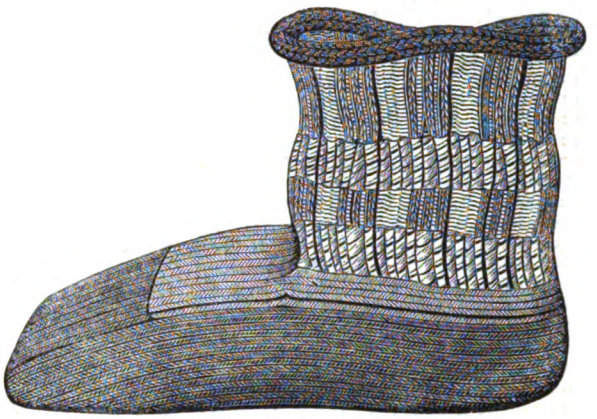


14. OVER BOOT.
See page 25.

15. KNITTED MITTENS.
See page 25.

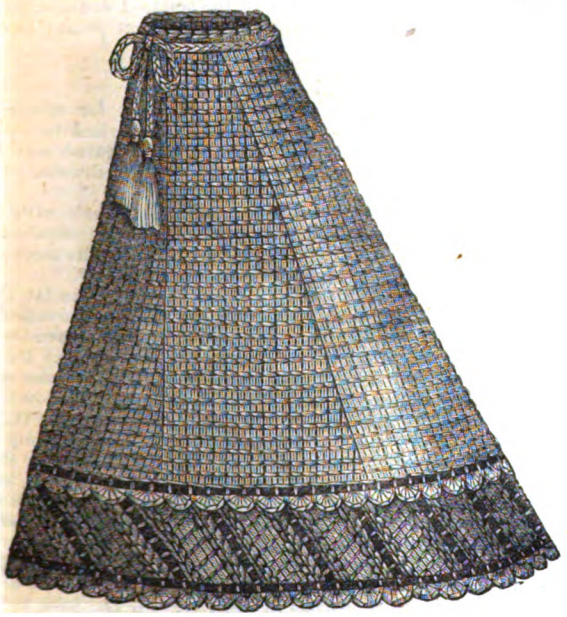
Digitized by Google

16. FICHU.
See page 26.



17. BABY'S BOOT.
See page 26.

18. CARDINAL CAPE.
See page 26.



19. PETTICOAT.
See page 27.

20. KNITTED OVER-SHOE FOR A LADY.
See page 27.

Digitized by Google

29th round—K. 7, * P. 2, K. 8 *; repeat.
30th round—S. 1, K. 1, DO. K. 2, T., * P. 4, K. 6 *; repeat.
31st round—K. 3, * P. 6, K. 4 *; repeat.
32nd round—S. 1, K. 1, DO., K. 2, T., P. 4, * K. 2, P. 8 *; repeat.
33rd round—* K. 8, P. 2 *; repeat.
34th round—S. 1, K. 1, DO, K. 2, T., K. 1, * P. 4, K. 6 *; repeat.
35th round—* K. 4, P. 6 *; repeat.
36th round—S. 1, K. 1, DO., K. 2, T., P. 5, * K. 2, P. 8 *; repeat.
37th round—K. 9, * P. 2, K. 8 *; repeat.
38th round—S. 1, K. 1, DO., K. 2, T., K. 2 * P. 4, K. 6 *; repeat.
39th round—K. 5, * P. 6, K. 4 *; repeat.
40th round—S. 1, K. 1, DO., K. 2, T., P. 6, * K. 2, P. 8 *; repeat.
41st round—* P. 2, K. 8 *; repeat.
42nd round—S. 1, K. 1, DO., K. 2, T, K. 3, * P. 4, K. 6; repeat.
43rd round—K. 6, * P. 6, K. 4 *; repeat.
44th round—S. 1, K. 1, DO., K. 2, T., P. 7, * K. 2, P. 8 *; repeat.
45th round—K. 11, * P. 2, K. 8 *; repeat.
46th round—S. 1, K. 1, DO., K. 2, T., K. 4, * P. 4, K. 6 *; repeat.
47th round—K. 7, * P. 6, K. 4 *; repeat.
48th round—S. 1, K. 1, DO., K. 2, T., * P. 8, K. 2 *; repeat.
49th round—K. 2, * P. 2, K. 8 *; repeat.
50th round—S. 1, K. 1, DO., K. 2, T., K. 5, * P. 4, K. 6 *; repeat.
51st round—K. 8, * P. 6, K. 4 *; repeat.
52nd round—S. 1, K. 1, DO., K. 2, T., K. 1, * P. 8, K. 2, *; repeat
53rd round—K. 3, * P. 2, K. 8 *; repeat.
54th round—S. 1, K. 1, DO., K. 2, T., K. 6, * P. 4, K. 6 *; repeat.
55th round—K. 9, * P. 6, K. 4, *; repeat.
56th round—S. 1, K. 1, DO., K. 2, T., K. 2, * P. 8, K. 2 *; repeat.

The decreasings now cease, as this brings the boot or shoe to the top of the instep.

57th and 28th rounds—Knit plain.

59th round—* K. 3, P. 3 *; repeat. Work 23 more rounds like the 59th; then cast off loosely.

You now crochet 3 rounds of open crochet at the top of the boot.

1st rounds—1 Double crochet (DC.) in the 1st stitch, * 5 chain, miss 2 stitches, 1 DC. in the 3rd; repeat.

2nd round—* 5 Ch., 1 DC. in 3rd of 5 Ch. in last round; repeat.

3rd round—As last.

You can either knit the sole of the shoe in plain knitting, or stitch it neatly to a felt one the size you require.

21. Tatted Edging.

MATERIALS—Evans's cotton, No. 20, a fine crochet hook, and a tatting shuttle are required.

You work first the row of ovals. 1st oval—2 Double (D.), 1 Purl (P.), 6 D., 1 P., 6 D., 1 P., 6 D., 1 P., 2 D., draw close, *, leave rather more than the 8th of an inch of cotton, and work the 2nd oval. 2 D., join to the last P. in last oval, 6 D., join to the next P. in last oval, 6 D., 1 P., 6 D., 1 P., 2 D., draw close; repeat from * the length required, turn back and crochet upon this row of ovals the following rows of crochet for the heading:

1st row of crochet—* 1 long on the closing of the oval, 1 chain, 1 long on the thread between the ovals, 1 chain; repeat from *, turn back work.

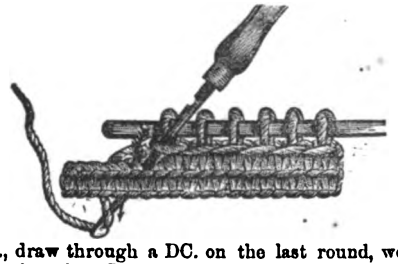
The 2nd row—1 long upon the 1st long stitch,* 1 Ch., 1 long upon the next long; repeat from * and fasten off.

22. Medallion for Antimacassars, Covers, &c.

TERMS—Ch., chain; S., single crochet; DC., double crochet; L., long crochet; T., treble. The treble stitches in this pattern are made with the thread twisted four times round the needle before taking up the stitch.

Make a chain of 6, unite.

1st round—9 Ch. (the first five of these chain form the first treble stitch in the round, a treble over the 6 Ch., * 4 chain; a treble; repeat from * 7 times, then 4 Ch., 1 S. on the 5th of the 9 Ch. 2nd round—6 DC. over each 4 chain, making 60 DC. in the round. 3rd round—* 3 DC. on the next 3 stitches, 5 Ch., 1 S. on the last DC.; repeat from * 19 times, making 20 loops of 5 Ch. 4th round—1 DC. on each DC. of last row, making 60 DC. in the round, and taking care to bring all the loops in the last round to the front of the work; fasten off. You now commence the first or inner row



of leaves; 8 Ch., draw through a DC. on the last round, work back upon the Ch. 1 DC. in the 7th, 1 L. on each of the next five, 1 DC. on the first, * 17 Ch., miss 4 DC. on the round, draw through the 5th (working from left to right on the round), work a leaf like the last. This leaves 9 Ch. between each leaf; repeat from *10 times, making 12 leaves in the round; then 9 Ch., 1 DC. on the first leaf. Turn back, and work the outside row of leaves on the round of chain stitches between the leaves as follows: 2 DC., * 8 Ch., work back on it a leaf, take up the last DC. on the round and with it the next chain, and work another DC., 4 DC., work a leaf, after the leaf, take up the last DC. on the round, work another DC., 1 DC. on the next chain, take up the last DC. of the first round of leaves, and with it the next Ch. for the next DC., 1 DC. on the next chain; repeat from * all round, having 24 leaves in the round, and fasten off. 5th round—1 DC. on the chain stitch at the top of the first leaf in last round, * 6 Ch., 1 DC. on the next leaf; repeat from * all round. 6th round—Double crochet. 7th round—Double crochet, and in every alternate loop make a picot of single cotton over a No. 12 knitting needle. (See Illustration.) Work as many of the medallions as you require, joining them to each other, and fill the space between with a small star.

23. Tatted Edging.

MATERIALS—Evans's cotton, No. 20, a crochet hook, and a tatting shuttle. You work first the small row of ovals. 1st oval—4 double, 1 purl, 4 double; do not draw close, but leave about the eighth of an inch of cotton in the opening of the oval (see engraving No. 23); leave rather less cotton now than in the oval, and work another oval; work the length you require, turn, and work a row of double crochet upon the threads left in, and between the ovals, work 3 stitches in each oval, and 1 between the ovals. Then join the second thread to the first, and commence in the first oval joining to the purl, * work with the shuttle over the 2nd thread; 5 double, 1 purl, 5 double; draw it to its shape, then loop into the purl of the next oval; repeat from *, and fasten off at the end.

24. Edging (Vandyke Braid and Crochet).

MATERIALS—Use Vandyke braid, No. 3 or 4; Evans's crochet cotton, No. 20; and a fine steel hook.

The edge of this pattern is worked in one row. 4 double crochet upon the first point of the braid, ** 1 treble upon the next point, † 6 chain, 1 double crochet in the first of the 6 chain † 3 times; 1 treble on the last point of the braid used again; 6 chain, 1 double crochet in the first of the 6 chain; 6 Ch., 1 DC. in the first of the 6 Ch.; 1 treble on the last point of the braid again; 1 double crochet on the next point of the braid; repeat from ** the length required, and fasten off.

2nd row—Work on the other side the braid; 1 double crochet in the first point, * 4 chain, 1 DC. in the next point; repeat from *; turn.

3rd row—1 long in the first stitch of last row, * 2 chain, miss 2 stitches of last row; 1 long in the next; repeat from *, and fasten off at the end.

25. Edging (Vandyke Braid and Crochet).

MATERIALS—Use the Vandyke braid, No. 3 or 4; crochet cotton, Evans's No. 20; a fine steel crochet hook. 1st row—1 double crochet upon the first point of the braid, * 5 chain, 1 double crochet upon the next point; repeat from * the length required; turn. 2nd row—* 2 long in the 3rd of the next 5 Ch. of last row, 2 chain, 2 long in 3rd of the same 5 chain again (take up these chain stitches through 2 loops instead of 1, as it makes the work stronger), 1 chain; repeat from *; turn. 3rd row—1 double crochet upon the 1 chain of last row, * 2 chain, 1 long over the next 2 chain, 5 Ch., 1 long in the first of these 5 chain, 1 long over the same 2 chain again, 2 chain, 1 DC. over the next 1 chain; repeat from *, and fasten off. 4th row—This row is worked on the other side the braid. 1 double crochet on the first point, * 4 chain, 1 double crochet on the next point; repeat from *, and fasten off.

26. Broad Tatting.

THIS is a very useful pattern, worked in strong cotton, for trimming children's washing dresses and jackets. It may also be worked in coarse black sewing silk with great effect. For this use the prepared machine silk. You must have two reels of cotton or silk and a tatting shuttle. The pattern is worked almost entirely on the second thread.

You commence with the 1st row of the foundation; work with the shuttle over the 2nd thread 7 double, 1 purl; repeat the length required.

2nd row—Work over the 2nd thread 7 D., * draw through the next purl of last row, 7 D., 1 P., 7 D. on the second thread; repeat from *.

3rd row—Commence on the 2nd thread, 7 D. on it, join to the 1st P. of last row, * 3 D. on 2nd thread, turn, work with the shuttle 3 ovals close together of 10 D., 1 P., 10 D., then turn, and over the second thread work 3 D; join to next P. in 2nd row, 7 D. and 2nd thread, join to next P., and make a small purl; 7 D., join to next purl, repeat from *. You now work the 5 ovals on the top of the 2nd of each of the 3 ovals in this row; you can work them either with the shuttle or over the 2nd thread. 10 D., join to the P. in the 1st of the 3 ovals, 10 D., draw up so as to make a long oval (not very tight). Commence the 2nd oval close to this 10 D., join to the P. in the 3rd oval, 10 D., draw up; now knot the cotton through the P. in the 2nd of the 3 ovals, knotting it over the connecting thread between these 2 ovals just worked, work 3 ovals of 10 D., 1 P., 10 D., close to these two just worked, then knot into the 2nd oval again and fasten off; work these 5 ovals on each set of 3 in the length.

4th row—Work entirely on the 2nd thread. 1st large oval—16 D., join to the 1st P. before the first set of ovals in last row. 6 D., join to the P. uniting the 2 ovals together in the set. 8 D., join to the P. in next oval, and draw through the thread on which you commenced, * turn over, 1 small purl, 5 D., 1 P., 6 D., 1 P., 2 D., draw through P. of next oval, 2 D., 1 P., 6 D., 1 P, 5 D., 1 small P., join to next oval, turn over; work another

Digitized by Google

oval like the last, joining on both sides of the oval to the sets of ovals on each side of it, and in the centre to the P. on the 2nd thread of last row. When the oval is worked and arranged, draw through the small purl just before it was made, and repeat from *.

5th row—Join to the 1st P. after the oval with 5 D. before it. Work on the 2nd thread * 5 D., 1 P., 4 D., 1 P., 4 D., join to next P. of last row, 5 D., 1 P., 5 D., join to next P., 4 D., 1 P., 4 D., 1 P., 5 D., join in next P., 5 D., join to the next P.; this last 5 D. forms the little bar across the scollop, Repeat from *.

6th row—Join to the 1st P. of last row, 4 D., † 1 P., 1 D. † 3 times, 3 D., shape and join in next P.; * 2nd scollop, 5 D., † 1 P., 1 D. † 5 times, 4 D., join to next P.; 3rd scollop as the 2nd; 4th scollop, 4 D., † 1 P., 1 D. 3 times, 3 D, join to the next P., 4 D., join to the 1st P. in the next scollop of last row, 4 D., join to the last P. in the 4th scollop of this row, 1 D., 1 P. twice 4 D., join to the P. in next scollop. Repeat from * and fasten off.

27. Tatted Insertion.

The insertion as represented in the engraving is intended to be laid upon a dress as a trimming, each star being stitched on firmly. It can be worked as a trimming for chemises, frocks, &c.; but if so, the stars must be joined together by a purl stitch at the top of the ovals facing each other. You require two threads for the centre part of the pattern.

Commence your work with the outside rows of stars. Each star is worked alike.

The Star.—2 double, 1 purl, 7 times, 2 double, draw close; work close to this. The first oval of the star, 10 double, 1 purl, 10 double, draw close, * join to the next purl on the foundation, and work the 2nd oval of 20 double; draw up and repeat from * 6 more times, making 8 ovals. These ovals may be made more ornamental by adding more purl stitches; when a sufficient number of stars are worked you join them together by working the centre of the pattern. For this take the 2nd thread, * join to the purl in the first oval of a star, work over the 2nd thread 20 double, join to the purl in the first oval of a second star, work over the 2nd thread 20 double; work from * until all your stars are joined together, then work back in the same manner, joining to the same purl stitches, and taking care to shape the work properly as you go on.

28. Tatted Edging.

You commence this border with the bottom row, which consists of large rounds, and two small ovals attached to each round. Leave a few inches of cotton in commencing before you work.

The First Large Round.—3 double, a large purl (this purl must be rather more than the 8th of an inch deep), 7 times, then 3 double, draw close. Now knot the cotton to the thread at the commencement one-eighth of an inch distant from the round to form the 8th purl. *Leave three-eighths of an inch of cotton and work.

The First Small Oval.—9 double, join to the first of the 7 purl in the ring, 9 double, draw close; leave three-eighths of an inch of cotton again, work another small oval, making a large purl as in the ring, draw close; leave three-quarters of an inch of cotton, work another large ring like the first, joining in the first purl of the seven to the purl in the last oval: repeat the ring, and then knot into the cotton left between it and the last small oval to from the 8th purl; work the length required, repeating from *, then take a crochet needle and work on each thread between the ovals 7 double crochet, 1 double crochet in the 8th purl of each ring.

The 2nd row.—Join the cotton to the first purl unused in the ring; * a small oval of 5 double, 1 purl, 5 double, draw close. Join the cotton to the next purl on the ring, leaving enough cotton between the oval and the knot to let the work lie flat; repeat from * 3 more times, which brings you to the last purl on the ring. Now join to the first purl on the next ring, leaving three-eighths of an inch of cotton between the two rings; repeat the row, joining the first small oval on this 2nd ring to the last oval in the first ring. When this is finished work the spray of ovals springing from the two ovals united together, join to the purl connecting the 2 ovals, leave a small piece of cotton (see engraving 28, page 32), work 2 ovals of 9 double, 1 purl, 9 double, then join the cotton to the thread before the first of these ovals.

Leave quarter of an inch of cotton, and work 2 large ovals of 12 double, 1 purl, 12 double. Knot the cotton firmly to the cotton just before the first of the 2 ovals. Leave another piece of cotton like the last, and work 2 small ovals again of 5 double, 1 purl, 5 double. Knot to the cotton as before, leave a quarter of an inch of cotton, and knot into the same place again. This little piece of cotton is for the large purl at the top of the spray. Fasten off, work a spray like this between each ring.

3rd or outside row—Join the cotton to the purl in the large oval outside the spray, leave a small piece, then work the first outside oval, 3 double, 1 purl, * 1 double, 1 purl * 5 times, 3 double, draw close; knot into the top oval of the spray; work another oval like the last, joining to it in the first purl worked, then knot into the purl at the top of the spray; work another oval, joining it to the last, then knot into the next oval of the spray, work another oval, then knot into the large oval, leaving a small piece of cotton; then leave three-eighths of an inch of cotton, work a knot of 4 double, draw close to form a Josephine knot, take up the 3rd oval of the spray and the 2nd oval on the ring together, knot into the two together, make a large knot of 7 double, draw close, knot into the purl of the next oval on the ring and the oval of the next spray together, then a small knot like the first, knot into the cotton before the first knot, then into the large oval on the next spray, and repeat the whole row, joining the first oval on the 2nd ring to the last oval on the first ring.

29. Antimacassar.

Explanation of terms: S. single, Ch. chain, Pl. plain or double crochet T: treble or thread once round the needle.

Materials—Evans's Boarshead cotton, No. 16; crochet hook, No. 22, Bell gauge.

Commence with 18 chain, and work 1 S. in the first stitch to form a round loop.

1st round—Work 36 plain in the loop; join (when told to join work thus: Take the needle out of the loop, and inserting it in the stitch to be joined, draw the loop through).

2nd round—Work on the upper edge 36 plain; join.

3rd round—* 4 Ch., miss 1, 1 Pl.; repeat *, making in all 18 loops.

4th round—Take your needle out, and place it in the centre stitch of the first loop, draw the cotton through so as to commence the next round from the centre of the first loop, 4 Ch. and 1 Pl. in every loop all round; end with 18 loops; join.

5th round—Into every loop work 7 Pl.

6th round—Work on the upper edge throughout the medallion, * 1 Pl. in each of the 3 first stitches, 3 Pl. in the 4th stitch, 1 Pl. in each of the 3 next stitches; repeat.

7th round—* 1 Pl. in each of the 4 first stitches, 3 Pl. in the 5th stitch, 1 Pl. in each of the 4 next stitches; repeat *.

8th round—* 1 Pl. in each of the 5 first stitches, 3 Pl. in the 6th stitch, 1 Pl. in each of the 5 next stitches; repeat *.

9th round—* 1 Pl. in each of the 6 first stitches, 3 Pl. in the 7th stitch, 1 Pl. in each of the 6 next stitches; repeat *.

10th round—1 Pl. in each of the first 7 stitches, 3 Pl. in the 8th stitch, 1 Pl. in each of the next 11 stitches, * join to the 6th stitch from the last point; 1 Pl. in each of the 3 next stitches, 3 Pl. in the 4th stitch, 1 Pl. in each of the next 11 stitches; repeat *.

11th round—* 5 Ch., join to the stitches on each side of the under point at the back, that is, the 8th stitches from each point; repeat *.

12th round—* 5 Ch. 1 Pl. in the centre of the chain work of last round, 5 Ch., 1 Pl. in the "join" of last round; repeat *.

13th round—Slip the cotton the same as in the 4th round, work then * 5 Ch., 1 Pl. in the next loop of chain work; repeat *.

14th round—Same as the 13th round.

15th round—Same as the 13th, only making 6 Ch. instead of 5 chain, join; fasten off. Join the medallions together in the last row of chain, stitch, after the pattern of the engraving.

Star for Joining 4 Medallions together.—Commence with 12 Ch., join to form a ring. 1st round—24 plain in the loop; join. 2nd round—1 Pl. in every stitch; join. 3rd round—12 Ch., miss 2, 1 treble *. 10 Ch. miss 2, 1 T., repeat *; join to the second chain of the first loop. 4th round—* 1 S. in the first stitch, 1 Pl. in the next 4 stitches, 2 Pl. in the 6th stitch: join to one of the last round of loops in the medallion, 1 Pl. in the 6th stitch, 1 Pl. in the next 4 stitches, 1 S.; repeat *; join the next point to the third loop of the same medallion. Every two of the next 6 points join to a medallion in the same way, so that each star joins four medallions.

30. Tatted Edging.

Materials—Use Evans's cotton No. 20, a fine steel crochet hook, and a shuttle. You commence with the row of small ovals above the double crochet. 1st oval—9 double, 1 purl, 9 double, draw close, *, leave one-eighth of an inch of cotton, and work the 2nd oval like the first. Leave a quarter of an inch of cotton, and work another oval of 9 D., 1 P., 9 D., draw close; repeat from * the length required, turn and work on the threads between the ovals in double or plain crochet; 3 double crochet on every one-eighth of cotton, 6 on every quarter inch. Fasten off, 2nd row, 1st oval—10 D., join to the 2nd oval in 1st row, being the 2nd oval after one-eighth of cotton is left, 10 double, draw close; work close to this oval another oval, 10 double, join to the 3rd oval of last row, 10 D., draw close, join into the thread before the first of these two ovals, turn the work over, * take up the second thread, and work on it, 3 D., 1 P., † 2 D., 1 P., † 4 times, 3 D., draw the thread in its place, turn the work over and work the next two ovals like the first two, joining them into the two next ovals of the last row; then loop the thread through the last thread before these 2 ovals just worked; turn the work over and repeat from *.

31. Circle for an Antimacassar (Crochet).

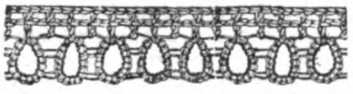
Materials—Use Arden's cotton No. 28, and a fine crochet hook.

Terms—A picot, 5 Ch., 1 single in the first of the 5 Ch. Ch., chain; DC., double crochet; L., long crochet.

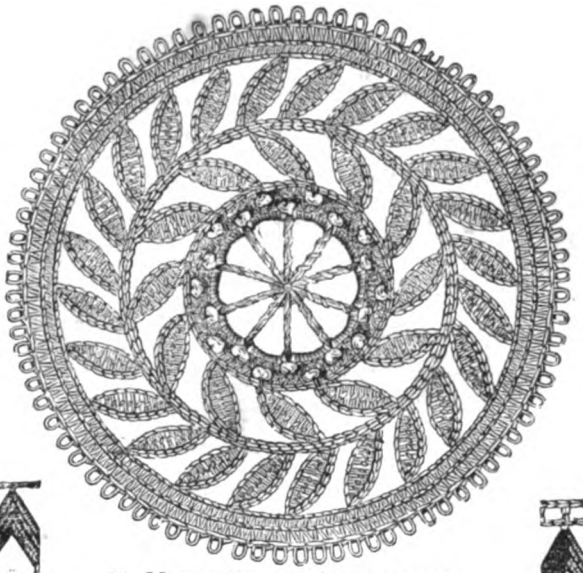
The circles must be joined to each other in the last row, in two trefoils close together; and, as they are small when worked in the finer cotton, no connecting star is required, as there will only be two trefoil left between each join.

1st round—5 picots close together, then join the last picot to the first, so forming a small ring. 2nd round—2 DC. in the middle of each of the picots, 1 S. in the 1st DC. in the round. 3rd round—* A picot, 1 DC. on the next DC. underneath; repeat 9 times, making 10 picots. 4th round—* 2 Ch., 1 DC. upon the top of the next picot; repeat from * 9 times, on the last 3 Ch. are crocheted instead of 2 Ch. 5th round—* 1 DC. upon each of the first two stitches of last round, 3 Ch., 1 DC. upon the 1st and 2nd of these 3 Ch., draw through the last DC. before the chains; repeat from * 15 times, making 16 picots in the round. 6th round—Work in single

Digitized by Google

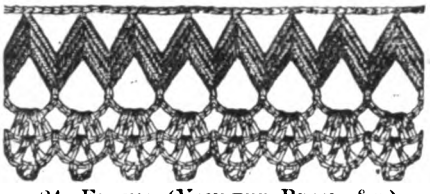


21. TATTED EDGING.
See page 30.

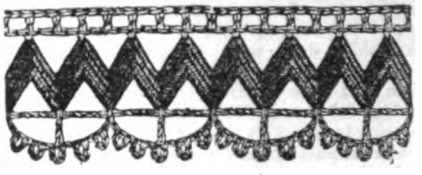


22. MEDALLION FOR ANTIMACASSARS.
See page 30.

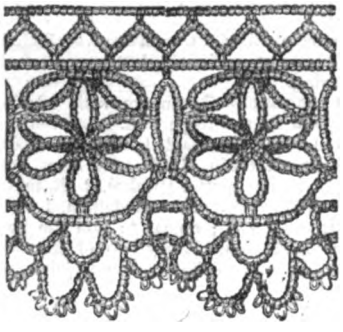
23. TATTED EDGING.
See page 30.



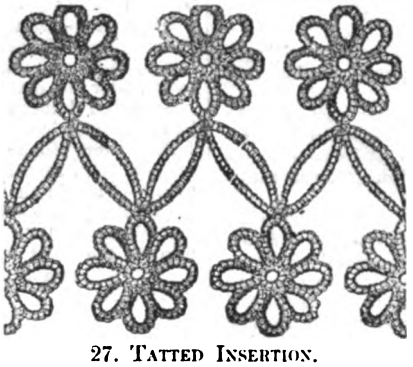
24. EDGING (VANDYKE BRAID, &C.).
See page 30.



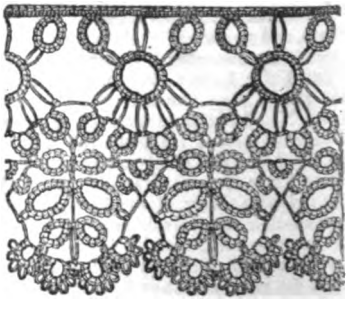
25. EDGING (VANDYKE BRAID, &C.).
See page 30



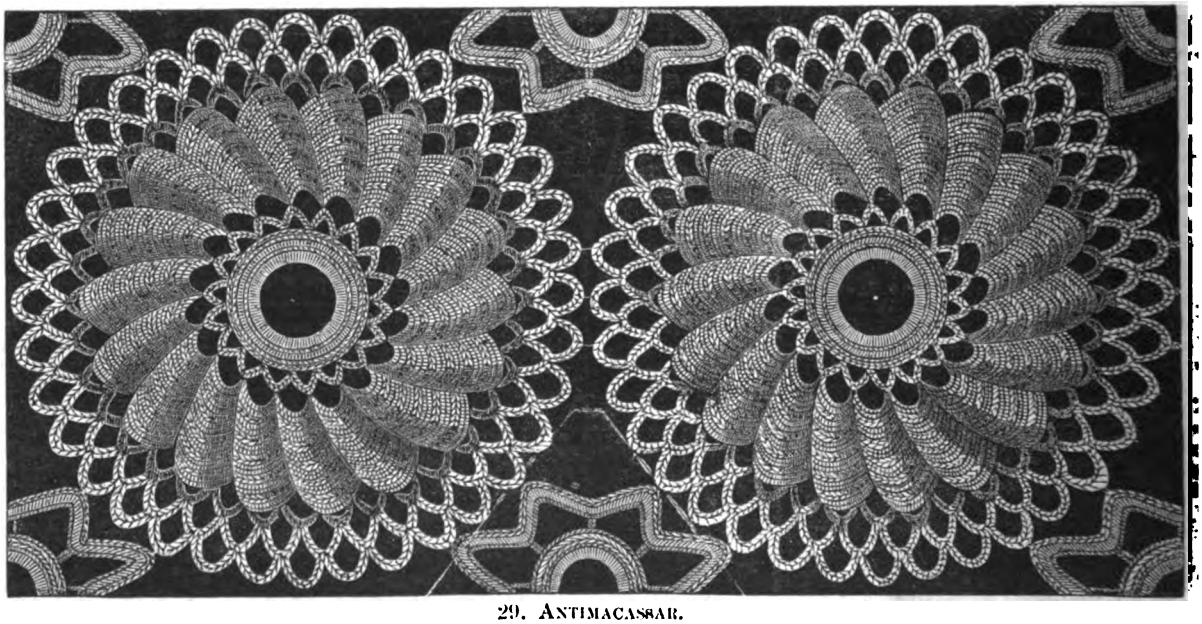
26. BROAD TATTING.
See page 30.



27. TATTED INSERTION.
See page 31.



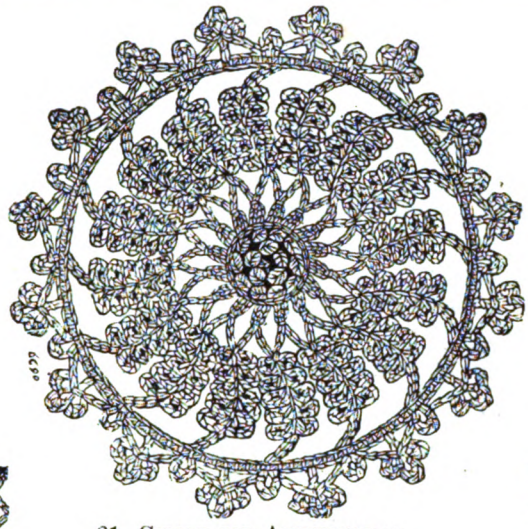
28. TATTED EDGING.
See page 31.



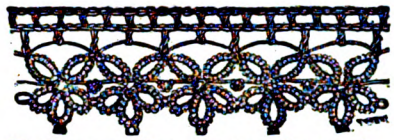
29. ANTIMACASSAR.
See page 31.

Digitized by Google

30. Tatted Edging.
See page 43.

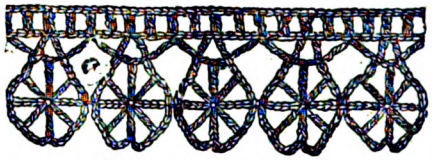


31 Circle for Antimacassar.
See page 43.

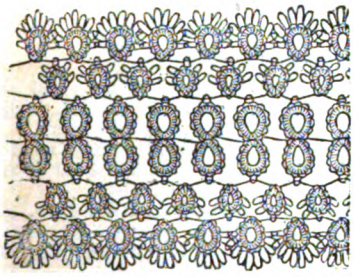


32. Border (Tatting and Crochet).
See page 43,

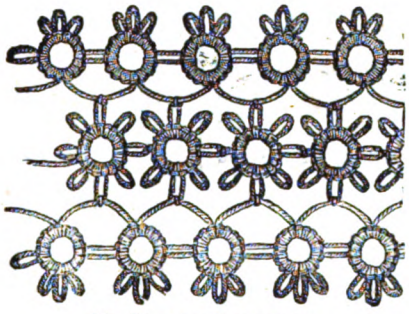
33. Edging (Mignardise Braid, &c.)
See page 43.



34. Edging (Crochet).
See page 43.

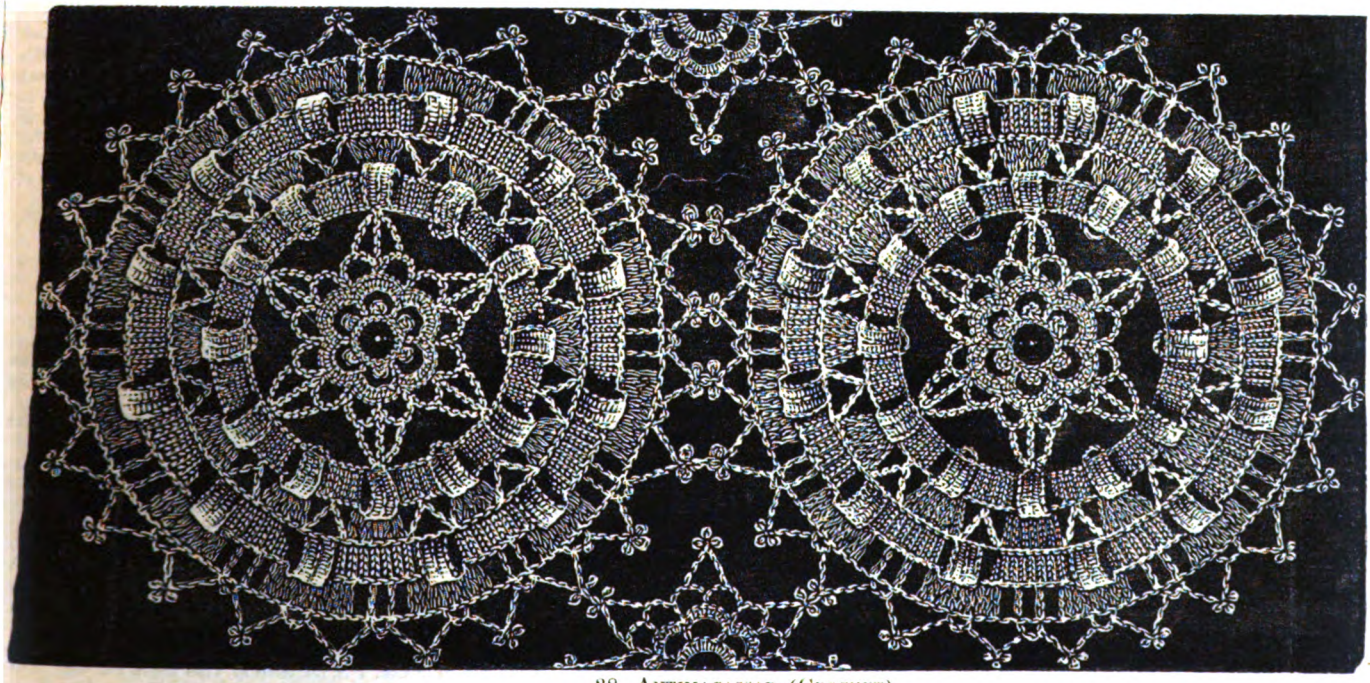


35. Tatted Insertion.
See page 43.



36. Tatted Insertion.
See page 43.

37. Edging (Crochet).
See page 43.



38. Antimacassar (Crochet).
See page 43

Digitized by Google

crochet to the top of the 1st picot of last round. * 4 Ch., 5 picots close together, 6 Ch., work 1 S. on each of the five first of these chain, 5 picots, joining each picot as it is worked to the foundation of the picot underneath. 4 Ch., 1 DC. in the Ch. of next picot in the last round; repeat from *, joining the first picot in each little leaf to the last picot in the previous one. 7th round—Join to the 6th Ch. above the leaf of picots, * 7 Ch., 1 DC. in the chain at the top of the next little leaf; repeat from *. 8th round—Double crochet. 9th round—1 DC. on the DC. over the Ch. of 6th round, * 5 Ch., 1 DC. in the same DC. as last, 3 Ch., 1 L. on the 4th DC. 3 picots close together, draw through the long stitch again, 3 Ch., 1 DC. on the DC. over the point in the 6th round; repeat from *, and fasten off.

32. Border (Tatting and Crochet).

MATERIALS—A reel of fine cotton; tatting shuttle; a fine steel crochet hook. Terms—D. double; P purl; JK. Josephine knot. The details No. 2*a* and No. 2*b* give you the information of the knot; it is very simple, being composed of a certain number of half the double stitch; *i. e.*, instead of working a full double stitch, and so reversing the knots for each part, you work 6 stitches like the first part only of a double stitch, and then draw it up like all other ovals.

1st row—Make 1 D. and draw up (just to form a knot for commencement), leave ¼in. of cotton, then commence the 1st oval. 9 D., 1 P., 9 D.; draw close. Work two more ovals close together like this 1st; * then turn the work over and join to the cotton between the D. and 1st oval, so as to make the 3 ovals into a firm trefoil. Do not join too close to the ovals, as others will be worked in the joining. Leave about ¼in. of cotton, then make a JK. as follows: 1 D., 6 half-doubles, draw up, leave ¼ of cotton, and make the first oval of 2nd trefoil, joining the purl into the purl of the 3rd oval in the 1st trefoil. Work 2 more ovals like this 1st, without joining to any other oval, and repeat from *.

2nd row—Commence an oval, 9 D., join to the thread connecting the 3 loops forming the 1st trefoil, 9 D.; draw close. * Leave ¼in. of cotton, make another oval like the first, and join into the same place; draw close. Work a third oval close to the 2nd, join it into the connecting thread of the 2nd trefoil; draw close. Repeat from *.

3rd row is crochet. 1 long at the bottom of 1st oval of 2nd row, 2 chain, * 1 DC. (double crochet), in the middle of the connecting thread between the ovals. 2 Ch., 1 long on the middle of the next 2 ovals, 2 ch.; repeat from *.

4th row—1 long on the 1st stitch, * 1 ch., miss 1, 1 long on the 2nd stitch; repeat from *.

33. Edging (Mignardise Braid and Crochet).

USE the best braid (which can only be had on cards), and No. 20 Evans's crochet cotton; a very fine steel hook.

Terms: Ch., chain; DC., double crochet; L., long crochet, or the thread once round the needle; S., single.

In giving "the loops" in this pattern, we refer to the loops on the braid, and each loop is given as if counted from the last worked.

1st row, being the outside edge—Join to a loop with 1 DC., 1 DC. in 5th loop, * 3 Ch., 1 DC., in next loop 7 times; 1 S. in 5th loop; repeat the length required, turn, and work back on the other side the braid.

The 2nd row—Work 1 DC. in the first of the two loops that are exactly in the middle of the four passed over in the last point worked. * 2 Ch., 1 DC. in next loop, 9 Ch., 1 DC. in next loop, 3 Ch., 1 L. in 2nd loop, 1 L. in 5th loop, 3 Ch. 1 DC. in 2nd loop. 3 Ch., take the needle out, and take up the 6th of the 9 Ch.; draw the loop you have just left through it, 5 Ch., 1 DC. in next loop; repeat.

3rd row—Turn back, and work a row of double crochet, taking up each chain.

34. Edging (Crochet).

TERMS: Ch., chain; DC., double crochet; L., long stitch, or the thread once round the needle before taking up the stitch; T., treble, or the thread twice round the needle before taking up; DT., double treble, or the thread three times round the needle.

Make a chain the length required.

1st row—1 L. in 5th Ch. * 1 Ch., miss 1 Ch., 1 L. on the next; repeat. End the row with 1 L.; then turn.

2nd row—3 Ch., 1 L. on 2nd L. * 3 Ch., 1 L. on the 2nd L. again, 3 Ch., miss next long stitch, 1 DC. on the following, 3 Ch., miss 1 L. stitch; 1 L. on the following; repeat. Finish the row with the DC. stitch, fasten off.

3rd row—3 Ch., 1 DT. on the 1st L. in 2nd row, 1 T. on the 2nd Ch. between the 1st and 2nd L., 1 DT. on the 2nd L.; * 3 Ch., 1 L. on the middle twist of the last DT., 1 DT., on the next L. in the 2nd row; 3 Ch., 1 L. on the middle twist of this last D.T. 1 T. on the 2nd Ch. between these 2 L. in the 2nd row. 1 DT. on the next L; repeat. Finish at the end of the row with the 1 L. on the 2nd DT. in the little point; turn and work.

4th row—* 3 Ch., 1 L. on 1st T. in last row, 4 Ch., 1 T., on the same T., 4 Ch., 1 L. on the same T., 3 Ch., 1 S. on the join between the two double treble stitches in the last row; repeat, taking up each successive treble stitch.

35. Tatted Insertion.

THE middle row of this insertion is worked first. Leave a small piece of cotton, then commence the 1st oval, * 7 double, 1 purl, 7 double, draw close; work another oval like this close to the drawing up of the oval, then knot into the cotton before the 1st oval, which will bring the points of the two ovals together, leave ¼ of an inch of cotton, and repeat from * the length required. 2nd row—Knot into the purl of the 1st oval, * leave sufficient cotton to bring the oval you are going to work in the centre of the two first sets of ovals in last row, an oval of 3 D., 1 P., * 2 D., 1 P. 4 times, 3 D., draw up; knot into the purl of the next set of two ovals, and repeat from the 1st * in the row. 3rd row—Knot into the 3rd purl of the 1st oval in last row, leave ⅛th of an inch of cotton, work an oval 3 D., 1 P., * 1 D., 1 P. 6 times, 3 D., draw close; * * leave ⅛ of cotton, knot into the 3rd P. of the next oval of last row, leave ⅛ of cotton, an oval, 3 D., join to the last purl of the last oval in this row, 1 D., 1 P. 6 times, 3 D., draw close; repeat from * *. Join to the 2nd oval worked in the 1st row, and repeat the 2nd row, then repeat the 3rd row upon this last row worked.

36. Tatted Insertion.

MATERIALS—Tatting cotton, Evans's or Arden's, and a shuttle. Terms—D., double; P., purl; LP., large purl; DC., draw close.

You commence with the stars in the centre of the insertion; they are all worked alike and joined to each other.

1st star—Commence * 2 D., 1 P. * 8 times, DC.

2nd star—* 2 D., 1 P. 6 times. 2 D., draw through a purl of the 1st star, 2 D., 1 P., DC. Repeat these stars the length required.

Commence the outside edge.

1st oval—5 D., 1 P., 2 D., 1 P., 1 D., 1 P., 1 D., 1 P., 2 D., 1 LP., 5 D., DC. * Leave half an inch of cotton, then knot into the 2nd purl at the side of the 1st star (see engraving 36, page 33). Leave half an inch of cotton. Commence the

2nd oval—5 D. Join to the LP. in 1st oval. 2 D., 1 P., 1 D., 1 P. 1 D. 1 P., 2 D., 1 LP., 5 D., DC. Repeat from * in 1st oval, joining to each oval and each star as you work. The other side is worked exactly the same, as this.

37. Edging (Crochet).

MATERIALS—Use No. 20 Arden's cotton, and No. 20 hook Bell gauge. Terms—DC., double crochet; P., picot of 3 Ch., 1 S. in first; S., single; L., long; DL., double long, or two twists of cotton round the needle.

Commence with 20 Ch. In the 19th work 1 DC., 1 L. in the 3 next, 1 DL. on 2 next, 1 L. on 3 next, 1 DC. This is for the first leaf of 3.

2nd leaf—16 Ch., 1 DC. on 15th, 3 L., 7 DL., 3 L., 1 DC.

3rd leaf—11 Ch., 1 DC. on 10th, 3 L., 2 DL., 3 L., 1 DC., 1 DC. on the 9th of the first 20 Ch. These 17 Ch. go between the sets of 3 leaves. *11 Ch. for the 1st leaf of the next 3, which work like the 1st leaf. 16 Ch., work on it the 2nd leaf; 11 Ch., work on it the 3rd leaf, then 1 DC. on the 17th Ch. between the leaves; repeat the length required. Do not cut the thread off at the end, but work upon the chain, forming the foot of these leaves the 2nd row. 1 L. on 1st Ch., * 1 Ch., miss 1, 1 L; repeat the whole length; at the end work 9 Ch., 1 DC. on the point of the 1st leaf of all.

3rd row—* 10 Ch., 1 DC. on point of 2nd leaf; 10 Ch., 1 S. on point of 3rd leaf; 9 Ch., 1 S. on 9th of 17 Ch.; turn, 9 Ch., 1 S. on point of 4th leaf, drawing it through the S. on the 3rd leaf at the same time; repeat the whole length, turn, and work the

4th row—1 L. on 1st Ch; * 1 Ch., miss one, 1 L. 5 times; 1 L., 1 Ch. in next twice; 1 Ch., miss one, 1 L. 5 times; repeat the whole length from *.

5th row—1 DL. on first stitch, * 5 Ch., 1 DL. on 3rd stitch underneath 7 times, 1 DL., miss one underneath. This should be over the joining of the 2 leaves, 1 DL., miss one; repeat the row.

6th row—In the first 5 Ch. work * 2 DC., a P. of 3 Ch., 3 DC., 1 P., 3 DC., 1 P., 2 DC.; repeat in each 5 Ch. and fasten off.

38. Antimacassar (Crochet).

MATERIALS—Arden's cotton, No. 16; fine steel hook, No. 18, Bell gauge. Terms—DC., double crochet or plain; Ch., chain; S., single crochet; L., long crochet, or the thread once round the needle before taking up the stitch; T. of 4, a treble with the thread passed round the needle four times before taking up the stitch.

1st round—4 Ch., 1 DC. in 1st, * 5 Ch., 1 DC. in 2nd of 5 Ch. *; repeat 4 times more; 1 Ch., 1 S. on the 1st of the 4 Ch.

2nd round—10 Ch., 1 L. on the Ch. between the two first picots, * 7 Ch., 1 L. on next Ch. between the picots *; repeat. At the end of the round work 7 Ch., 1 S. on the 4th of the 10th Ch. at commencement.

3rd round—DC. all round.

4th round—* 5 Ch. miss 3 DC., 1 L. on 4th DC., 5 Ch., 1 T. of 4 on 4th DC., 5 Ch., 1 L. on 5th DC., 5 Ch., miss 3 DC., 1 DC. in 4th; repeat. At the end work 1 S. on each of the 1st 10 Ch., which will bring you to the top of a treble.

5th round—20 Ch., 1 DC. on next treble; repeat.

6th round—* 8 S. on the 1st 8 Ch., now you work a loop, miss 3 Ch., 1 S in 4th *, 9 Ch., 1 S. on 7th of 9 Ch., 1 S. on each of the rest of the 9 Ch., pass your thread across the work in front, and work one S. on the S. just before the 9 Ch., then 8 DC. up the side of the 9 Ch. again, 3 DC. in the

Digitized by Google

top stitch, turn, 8 DC. down the opposite side to the 1st DC. on the 9 Ch., 8 S. on the next 8 Ch. of last round, work a loop like this over the DC. upon the treble of last round, beginning at 9th, and then repeat from 1st *.

7th round—8 L. on the 8 S. between the two first loops, * 1 Ch., 1 S. on the point of 2nd loop, 1 Ch., 8 L. on next, 6 S.; repeat.

8th round—1 L. on the 1st of 8 L. of previous round, * 1 L. on 4th L., 3 Ch., 1 L. on 4th L., 1 L. on 8th L., 1 L. on the 1 Ch., 2 L. on the S. in the point of the loop, 1 L. on next Ch., 1 L. on the 1st L. of next 8 L. repeat; at the end work 3 S., bringing the needle into the middle of the 3 Ch. at commencement of the round.

9th round—Work a loop as in the 6th row, begining with 9 Ch., * 11 S., which brings you to the 2nd of the next 3 Ch.; work another loop like the last; repeat.

10th round—4 Ch., * 1 S. in point of first loop, 1 Ch., 10 L. on next 10 S. 1 Ch.; repeat.

11th round—3 Ch., * 1 L. on the 1st Ch. of last round, 1 L. on loop, 1 L. on next Ch., 1 L. on each of the next 2 L., 1 Ch., 1 L. on 4th L., 2 Ch., 1 L. on 7th L., 1 Ch., 1 L. on 9th L., 1 L. on 10th L.; repeat.

12th round—1 S., 1 DC., * 4 Ch., 1 DC. on 1st of 4 Ch., 1 DC. on 2nd L. from the single, 3 Ch. 1 DC. in 4th of 8 Ch., 5 Ch., 1 DC. in 4th of Ch., 4 Ch., 1 DC. in 4th of 8 Ch., 4 Ch., miss 3 L., 1 S. in 4th; repeat.

Join the circles together in the 3rd of the 5 Ch. worked upon the 8 Ch. See engraving.

THE CONNECTING STAR.

A chain of twelve; unite.

1st round—Work in the round 23 DC.

2nd round—1 DC., * 5 Ch., miss 2, 1 DC. on 3rd DC. of previous round; repeat.

3rd round—In each 5 Ch. work 9 DC.

4th round—1 DC. on first DC., * 3 Ch., 1 L. on 5th DC., 4 Ch., 1 DC. in 1st of 4 Ch., 2 Ch., join to the trefoil in last row of circle, 2 Ch.. 1 DC. on 1st of 2 Ch. before the join, 4 Ch, 1 DC. in 1st of 4 Ch., 1 L. on 5th DC., 3 Ch., 1 DC. between the 9th DC. of first 5 Ch. in 3rd round, and 1st DC. of 2nd 5 Ch. in same round; repeat from *, joining to the circle in every other repetition.

39. Fancy Berlin Stitch for Slippers, Footstools, &c.

THIS fancy stitch is worked with brown and violet wools. The brown squares are formed of four cross-stitches taken in the height and four in the width; the violet of four double cross-stitches. The single cross-stitch squares are further decorated with a double cross-stitch of maize filoselle added when the first is completed.

40. Cravat (Muslin and Crochet).

MATERIALS—A reel of very fine crochet cotton, and an equally fine needle. Some very fine book muslin.

The cravat has a bow which is made up and is not to be untied. The muslin for the bow is half an inch wide when doubled. It requires a piece half an inch wide when doubled, and thirty-two inches long for the bow and the piece for the neck. The ends to the bow are made likewise of double muslin; in the widest part they are four inches, in length six inches each. Shape them by the engraving, and ornament the ends of each by placing on it the crocheted rosette, which is given full size in No. 40*a*.

When the rosette is worked (the directions for working it are below), sew it very neatly on the top, or what is to be the right side of a muslin end; cut away the muslin under the rosette on the wrong side of the end. Then you sew the edging, No. 40*b*., round the ends for the bow. The narrower edging, which is given in the directions, is for the neck and bow, but we give no engraving of it.

THE ROSETTE—(*see* Illustration 40*a*, page 36).

The crochet commences in the middle; use the fine cotton and hook.

For the 1st leaf, make 8 Ch., or chain stitches, 1 DC. (double crochet or plain crochet) on the 7th chain, 5 L. or long crochet, one on each of the next 5 Ch., 1 DC. on the 1st chain *; turn the work over, and for the 2nd leaf work 1 single crochet, or SC., on the last DC. of 1st leaf, 1 S. on the 1st L. of 1st leaf, 6 chain; turn the work over, 1 DC. on the 5th Ch., 1 L. on each of the next 4 Ch., 1 L. on 1st single crochet on 1st leaf, 1 DC. on the 2nd SC. on 1st leaf; repeat from * 8 more times, making 10 leaves; join the 10th leaf to the 1st with a SC., and work up the side of the 1st leaf in SC., then 1 DC. on the top of the 1st leaf.

1st round—* 5 Ch., 1 DC. on point of next leaf; repeat all round.

2nd round—Entirely long crochet, 1 L. in each stitch.

3rd round—4 Ch., 1 treble or double long (the cotton twice round the needle before taking up the stitch) on the next stitch of preceding round, * 3 Ch., 1 T. on the same stitch as the last treble, 1 T. on the 3rd long from last treble; repeat.

4th round—1 treble on the 1st treble of preceding round, 1 treble on 2nd treble, 4 Ch., 1 treble on the 3rd treble, * 1 treble on the 4th treble, 4 Ch., 1 treble on 5th treble; repeat.

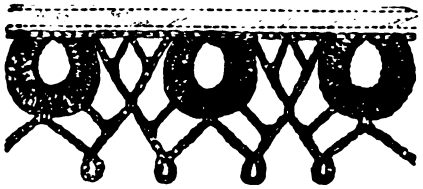
5th round—1 DC. on the first treble, * 5 Ch., 1 DC. on the next 2 trebles that come together; repeat.

6th round—* 7 DC. in the next 5 Ch., 1 S. on the next DC.; repeat.

THE EDGING FOR THE ENDS OF THE BOW.

1st row—* 10 Ch., 1 DC. on 3rd of 10 Ch.; then 8 Ch. Repeat the length required to go round each end, allowing the corners to be fulled on; then cut off the thread.

2nd row—1 DC. on the 1st of the 10 Ch. of preceding row. * 18 L., to be worked in the little ring made by 7 Ch. on the 1st 10 Ch., 1 DC. on the 3rd of next 8 Ch., 3 Ch., 1 T. on the 5th of the 8 Ch., 7 Ch., 1 treble on the 5th chain again, 3 Ch., 1 DC. on the 7th of 8 Ch.; repeat.



3rd row—* 1 DC., made between the 9th and 10th of the first 18 L. of preceding row, 12 Ch., 1 DC. on the 6th of the 12 Ch., forming a picot, 3 Ch., 1 treble on the 12th of 18 L., 2 Ch., 1 DC. on the 4th of the next 7 chain, 2 Ch., 1 treble on the 7th of the next 18 L., 9th Ch., 1 DC. on the 4th, making a picot. 5 chain. Repeat.

THE NARROW EDGING FOR THE NECK.

Make a chain the length required for the various pieces of muslin. You sew the edging on by this chain.

1st row—* 3 chain. Miss the 3 Ch. below, work 1 L. on the 4th Ch., *3 Ch., 1 DC. on the 4th Ch., 3 Ch., 1 L. on the 4th Ch. again; 3 Ch. Miss the next 3 Ch., 1 DC. on the 8th Ch. of foundation chain; 3 Ch. Miss 3 Ch., 1 L. on the 12th Ch. of foundation; repeat from *.

2nd row—Commence with 1 L. on the DC. with the 3 Ch., missed on each side of it, * Ch., 1 DC. on the same DC. of preceding row, 3 Ch., 1 L. on the same DC., 3 Ch., 1 DC. on the 3rd Ch. After this last DC. of preceding row, 7 Ch., 1 DC. on the 1st Ch. After the 2nd long of preceding row, 3 Ch., 1 L. on next DC., with 3 Ch. missed on each side. Repeat from *.

3rd row—1 DC. on the 4th of 7 Ch. of preceding row, 7 Ch., 1 DC. on the DC. between the 2 L. of preceding row, 7 Ch., 1 DC. on 4th of next 7 chain; repeat.

41. Fancy Berlin Stitch.

No. 3 is worked in satin-stitch with three shades of sepia-coloured wool, and three shades of green. Each square covers eight threads of the canvas, both in height and width, and the stitches are taken in diagonal lines according to the illustration. The squares are separated with back-stitched lines of maize filoselle.

42. Fancy Berlin Stitch for Slippers, Bags, &c.

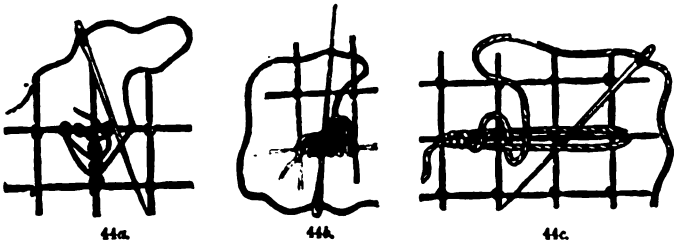
THE successful effect of this design depends on the colours used; if many different hues are brought into requisition, the result is not so good as when a few are selected. Either three shades of the same colour, or a happy contrast of two colours, is all that is necessary. The dividing lines are worked in maize filoselle and black wool; the stars are maize filoselle. The stitch is ordinary cross-stitch worked on Penelope canvas.

43. Fancy Berlin Stitch for Slippers, &c.

A SHADING of six skeins of brown wool with filoselle, for the lightest tone is required for the vandyke pattern in this design, the stitch being *point russe*. The points are then filled in with a bright shade of green in cross-stitch. This is a neat pattern for slippers, &c.

44. Curtain Border (Guipure D'Art).

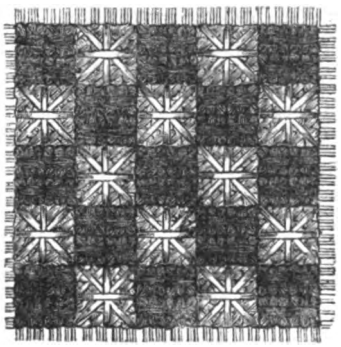
BORDERS for curtains and table covers are now frequently made in this style of work. They are knitted with coarse thread and a thick mesh, so that they are quickly done. The design No. 9 is intended for this purpose. Cotton No. 12 and mesh 8 must be used. After filling the needle and tying the cotton to a foundation string, net 1 plain stitch, turn, and net 2 stitches in the same loop; turn again, net 2 plain, the net 2 stitches in the last loop. Continue working backwards and forwards, increasing by netting 2 loops in the same stitch, until there are thirteen loops. To make the length of insertion required, work backwards and forwards, netting



44*a*. 44*b*. 44*c*.

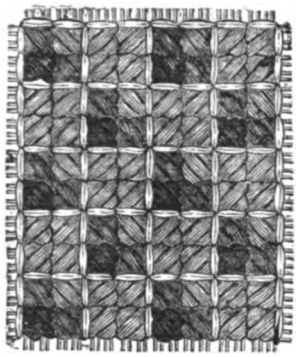
2 stitches together, at the end of one row and at the end of the next row work 2 stitches in the last loop. Repeat these two rows alternately, until the insertion is sufficiently long, when net 2 stitches at the end of every row, until all are reduced. Wash, stiffen, and fasten in a wire frame, and commence darning with the *points de toile* that fill in the corners of the stars; then work the *points de feston* that divide and form the border to the squares; the stars are lastly darned with *points de feston*, *points de cone*, and *points de reprise*, all of which are illustrated, full working size, in details Nos. 44*a*, 44*b*, and 44*c*. On velvet curtains these guipure borders look very effective.

Digitized by Google

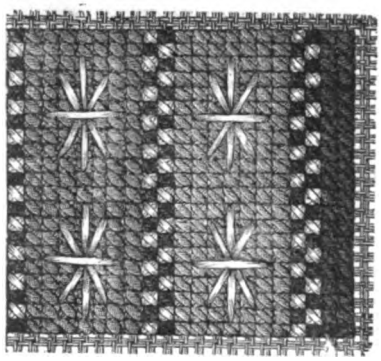


39. Fancy Berlin Stitch.
See page 43.

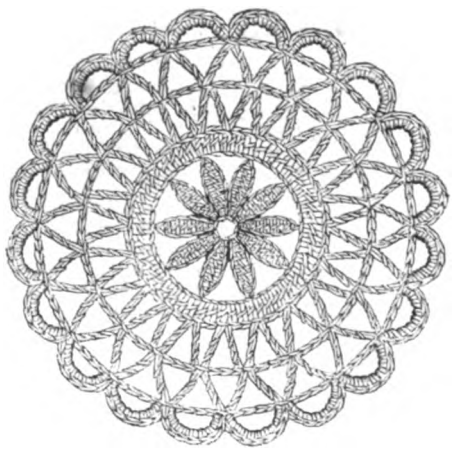
40. Cravat (Muslin and Crochet).
See page 43.



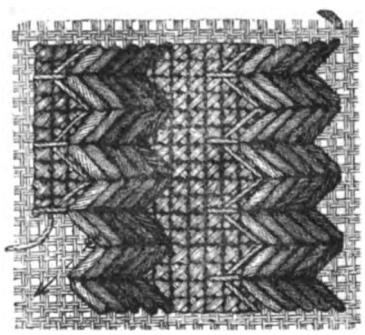
41. Fancy Berlin Stitch.
See page 43.



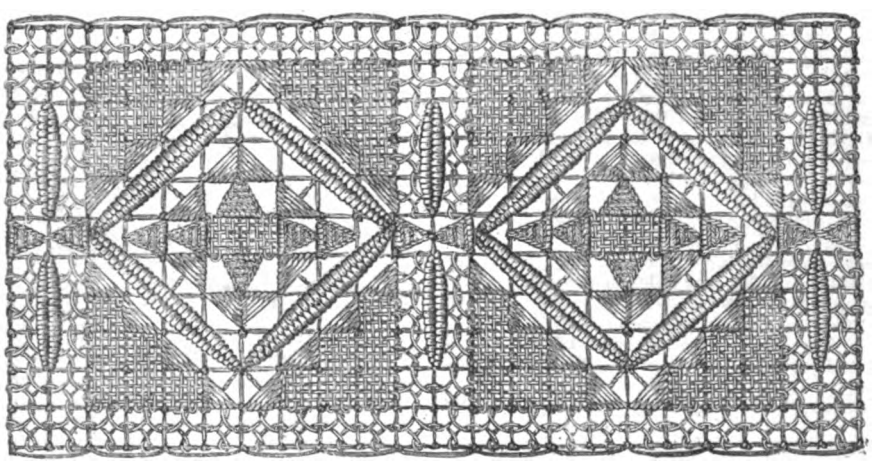
42. Fancy Berlin Stitch.
See page 43.



40a. The Rosette of Cravat.
See page 43.

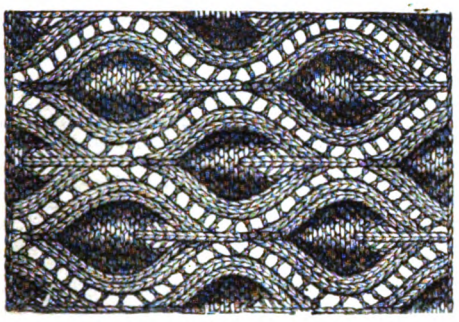


43. Fancy Berlin Stitch.
See page 43.

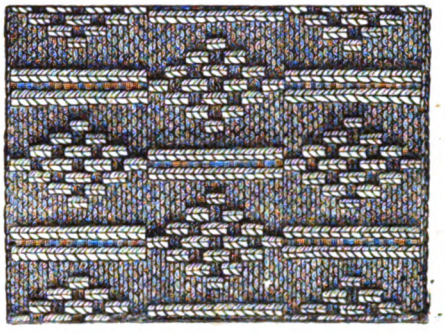


44. Curtain Border (Guipure d'Art).
See page 43.

Digitized by Google

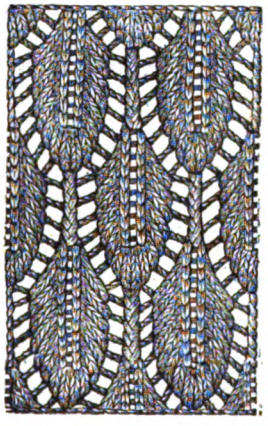


45. Fancy Stitch in Knitting.
See page 43.

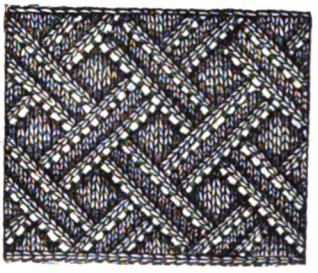


47. Fancy Knitting Stitch.
See page 43.

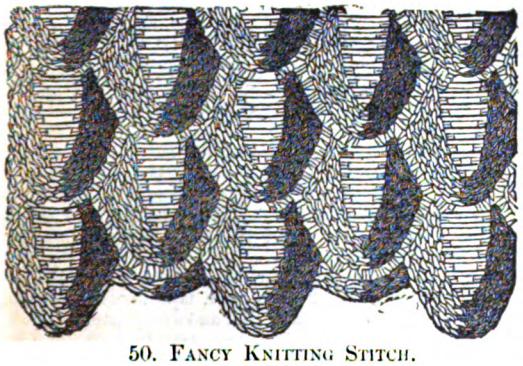
48. Fancy Knitting Stitch.
See page 43.



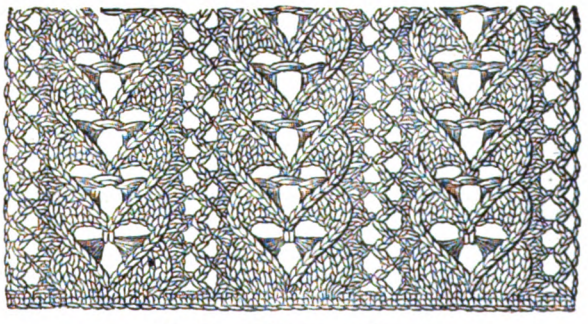
46. Fancy Knitting Stitch.
See page 43.



49. Fancy Knitting Seitch.
See page 43.



50. Fancy Knitting Stitch.
See page 43.



51. Fancy Knitting Stitch.
See page 43

Digitized by Google

45. Fancy Stitch in Knitting.

This pattern (represented in the illustration 45, page 37) may be used for a variety of articles, such as antimacassars, couvrepieds, bassinet or toilet covers, &c., and can be done in finer or coarser cotton or wool, according to taste, and the purpose for which it is intended. The directions are given for two needles, knitting backwards and forwards; but it could also be adapted for four needles, in which case, in the alternate rows, the turned stitches must still be turned, the purl stitches purled, and the rest, including all the increased stitches, knitted plain.

The actual pattern requires 20 stitches, which must be allowed for every repetition of it; besides which, to make a firm edge (if not knitted round), 3 stitches must be added for each of the two sides of the antimacassar, &c., the first of which is taken off at the beginning of every row, and the last one of each row knitted plain. (These are not included in the recipe). Cast on the required number of stitches.

1st row (this is the right side of the work)—Knit 2 together * 4 purl, 2 turned (knitting the stitches plain from the back instead of in the usual way), thread over, knit 2 together, over, 1 plain, over, knit 2 together, over, 2 turned, 4 purl, take off a stitch, as if about to purl, purl the two next together, and pass the slipped stitch over. Repeat from *. At the very end of this row there will be 3 extra stitches, knit 2 together, and 1 plain.

2nd row, and every alternate row—The stitches must be knitted as they appear on the wrong side; the turned, plain, and increased stitches all purled, those that were purled on the right side knitted plain. When a few more rows have been done there will be no difficulty in seeing at once how the different stitches should be knitted.

3rd row—Knit two together, * 3 purl, 2 turned, over, knit 2 together, 1 turned, over, 1 plain, over, 1 turned, knit 2 together, over, 2 turned, 3 purl, take 1 off, purl 2 together, pass slipped stitch over; repeat from *. (When at the end of the row it is found there are not stitches enough left to do this last, and leave 1 edge stitch, take off the 1st stitch, purl the next and pass the slipped stitch over, so as to keep 1 stitch for the edge, which is always to be knitted plain and taken off without knitting in the next row.)

5th row—Knit 2 together, * 2 purl, 2 turned, over, knit 2 together, 2 turned, over, 1 plain, over, 2 turned, knit 2 together, over, 2 turned, 2 purl, take off 1, purl 2 together, pass slipped stitch over; repeat from *.

7th row—Knit 2 together, * 1 purl, 2 turned, over, knit 2 together, 2 turned, 1 purl, over, 1 plain, over, 1 purl, 2 turned, knit 2 together, over, 2 turned, 1 purl, take off a stitch, purl 2 together, pass the stitch over. Repeat from *.

9th row—Knit 2 together, * 2 turned, over, knit 2 together, 2 turned, 2 purl, over, 1 plain, over, 2 purl, 2 turned; knit 2 together, over, 2 turned take off a stitch, purl 2 together, pass the stitch over. Repeat from *.

11th row—Knit 2 together, * 1 turned, over, knit 2 together, 2 turned, 3 purl, over, 1 plain, over, 3 purl, 2 turned, knit 2 together, over, 1 turned, take off a stitch as usual, knit 2 together (instead of purling them), pass the stitch over. Repeat from *.

13th row—Knit 2 together, * over, knit 2 together, 4 purl, over, 1 plain, over, 4 purl, 2 turned, knit 2 together, over, take off a stitch, knit 2 together, pass the stitch over. Repeat from *.

15th row—* 1 plain, over, knit 2 together, over, 2 turned, 4 purl, take off a stitch, purl 2 together, pass the stitch over, 4 purl, 2 turned, over, knit 2 together, over. Repeat from *.

17th row—* 1 plain, over, 1 turned, knit 2 together, over, 2 turned, 3 purl, take off a stitch, purl 2 together, pass the stitch over, 3 purl, 2 turned, over, knit 2 together, 1 turned, over; repeat from *.

19th row—* 1 plain, over, 2 turned, knit 2 together, over, 2 turned, 2 purl, take off a stitch, purl 2 together, pass the stitch over, 2 purl, 2 turned, over, knit 2 together, 2 turned, over; repeat from *.

21st row—* 1 plain, over, 1 purl, 2 turned, knit 2 together, over, 2 turned, 1 purl, take off a stitch, purl 2 together, pass the stitch over, 1 purl, 2 turned, over, knit 2 together, 2 turned, 1 purl, over; repeat from *.

23rd row—* 1 plain, over, 2 purl, 2 turned, knit 2 together, over, 2 turned, take off a stitch, purl 2 together, pass the stitch over, 2 turned, over, knit 2 together, 2 turned, 3 purl, over; repeat from *.

25th row—* 1 plain, over, 3 purl, 2 turned, knit 2 together, over, 1 turned, take off a stitch, knit 2 together, pass the stitch over, 1 turned, over, knit 2 together, 2 turned, 3 purl, over; repeat from *.

27th row—* 1 plain, over, 4 purl, 2 turned, knit 2 together, over, turned, take off a stitch, knit 2 together, pass the stitch over, thread over, knit 2 together, 2 turned, 4 purl, over; repeat from *. Commence again at the 1st row.

46. Fancy Knitting Stitch.

This stitch is suitable for antimacassars, bread cloths, &c.; the size of the needles and cotton must depend on the purpose for which the work is required. Cast on any number of stitches that will divide by 11 (according to the width wanted), and add two stitches at each end to make a firm straight edge, on which to sew fringe or a knitted border; these edge stitches must always be knitted plain, and the first of every row taken off without knitting; they are not included in the pattern. After casting on, do a plain and a purl row, and then commence the fancy stitch as follows:—

1st row—Thread forward, 3 plain, slip 1, knit 1, pass slipped stitch over, knit 2 together, 3 plain, forward, 1 plain, repeat, 2nd, and every alternate row, purl. 3rd and 5th rows as 1st. 7th row—1 plain, * forward, 2 plain, slip 1, knit 1, pass slipped stitch over, knit 2 together, 2 plain, forward, 3 plain, repeat from *; at the end of row 2 plain, instead of 3 plain, before the edge stitches. 9th row—2 plain, * forward, 1 plain, slip 1, knit 1, pass slipped stitch over, knit 2 together, 1 plain, forward, 5 plain, repeat from *; at the end 3 plain, instead of 5 plain. 11th row—3 plain, * forward, slip 1, knit 1, pass slipped stitch over, knit 2 together, forward, 7 plain, repeat from *; at the end 4 plain, instead of 7 plain. 13th row—4 plain, forward, slip 1, knit 1, pass slipped stitch over, forward, 3 plain, slip 1, knit 1, pass slipped stitch over; repeat. 15th row—Knit 2 together, 3 plain, forward, 1 plain, forward, 3 plain, slip 1, knit 1, pass slipped stitch over; repeat. 17th and 19th rows—Same as 15th. 21st row—Knit 2 together, 2 plain, forward, 3 plain, forward, 2 plain, slip 1, knit 1, pass slipped stitch over; repeat. 23rd row—Knit 2 together, 1 plain, forward, 1 plain, forward, 1 plain, slip 1, knit 1, pass slipped stitch over, repeat. 25th row—Knit 2 together, forward, 7 plain, forward, slip 1, knit 1, pass slipped stitch over, repeat. 27th row—Knit 1 with the last of edge stitches, * forward, 3 plain, slip 1, knit 1, pass slipped stitch over, 4 plain, forward, slip 1, knit 1, pass slipped stitch over, repeat from *; at the end, 1 plain instead of slip 1, &c. Commence again at 1st row.

For any purpose that would render it desirable, this pattern can also be knitted on 4 needles (leaving out, of course, the edge stitches), the only difference being that the alternate rows must then be plain instead of purl, and in the 27th row it will be found necessary to pass the 1st stitch without knitting it to the right-hand needle before commencing, and leave it there, knitting it at the end of row to pass the slipped stitch over. In like manner, at the end of each needle, 1 stitch must be taken from the next, to enable the stitch to be knitted over which the slipped one is passed.

47. Fancy Knitting Stitch.

This is a pretty and suitable stitch, knitted in cotton, for bread cloths, brush tray, or toilet covers, and for any purpose requiring a close and tolerably even surface. Cast on any number of stitches that will divide by 14, with 2 or more on each side for edge stitches, and one additional stitch to make the pattern uniform on both sides. After a plain row, begin the pattern thus:—

1st row—* 1 turned (knit plain from the back, putting in the needle as if about to purl), 5 purl, 1 turned, 1 purl, 1 turned, 5 purl; repeat from * at end of needle, add 1 turned. 2nd row—1 purl, * 5 plain, 1 purl, 1 plain, 1 purl, 5 plain, 1 purl; repeat from *. 3rd row—* 1 purl, 1 turned, 4 purl, 1 turned, 1 purl, 1 turned, 4 purl, 1 turned; repeat from *; at the end add 1 purl. 4th row—1 plain, * 1 purl, 4 plain, 1 purl, 1 plain, 1 purl, 4 plain, 1 purl, 1 plain; repeat from *. 5th row—* 1 turned, 1 purl, 1 turned, 3 purl, 1 turned, 1 purl, 1 turned, 3 purl, 1 turned, 1 purl; repeat from * at the end add 1 turned. 6th row—1 purl, * 1 plain, 1 purl, 3 plain, 1 purl, 1 plain, 1 purl, 3 plain, 1 purl, 1 plain, 1 purl; repeat from *. 7th row—* 1 purl, 1 turned, 1 purl, 1 turned, 2 purl, 1 turned, 1 purl, 1 turned, 2 purl, 1 turned, 1 purl, 1 turned; repeat from*, at the end add 1 purl. 8th row—1 plain, * 1 purl, 1 plain, 1 purl, 2 plain, 1 purl, 1 plain, 1 purl, 2 plain, 1 purl, 1 plain, 1 purl, 1 plain; repeat from*. 9th row—Same as 5th. 10th row—Same as 6th. 11th row—Same as 3rd. 12th row—same as 4th. 13th row—Same as 1st. 14th row—Same as 2nd. 15th row—* 1 purl, 1 turned, 5 purl, 1 turned, 5 purl, 1 turned; repeat from *, at the end add 1 purl. 16th row—1 plain, * 1 purl, 5 plain, 1 purl, 5 plain, 1 purl, 1 plain; repeat from *. 17th row—* 1 purl, 1 turned, 4 purl, 1 turned, 1 purl, 1 turned, 4 purl, 1 turned; repeat from *, at the end add 1 purl. 18th row—1 plain, * 1 purl, 4 plain, 1 purl, 1 plain, 1 purl, 4 plain, 1 purl, 1 plain; repeat from *. 19th row—* 1 purl, 1 turned, 3 purl, 1 turned, 1 purl, 1 turned, 1 purl, 1 turned, 3 purl, 1 turned; repeat from *, at the end add 1 purl. 20th row—1 plain, * 1 purl, 3 plain, 1 purl, 1 plain, 1 purl, 1 plain, 1 purl, 3 plain, 1 purl, 1 plain; repeat from *. 21st row—* 1 purl, 1 turned, 2 purl, 1 turned 1 purl, 1 turned, 1 purl, 1 turned, 1 purl, 1 turned, 2 purl, 1 turned; repeat from *; at the end add 1 purl. 22nd row—1 plain, * 1 purl, 2 plain, 1 purl, 1 plain, 1 purl, 1 plain, 1 purl, 1 plain, 1 purl, 2 plain, 1 purl, 1 plain; repeat from *. 23rd row—Same as 19th. 24th row—Same as 20th. 25th row—Same as 17th. 26th row—Same as 18th. 27th row—Same as 15th. 28th row—Same as 16th. 29th row—Commence again at 1st row.

48. Fancy Knitting Stitich.

Cast on any number of stitches that will divide by 14, and add 2 stitches at each end for an edge, slipping the first and knitting the last stitch of each row plain. The same number of stitches must be kept on the needles throughout, and it is desirable to count them at the end of each pattern row, to ascertain that this is the case.

1st row—Over, take in (which means throughout this pattern, slip 1, knit 1, pass slipped stitch over), 2 plain, over, take in, over, take in, over, take in, over, take in, 2 plain, repeat. 2nd and every alternate row, purl. 3rd row—1 plain * over, take in, 2 plain, over, take in, over, take in, over, take in, 2 plain, over, knit 2 together, repeat from *, use one of the edge stitches for "knit 2 together" at the end. 5th row—2 plain, over, take in, 2 plain, over, take in, over, take in, 2 plain, over, knit 2 together; repeat. 7th row—3 plain, * over, take in, 2 plain, over, take in, 2 plain, over, knit 2 together, 4 plain; repeat from *, at the end 1 plain, instead of 4. 9th row—Over, take in, 2 plain, over, take in, 4 plain, over, knit 2 together, 2 plain; repeat. 11th row—1 plain, * over, take in, 2 plain, over, take in

Digitized by Google

2 plain, over, knit 2 together, 2 plain, over, take in; repeat from *. Use one of the edge stitches for the last "take in." 13th row—2 plain, * over, take in, 2 plain, over, take in, over, knit 2 together, 2 plain, over, take in, over, take in; repeat from *. 15th row—1 plain, * over, take in, over, take in, 2 plain, over, take in, 2 plain, over, take in, over, take in; repeat from *. Use one of the edge stitches for the "take in" at the end. 17th row—Over, take in, over, take in, 2 plain, over, knit 2 together, over, take in, 2 plain, over, take in; repeat. 19th row—1 plain, * over, take in, 2 plain, over, knit 2 together, 2 plain, over, take in, 2 plain, over, take in; repeat from *. Use one of the edge stitches for the "take in" at the end. 21st row—Over, take in, 2 plain, over, knit 2 together, 4 plain, over, take in, 2 plain; repeat. 23rd row—3 plain, * over, knit 2 together, 2 plain, over, take in, over, take in, 2 plain, over, take in, 4 plain; repeat from *. At the end 1 plain instead of 4. 25th row—2 plain, over, knit 2 together, over, take in, over, take in, 2 plain, over, take in; repeat. 27th row—1 plain, * over, knit 2 together, 2 plain, over, take in, over, take in, over. take in, 2 plain, over, take in; repeat from *. 29th row—Commence again at the 1st row.

49. Fancy Knitting Stitch.

This stitch is suitable for a variety of things, such as antimacassars, curtains cushions, bread cloths, &c. According to the purpose for which it is intended, coarse or fine knitting cotton or wool should be used, and the size of the needles must depend on the material. If anything round be required, it may also be knitted on 4 needles.

Cast on any number of stitches that will divide by 13, besides which, to complete the pattern, if knitted backwards and forwards in rows with 2 needles, 2 edge stitches at each end of the needle must be added, which are not included in the directions; the 1st stitch of each row must be taken off without knitting, and the last knitted plain.

1st row—Over, take in (in this pattern, for brevity, this will always mean, slip 1, knit 1, pass slipped stitch over), 7 plain, over, take in, 2 plain; repeat from the beginning. 2nd and every alternate row—Purl. If knitted round, these rows must be plain. 3rd row—1 plain, * over, take in, 4 plain, knit 2 together, over, 1 plain, over, take in, 2 plain; repeat from *, using one of the edge stitches at the end. 5th row—* 2 plain, over, take in, 2 plain, knit 2 together, over, 3 plain, over, take in; repeat from *. 7th row—3 plain, * over, take in, knit 2 together, over, 2 plain, knit 2 together, over, 1 plain, over, take in, 2 plain; repeat from *, end with, take in, using one of the edge stitches. 9th row—Over, take in, 2 plain, take in, over, 2 plain, knit 2 together, over, 3 plain; repeat from beginning. 11th row—1 plain, * over, take in, 2 plain, over, 2 plain, knit 2 together, over, 5 plain; repeat from *, end with 4 plain. 13th row—2 plain, * slip 1, knit 2 together, pass slipped stitch over, over, 2 plain, knit 2 together, over, 7 plain; repeat from *, end with 5 plain. 15th row—1 plain, * knit 2 together, over, 2 plain, knit 2 together, over, 1 plain, over, take in, 4 plain; repeat from *, end with 3 plain. 17th row—Knit 2 together, over, 2 plain, knit 2 together, over, 3 plain, over, take in, 2 plain; repeat from beginning. 19th row—Knit 2 together, over, 2 plain, knit 2 together, over, 1 plain, over, take in, 2 plain, over. take in; repeat from beginning. 21st row—2 plain, knit 2 together, over, 3 plain, over, take in, 2 plain, over, take in; repeat from beginning. 23rd row—1 plain, * knit 2 together, over, 5 plain, over, take in, 2 plain, over, take in; repeat from *, using 1 edge stitch at end for the "take in." Commence again at first row.

50 Fancy Knitting Stitch.

This is a curious stitch, forming raised scales or leaves. The Germans, who are great connoisseurs in knitting, consider the purled to be the right side of the pattern, but this is optional with the worker. Cast on any number of stitches that will divide by 20, and add 2 or more on each side for edge stitches, which are not included in the directions.

1st row—purl. 2nd row—Over, * take in (this means take off the 1st stitch as if about to purl knit the next, pass the slipped stitch over), 8 plain, over 8 plain, knit 2 together, over; repeat from *. 3rd row—Over, let drop the "over" of last row (in future this will be understood by "let drop"), * purl 2 together, 7 purl, over (1 purl, 1 plain on the "thread over" of last row), over, 7 purl, purl the next stitch put it back on left-hand needle, and pass the next stitch over it (this will in future be called "take in reversed" for brevity), over, let drop; repeat from *. 4th row—Over, let drop, * take in, 6 plain, over, 4 plain, over, 6 plain, knit 2 together, over, let drop; repeat from *. 5th row—Over, let drop, * purl 2 together, 5 purl, over, 6 purl, over, 5 purl, take in reversed, over, let drop; repeat from *. 6th row—Over, let drop, * take in, 4 plain, over, 8 plain, over, 4 plain, knit 2 together, over, let drop; repeat from *. 7th row—Over, let drop, * purl 2 together, 3 purl, over, 10 purl, over, 3 purl, take in reversed, over, let drop; repeat from *. 8th row—Over, let drop, * take in, 2 plain, over, 12 plain, over, 2 plain, knit 2 together, over, let drop; repeat from *. 9th row—Over, let drop, * purl 2 together, 1 purl, over, 14 purl, over, 1 purl, take in reversed, over, let drop; repeat from *. 10th row—Over, let drop, * take in, 16 plain, knit 2 together, over, let drop: repeat from *. 11th row—1 purl on "thread over" of last row, for half leaf, over, * 7 purl, take in reversed, over, let drop, purl 2 together, 7 purl (1 purl, 1 plain on "thread over" of last row), over, repeat from *; after last "7 purl, over," 1 purl only, in "thread over" of last row, for half leaf. 12th row—2 plain, over, * 6 plain, knit 2 together, over, let drop, take in, 6 plain, over, 4 plain, over, repeat from *; at the end after last "6 plain," over, 2 plain, for half leaf. 13th row—3 purl, over, * 5 purl, take in reversed, over, let drop, purl 2 together, 5 purl, over, 6 purl, over, repeat from *; after last "5 purl," over, 3 purl. 14th row—4 plain, over, * 4 plain, knit 2 together, over, let drop, take in, 4 plain, over, 8 plain, over, repeat from * after last "4 plain," over, 4 plain. 15th row—5 purl, over, * 3 purl, take in reversed, over, let drop, purl 2 together, 3 purl, over, 10 purl, over, repeat from *; after last "3 purl," over, 5 purl. 16th row—6 plain, over, * 2 plain, knit 2 together, over, let drop, take in, 2 plain, over, 12 plain, over, repeat from *; after last "2 plain," over, 6 plain. 17th row—7 purl, over, * 1 purl, take in reversed, over, let drop, purl 2 together, 1 purl, over, 14 purl, over, repeat from *; after last "1 purl," over, 7 purl. 18th row—8 plain, * knit 2 together, over, let drop, take in, 16 plain, repeat from *; after last "take in," 8 plain. 19th row—over, * purl 2 together, 7 purl, over (1 purl and 1 plain on "thread over" of last row), over, 7 purl, take in reversed, over; repeat from *. 20th row—Commence again at 4th row.

51. Fancy Knitting Stitch.

This is a peculiarly pretty and uncommon fancy knitting stitch, suitable for many purposes, according to the materials and needles used. With fine boar's-head cotton and No. 17 or 18 needles it would make a very pretty top for a toilet pincushion; with knitting cotton No. 8 (three-thread) and needles No. 14 it would suit toilet tray covers; and knitted with wooden needles (No. 10) and Ardern's coarsest cotton (No. 2) it is very effective for antimacassars.

Terms used—"Take in": Slip the first stitch as if about to purl, knit the next, pass the slipped stitch over. "Take in reversed": Purl the first stitch, put it back on left-hand needle, pass the next stitch over it, and then take it on the right-hand needle. "Turned": Knit plain, but from the back of the stitch.

Cast on any number of stitches that will divide by 16, adding 4 to make the pattern uniform at both sides, and 2 or more at each end for edge stitches, which are always to be knitted plain, taking off the first stitch of each needle, and are not included in the directions. After a plain row, begin the pattern this:—

1st row—* 1 plain, purl 2 together, over, 1 plain, 4 purl, take in reversed, over twice, purl 2 together, 4 purl; repeat from *. At the end 1 plain, purl 2 together, over, 1 plain.

2nd row—* 1 purl, 2 plain, 1 purl, 3 plain, knit 2 together, over, take off the "over twice" of last row, so as to form one long loop of it, putting in the needle from the back as if about to purl, keep it on the right-hand needle, over, take in, 3 plain; repeat from *, at the end, 1 purl, 2 plain, 1 purl.

3rd row—* 1 plain, over, take in reversed, 1 plain, 2 purl, take in reversed, over, take off the two "overs" of last row, so as to form but one loop of them in the same manner as before, taking also on the right hand needle the former long loop (so that there will now be 2 long loops on the needle). over, purl 2 together, 2 purl; repeat from * at the end, 1 plain, over, take in reverse, 1 plain. Care must be taken to put the thread back after the "take in reverse," when a plain stitch follows it.

4th row—* 1 purl, 2 plain, 1 purl, 1 plain, knit 2 together, over, take off the 2 "overs" of last row with the other long loops (so that there will be 3 long loops on the needle), over, take in, 1 plain; repeat from * at the end, 1 purl, 2 plain, 1 purl.

5th row—* 1 plain, purl 2 together, over 1 plain, take in reversed, over take off the "overs" of last row with the 3 other long loops (so that there will now be 4 long loops on the needle), over, purl 2 together, repeat from * at the end, 1 plain, purl 2 together, over, 1 plain.

6th row—* 1 purl, 2 plain, 1 purl, 1 plain, over twice; take off all the 5 long loops there will now be, from the back on the right-hand needle, with the point of the left, pass the last two loops on those of the 4th and 5th rows to the front of the other three, and take the left-hand needle out of them; then with the point of the right-hand needle (by depressing it) pass these 2 threads *through* the loop made by the other three from the front to the back, and put the 2 stitches formed in this manner on the left-hand needle; knit them as two plain stitches, over twice, 1 turned; repeat from * at the end, 1 purl, 2 plain, 1 purl.

(This row is very difficult to explain, and at first will seem complicated to do; but by looking carefully at the illustration No. 2, the worker will see the *tied* appearance the long loops should have, which forms the beauty of the stitch.)

7th row—* 1 plain over, take in reversed, 1 plain, 1 purl (1 purl, 1 plain on the first turn of the "over twice" of the last row, 1 purl, 1 plain on the second turn of the same), 2 purl (1 purl, 1 plain on the first turn of the "over twice" of the last row, 1 purl, 1 plain on the second turn), 1 purl; repeat from *. At the end 1 plain, over, take in reversed, 1 plain.

8th row—1 purl, 2 plain, 1 purl, 11 plain, 1 turned; repeat from *. At the end, 1 purl, 2 plain, 1 purl.

9th row—Commence again at 1st row. It may be well to observe, in case the worker should be puzzled by it, that in this stitch, contrary to the general rule of the number of stitches remaining the same in every row, they diminish two at every repetition of the pattern each row; but this diminution is made up for in the 7th row by the 4 stitches made in each "over twice," and this restores them to their original number in the 8th or last row of the pattern.

Digitized by Google

1. The Coronet Fanchon.
See page 42.

2. The Coralie Bonnet.
See page 43

3. The Chatelaine Headdress.
See page 43.

4. The Nevers Hat.
See page 43.

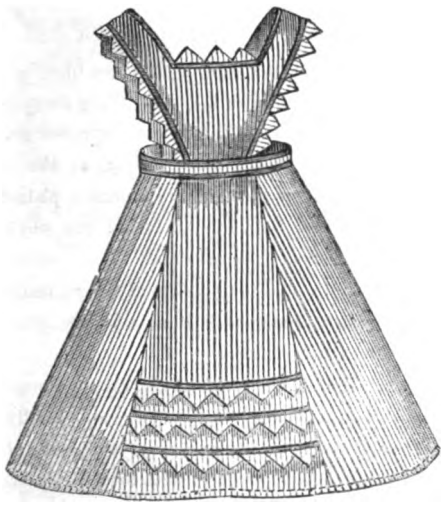
5. The Empress Hat.
See page 43.

Digitized by Google

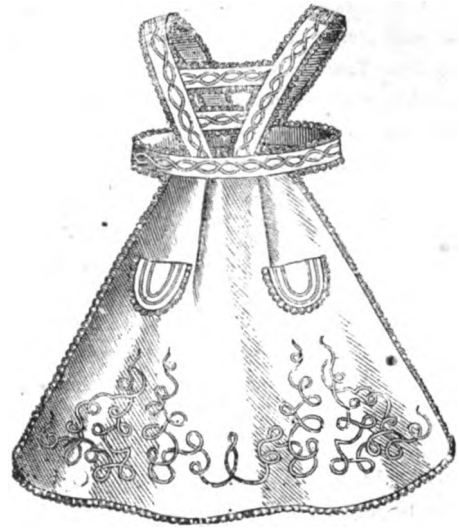
6. Low Frock for a Girl.
See page 43.

7. Princess Frock.
See page 43.

8. Low Frock for a Girl.
See page 43.



9. Apron for a Girl.
See page 43.



10. White Tique Apron.
See page 43.

11. Morning Robe for a Girl (front).
See page 43.

13. Pinafore for a Little Girl.
See page 43.

12. Morning Robe for a Girl (back).
See page 43.

Digitized by Google

Dress and Fashion.

Movements of Fashion, 1869-70.

Ladies' fashions during the year 1869 have been eminently picturesque; they have permitted the display of individual taste, and the result has been immense variety. Costumes that recall those worn during the closing years of Louis XVth's reign have been universally adopted, and these have permitted the introduction into general use of a variety such as fashion has never known in previous years. With the exception of a few absurdities, such as wearing hats over the bridge of the nose instead of on the head, of balancing the figure upon high heels, that at their base would not cover a fourpenny piece, and of adding too much bustle, or as it is commonly called "dress improver," to the figure at the back, the feminine world have not had to suffer much from the exigencies of that despotic sovereign whose laws, however inconvenient, are always eagerly obeyed. The ever-varying Goddess has been beneficent, rather than otherwise, in her decree. She has willed that, when we walk abroad along muddy streets and dusty roads, short costumes are *the* thing. There is no necessity now to have any care for flowing drapery—no danger of trailing and so ruining it—no encumbering of hands in holding it up—no unseemly bunching up "anyhow" so long as it was clear of the pavement. On the contrary, the pedestrian, in her short costume, not unduly distended with crinoline, walks along in comfort, unimpeded by her skirts, for Fashion insists that, no matter how ingeniously or cunningly a trained skirt may be looped up, it is out of place for walking. But for evening wear, and ceremonious visiting, and on all occasions where full dress is imperative, then the train, with its flowing and graceful lines, is imperative also. There is no exception to these rules; the laws are fixed for the time, and sensible women will obey to the letter.

We will now pass in review the principal items in a lady's toilet, faithfully reporting on the present style and hazarding a prediction as to the future. It would be dangerous to prophesy authoritatively on this subject, for nothing is more uncertain than the adoption by the majority of English-women of any particular mode that may be introduced in Paris. Another fact to be observed is that English ladies, being more conservative by nature, by no means copy every novelty that has a *furore* in Paris. The tastes of the two nations are as different as the two climates; a fashion is brought out and caught at in the French capital, the manufacturers set to work, and supply the home and American markets,—for our sisters at the other side of the Atlantic follow more readily the French lead in matters of taste. When a few months have passed, the freshness of conception gone, the new sensation over, it is just a chance whether the new cut, the new material, or whatever it may be, will live its day here. We are slow in adopting, but, when once a fashion is taken into favour, we are faithful and tenacious about retaining it to a fault.

Morning costumes for indoor and outdoor wear first claim our attention. Materials that have a shiny surface, such as satin cloth, are in favour; reps, cashmere, plaid woollens, and velvet are also worn. The daylight colours are maroon, marine blue, Paris *brulé*, amethyst violet, a light shade of brown (Turkish tobacco as it is called in Paris), and olive green. The costume proper consists either of a skirt and short loose jacket to the waist, with *revers* in front, or of a skirt and a casaque that fits closely the figure to the waist, and terminates with a panier tunic, with *tablier* front—all corners being left square, instead of rounded off. No matter the richness of material; the under skirt reaches to the ankle, and is so contrived that it quite clears the ground all round. It has five breadths; one sloped front breadth twenty-seven inches wide at the bottom, one gore at each side twenty-one inches, and two full back breadths, each measuring twenty-seven inches. The front width is sewn plainly to the belt; the side gore has two shallow plaits, and the back widths are in full French gathers. When skirts are much trimmed they are three and a quarter yards wide, when plain from three and a half to four yards. The outdoor skirt is bordered with a twelve-inch plaited flounce (the plaits all laid the same way), headed by a lias band and an upright frill plaited in the same manner—a narrower plaiting in the casaque. When the costume is worn over a visible under skirt, it is frequently made of a different material. Cashmere is worn, for example, over silk, and satin over velvet; moire antique is also worn over velvet. Sashes are all short and bunchy, and, as a rule, the waistband fastens at the back beneath the cascade of loops.

There has been little variety in cloaks or out-door garments during the year. Ladies are tired of condemning their beautiful Cashmere shawls to obscurity, so they have been brought out and ingeniously arranged to form a circular belted cape bunched up at the back, and this, marvellous to relate, without cutting. Both long and square shawls are treated in this way. The close-fitting casaque, with full panier at the back, basque square in front or turned back with *revers*, likewise *revers* on the bodice, is now the prevailing out-door garment. Very short loose jackets with velvet *revers* and deep gauntlet cuffs are worn for a change.

In trimming there is endless variety, as the present style of dress requires so much ornamentation. Flounces plaited *à la Russe* (one plait laid closely over the other and all folded one way), plaid satin rouleaux, likewise satin rouleaux to match the dress, white Valenciennes lace with black lace over it, gold braid and gold fringe, feather bands of all descriptions, ostrich, marabout, cock plumes, grebe, peacocks' tips make up the list of fashionable *garnitures*.

Large crinolines have given way to skirts of small dimensions—seventy-five inches at the greatest width. They are usually made of hair cloth cut in narrow gores and bordered with two-plaited frills five inches deep. Crinolines are not now worn to add to the apparent size, but merely to prevent the skirt from clinging to the limbs. But if crinolines have "gone out," bustles and *tournures* have "come in." These are made of hair cloth with puffs, and frills and whalebone, so as to add to the figure below the waist.

Lace frills or ruffles have replaced the small upright collars; they are universally worn, made both of the commonest and of the best materials. Round a long slender throat they are eminently becoming. These frills and cravat bows have quite displaced brooches; a large locket and long earrings now making up a set of jewellery. Sleeve buttons are large and square, and broad heavy bands are popular for bracelets.

There is still an immense quantity of false hair worn, but the high preposterous chignons are now changed into chatelaine braids, which do not disfigure the head as their predecessors did. Curls and ringlets are worn with full dress.

Bonnets are worn higher and narrower, and resemble headdresses very closely. They are like a high coronet in front and are fastened under the chignon with strings and a bow. An upright aigrette is placed at the side or else a large flower; short vevlet strings beneath the chin. In hats the Tyrolean form is the most popular, and long gauze veils twisted round the throat and falling over the shoulder have come into vogue.

In the accompanying illustrations we have endeavoured to give, so far as space allowed, illustrations of ladies' and children's fashions that are adopted, as we are entering a new decade. It will be gathered from them that luxury is by no means decreasing; it strikes people more forcibly because in matters of dress it daily becomes more general.

Digitized by Google

1. The Coronet Fanchon.

THIS *fanchon* is made of rice straw, adorned with four rows of narrow black ribbon-velvet; two ends of lace, tied in the middle, occupy the centre of the coronet; a lace ruche enriches the front, while the *fanchon* that accompanies it veils the back of the head, and is raised crest-like at the top of it. This *fanchon* is of black spotted tulle, trimmed with lace; its long, simple, rounded ends are carelessly tied below the chin. A branch of roses is placed at the top of the *fanchon* on the right side, and another branch behind the left ear. The bonnet is fastened with black ribbon velvet tied below the chignon.

2. The Coralie Bonnet.

A VERY high bonnet, consisting of a wide *bandeau* of black velvet, trimmed with narrow black lace. A high puffing of black velvet at the left, and a large velvet bow on the right. A long black and white ostrich feather falls over the front of the bonnet, and is prolonged over the back of the chignon. Folds of velvet terminate the back of the bonnet, and are continued to form a string that passes under the chin, fastening under the left ear with a bow. There is another velvet bow in the centre of the folds at the back of the head.

3. The Chatelaine Headdress.

THIS headdress consists (as will be seen from the illustration, page 40) of a chignon of thick plaits intermixed with coloured ribbon, and pinned so as to fall low at the back of the neck. It is designed by Messrs. Leroy and Albert Court hairdressers, 422, Rue St. Honoré, Paris, and is the style now universally adopted in Paris.

4. The Nevers Hat.

THE Nevers hat is made of black velvet; the form is high, and the brim is turned up at the sides. A black gauze scarf is carried at each side over the top of the hat, and is crossed both in front and at the back. At the right side there are two blue velvet bows without ends, and at the left a tuft of blue feathers.

5. The Empress Hat.

THIS shape is covered with black velvet, a large maroon velvet bow without ends is placed at the side, and three maroon feathers curl over and at the side of the crown. The feathers are of three different shades, the darkest being fastened in on the right side; the lightest is uppermost.

6. Low Frock for a Girl from four to five.

THE material of this frock is white French *piqué*, and the braiding is copied with white Mignardise of two widths, sewn on as indicated in the illustration, page 40. This style of frock also looks well in white cashmere braided in either mauve or scarlet washing mohair braid.

7. Princess Frock for a Girl of three.

THIS gored frock is made of white alpaca, studded with coloured flowerets. The trimmings consist of satin *rouleaux* to match the flowers; likewise of satin buttons and tassels, all harmonising with the flowers.

8. Low Frock for a Girl from two to five.

THE under skirt and top of bodice is made of striped grey and cerise silk; the tunic, body, and arm bands of grey *mousseline de laine*, trimmed with stripes of cerise silk.

9. Apron for Girl from four to six.

THIS apron can be made either of white *piqué*, striped cambric, or *brillanté*, and is well calculated to keep the bodice and skirt clean. It is trimmed with vandyked bands, sewn on without fulness, and headed by a line of braid to match the thread with which the vandykes are button-hole stitched.

10. White Pique Apron.

THIS apron is intended for a little girl, and can be made either in white *piqué* or black silk. It may be braided either in scarlet or black if *piqué* is used, and with white *soutache* if black silk is preferred.

11 and 12. Morning Robe for a Girl from eight to ten.

THIS robe may be made either of cashmere, poplin, or satin cloth. The skirt is gored, and the pointed trimming of the same material, ornamented with silk braid, is laid on the skirt to simulate a tunic. There is a braiding decoration at the corner of the skirt, and the sash is likewise braided. Made of white cashmere braided with scarlet, this style of robe is particularly pretty.

13. Pinafore.

THIS pretty pinafore is suitable for a girl of three. It is made of white Nainsook muslin, and may be trimmed either with Valenciennes insertion and lace or with fine Madeira embroidery.

14. The Numide Collar.

THE Numide collar is made of two rows of rich Valenciennes lace, headed with a *bouillonné* of lace lined with ribbon. A bow of ribbon replaces the brooch.

15 and 16. Frill for the Throat, and Sleeve to match.

FRILLS, or *fraises*, as they are called in Paris, are superseding collars. The illustrations 15 and 16, page 44, give a good idea of the prevailing style. No. 16 is made of box-plaited frills of either muslin or net, edged with Valenciennes lace, and separated with a band of black velvet; a bow fills up the joining. The sleeve (No. 15) corresponds with the ruff.

17. Petticoat Bodice.

THIS petticoat bodice fastens in front with linen buttons. It is made of fine linen, and trimmed with a plaiting of cambric, headed by a row of embroidered Madeira edging; Valenciennes might be substituted if desirable.

18 and 19. White Petticoats.

PETTICOATS are now trimmed like dresses, with Russian plaitings, as will be observed from the illustrations on page 44. In both these models the plaits are laid one over the other in regular succession. No. 18 has a deep plaited flounce round the edge, and a heading of slanting tucks. Both heading and flounce are ornamented with vandyke and horizontal lines of embroidered insertion, with coloured satin ribbon run in and out of the insertion; or, if preferred, the insertion may be simply embroidered. No. 19 is bordered with two plaited, over which there are rows of insertion arranged in vandyke, and edged with Valenciennes lace. This upper trimming is rendered more effective by lining with coloured satin ribbon to match the dress with which the petticoat is worn.

20. Dressing Jacket.

THE material is fine white *brillanté*, and the *bouillonnés* down the centre are separated by narrow bands of coloured cambric. They are bordered at each side with a wide frill of Madeira embroidery. The sleeves correspond.

21. Dressing Jacket.

THE material may be either *brillanté* or cambric. The jacket is trimmed with tape work mounted on broad bands of coloured cambric.

22. Night Dress.

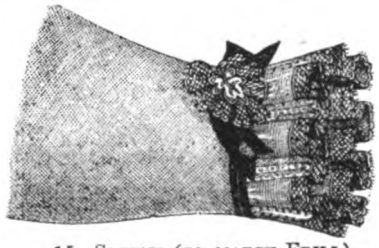
THE material may be either fine long cloth or cambric, and the trimmings may consist either of embroidered insertion and frilling, or of Valenciennes insertion and lace edging, the former being lined with coloured cambric. The upper part is tucked by machinery.

23 and 24. Chemises.

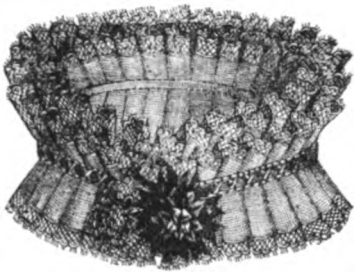
THESE chemises are of different form. No. 23 opens in front, and the neck piece is trimmed with a row of Madeira embroidery, headed with Valenciennes lace: likewise the sleeves. No. 24 is intended for wearing under a low dress. The neck piece is richly ornamented with alternate rows of Valenciennes insertion and thickly worked embroidery, headed by a row of lace.

Digitized by Google

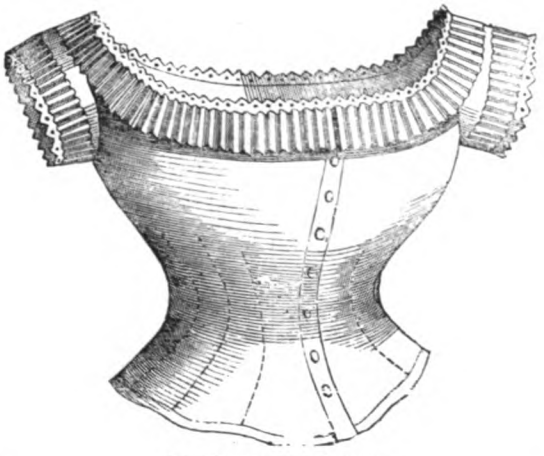
14. THE NUMIDE COLLAR.
See page 43.



15. SLEEVE (TO MATCH FRILL).
See page 43



16. FRILL.
See page 43.

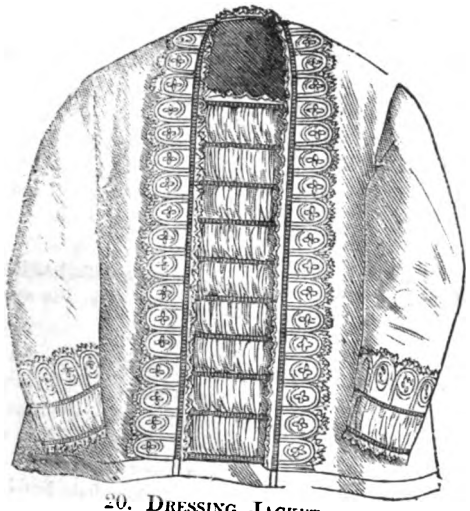


17. PETTICOAT BODICE.
See page 43.

18. WHITE PETTICOAT.
See page 43.

19. WHITE PETTICOAT.
See page 43.

Digitized by Google



20. DRESSING JACKET.
See page 43.

21. DRESSING JACKET.
See page 43.

22. NIGHT DRESS.
See page 43.

23. CHEMISE.
See page 43.

24. CHEMISE.
See page 43.

Digitized by Google

To wash Honiton Lace.—Roll it very smoothly and securely round a clean bottle previously covered with old white linen sewed tightly on. Tack each end of the lace with a needle and thread to keep it smooth, and be careful not to fold in any of the scollops or purl edges. After it is on the bottle take some of the best sweet oil, and with a clean sponge wet the lace thoroughly to the inmost folds. Have ready in a kettle a strong cold lather of clear water and white Castile soap. Fill the bottle with cold water to prevent its bursting, and stand it upright in the suds, with a string round the neck secured to the handle of the kettle to prevent its knocking about and breaking while over the fire. Let it boil in the suds for an hour or more, till the lace is clean and white all through. Drain off the suds, and dry it on the bottle in the sun. When dry, remove the lace from the bottle, fold and place it within a sheet of smooth white paper, and press it in a large book for a few days.

To wash Silk Stockings.—Cut some white soap in thin bits, and boil it in soft water; pour a little of this into cold soft water, and wash the stockings first with the inner side out: repeat the washing with fresh suds and water till they are quite clean; turn the right side out the last time of washing, and if the feet be still soiled rub a little of the boiled soap upon them, but not upon the legs. If the stockings are to be coloured, mix the dye with a little clean suds, and dip them in; draw them out smooth, and lay them upon a sheet on a bed, with the window open, and when nearly dry lay them upon a piece of flannel, and with another bit, rolled up, rub them hard and quickly one way till they are dry.

To wash Black Silk Stockings.—Black silk stockings will keep their colour if done in the following way: Heat some soft water, and while on the fire cut into it slices of yellow soap, so as to make a good lather. Wash the stockings in two such waters, adding to the first a wineglassful of gin. Then rinse the stockings well in lukewarm water, with plenty of salt in it, and dry them off quickly. While still rather damp, place them on a small linen sheet or large cloth, smooth them out quite flat, as when bought; then turn the sheet over them, and have them mangled. They ought never to be ironed, as the hot iron is sure to make them brown. Treat black cotton stockings exactly in the same way, but let them soak for half an hour in strong salt and water before drying them.

To waterproof Garments.—Dissolve ¼lb. of alum in 2 quarts of boiling water, and pour the solution into a vessel containing 2 gallons of cold spring water. 2ndly. Immerse the garment into this vessel, and let it remain twenty-four hours. 3rdly. Dissolve ¼lb. of the sugar of lead in 2 quarts of boiling water, and pour the solution into another vessel, containing 2 gallons of cold spring water. 4thly. Take the garment from the first vessel, gently wring or press it, and immerse it in the second vessel. 5thly. Let it remain six hours, gently wring it, and hang it in the shade to dry.

To remove Grease Spots out of Silk.—"Mix powdered French chalk with lavender water to the thickness of mustard. Put it on the stain, and rub it gently with the finger or palm of the hand. Put a sheet of clean blotting paper and brown paper over it, and smooth it with a warm iron." When dry the chalk must be removed, and the silk gently dusted with a white handkerchief. If a faint mark still remains a second application of French chalk and lavender water will generally remove it. If the wax has fallen thickly on the silk it will be better to remove it first very carefully with a penknife.

To clean a Riding-habit.—Put the habit into a pail of cold water (if at all dirty) immediately on returning home. It should be then rubbed lightly with the hands, and put into several clean pails of water, till the dirt is quite out; but never wrung, it spoils the cloth. When quite clean it must be hung on a line to dry; hanging on chair crumples the cloth, and when nearly dry put it rather near the kitchen fire. After this brush it. This method prevents the cloth from spotting. If the servant who brushes the habit is not able to do so immediately, it should be left in the pail of water till it is ready.

To clean Doeskin Gloves.—They must be washed and boiled in soap and water with a little soda, and without rinsing taken out of the soapy water and put on the grass to bleach in the sun, being sprinkled with water so as to keep them constantly wet. When the yellow stains have quite disappeared, the shop should be entirely washed out, and the gloves rinsed in cold water with a little blue, after which they should be dried in the sun, and if possible mangled, as that greatly improves the colour. Should the tops not be quite smooth after the mangling, an iron may be passed round them on the wrong side.

To clean Black Kid Boots.—Do nothing to kid boots for as long a time as possible after they are new, except to have the mud wiped off without delay with a damp sponge, and the boots rubbed with an old linen cloth or old silk handkerchief. When they become scratched and worn, and this is no longer sufficient, the best method is the following: Having cleaned off the mud with a damp flannel, let them dry, and then rub them well over with a small sponge steeped in ink; allow them again to dry, and, with another piece of sponge, rub them over with *salad* oil, which must afterwards be well rubbed in with a soft rag or silk handkerchief until the oil is absorbed into the kid. This will give them the appearance of new leather.

Jacket for Sick Person.—The "Nightingale Jacket" is very simple, and may be made as follows: Take two yards (or if for a very stout person two yards and a quarter may be required) of scarlet flannel of the usual width, or any other colour preferred; fold the length exactly in half, and cut it down about six inches. Bind the whole round, including the slit, with white or black sarsenet ribbon, black mohair braid, or as tartans are now so fashionable, royal Stuart braid would look well and stand washing. Now measure eight inches from the top of the slit and fold it back on each side like a sailor's collar; this is caught together at the top with a bow or rosette of ribbon to form the back of the neck, and also finished with the same at the end of the slit; the corners may be kept back with a fancy button. The two back corners of the flannel are also turned up six inches and fastened, to form a place to slip the hands through, the point of the turn back being finished with a rosette. Strings may be put to tie under the chin.

Dressing Jackets.—Little dressing jackets are very useful, and likewise round capes for dressing the hair in. Everybody should have a pretty bright coloured flannel jacket to wear in bed, in case of illness. A suitable trimming for these, as for dressing gowns, can be worked by tacking rather fine Penelope canvas where trimming is required, and working a simple pattern, like the Greek pattern, on it, through to the flannel, in coarse white boarshead crochet cotton, removing the threads of the canvas afterwards. The Nightingale wrappers are very suitable for this purpose, and are easily made. They consist of a couple of yards of coloured flannel, the ordinary width, split down about 4in. exactly in the middle, so that the pieces so split may be turned back like a sailor's collar, and are kept in their places by means of two loops and two buttons. It is bound all round with silk binding, and the two corners farthest from the front at both ends must have a loop about 4in. from the point on one side, and a button on the other, which, when fastened and the corner turned down, makes a cuff. When these are put over the shoulders, the middle which has been split down goes round the throat, and the hands slip through the corners, so that without the trouble of getting your hand into a sleeve, the arms are well covered, and the flannel folds comfortably over the chest.

Hair Wash.—1*d.* worth of oil of rosemary, 1*d.* worth of oil of lavender, 1*d.* worth of liquid ammonia, 1*d.* worth of salt of tartar, to be mixed in two quarts of soft water, bottled, and well corked. With a sponge wash the head well first, then wash the hair in the lotion. About a pint of the lotion is sufficient to wash the hair in—at any rate after the first time of using it. Do not use any water with the wash, or to the hair after. The hair soon dries. A little of the wash used to damp the hair at night, before crèpéing it, makes it bright and glossy in the morning. The best plan is to procure all the ingredients mixed in one small bottle at a chemist's, and add the water at home.

—— Take one ounce of borax, half an ounce of camphor, powder these ingredients finely, and dissolve them in a quart of boiling water; when cool, the solution will be ready for use. The camphor will form into lumps, but the water will be sufficiently impregnated. This wash cleanses and strengthens the hair, preserves the colour, and prevents early baldness. The hair must be damped with it frequently.

To clean Grebe.—The best way to clean grebe is to use warm soap and water and a sponge, wiping the way the feathers lie. This will be found to answer perfectly.

Digitized by Google

To wash Muslin Dresses.—The best means of preserving the bright colours of muslin dresses when washed, to look equal to new, is to simply soak each dress for twelve hours in a gallon of cold water in which one pennyworth of sugar of lead has been dissolved. The dress should be wrung out and dried by the fire. Wash it in a cold lather of soap and water, but do not put it in any soda or any other substance, and particularly not to rub any soap into or on the dress. Dry it indoors, as exposure to the air or sun would fade the colour. Thus treated, dresses wash again and again, without losing either their clearness or brilliancy of tint. The sugar of lead being poisonous, care should be taken that the hands are perfectly free from any scratch or cut before squeezing the dress out of the soaking water.

To remove Ink Stains, &c.—Ink stains can be removed out of woollen materials, carpets, table covers, &c., by applying milk, thus—with a rag or fine cloth gently sop up the ink, then have, according to the size of the stain, some milk in a bowl; gently touch the spot with the rag which has been thoroughly steeped in the milk, continue gently to wet the spot, then take a clean towel and wipe all over; if well done no stain will remain. To take ink out of linen or muslin, if still wet, put the stained place into the milk; if dry boil the milk and place the article in the milk while boiling. To take stains of fruit out of muslin, table serviettes, or pocket handkerchiefs, steep for twelve hours in fresh cold water, which should be in a large pan, or tub, or basin, according to the size of the article.

To clean white Jean Boots.—The easiest and best way is to clean them on the hand with soap and water and a nail-brush, brushing them well till quite clean, but not making them wetter than can be helped; rinse off the soap, and rub them with a clean cloth till partly dry; then put them in the open air, or at a reasonable distance from the fire.

To clean the Teeth.—Brush the teeth well every night before retiring to rest with common white soap. This simple remedy will keep the teeth a good colour.

Lip Salve.—White beeswax 1oz., oil of sweet almonds 2oz., spermaceti 1 drachm. Let the ingredients boil gently with one pennyworth of red alkanet root; strain and stir in with three pennyworth of friar's balsam.

To cure Warts.—Pare the hard and dried skin from their tops, and then touch them with the smallest drop of strong acetic acid, taking care that the acid does not run off the wart upon the neighbouring skin, for if it does it will occasion inflammation and much pain. If this practice be continued once or twice daily, with regularity, paring the surface of the wart occasionally when it gets hard and dry, the wart may be soon effectually cured.

Fancy Costume.—An extremely pretty fancy dress for a fair girl is "Undine, the spirit of the waters." The skirt should be full and short, and made of three or four petticoats of tulle or tarletan, spotted all over with good-sized clear white beads, to represent drops of water. The hair hanging and mixed with a wreath made of scarlet coral and seaweed, and the same across the body and hanging down one side of the skirt; bracelets and necklace made with tassels of clear glass beads, and the boots and gloves trimmed with the same.

Dress of the Breton Women.—The dress of the women varies a good deal, but generally consists of a close-fitting cloth bodice of some bright colour, with sleeves of a different hue, both turned up and ornamented with cloth of a third colour. A close cap or hood, sometimes violet, though often green, is the most common head-dress. To enter more into details—the dresses, so far as they possess any uniformity, consist of a very full skirt of dark cloth, and a wide apron with large pockets. The sleeve fits loosely to the arm, with turned-back cuffs and coloured edges; the bodice is cut very low, and open in front with a broad stripe of coloured embroidery or binding, and buttons only joined just at the waist, with a lacing of yellow cord. The chest is covered with a tight breastplate of cloth, also bound and embroidered. The different kinds of caps are endless. In many villages also the whole dress is of one colour; in others the sleeves, body, and breastplate are carefully contrasted. The form of the collar varies with the cap. "Can a maid forget her ornaments?" applies to Brittany. Nearly every Breton girl wears a silver or gold cross tied round her neck with black velvet. Some of the better class of the girls eligible for marriage have several black velvet ribbons with bead ends streaming from under their caps. We may here advert to a custom round Josselin which, if practised in English circles, would save a good deal of annoyance, and prevent much misunderstanding. It is this. The girls appear on *fête* days in red under petticoats with white or yellow borders; the number of these denotes the portion which the father is willing to give his daughter; each white band, representing silver, signifies a hundred francs of rent, and each yellow band means gold, and stands for a thousand francs per year. Yellow was originally worn by the women when in mourning. At present, however, many wear black like the English; but still frequently in Lower Brittany women follow the funeral trains of their husbands in caps dyed with saffron. Yellow stuffs have recently become rare in Brittany, and hence probably the change in the custom. Many of the old women wear a short bead chain with a ring at the end fastened to their left shoulder, through which ring they stick their distaffs when working.

Dress and Fashion early in the last Century.—A lady's riding-dress was advertised for sale in the *Spectator* of June 2, 1711, "of blue camblet well laced with silver; being a coat, waistcoat, petticoat, hat, and feather." Another, in 1712, mentions an Isabella-coloured kincob gown flowered with green and gold, a dark-coloured cloth (probably linen) gown and petticoat with two silver orrices, a purple and gold atlas gown, a scarlet and gold atlas petticoat edged with silver, a wrought under-petticoat edged with gold, a black velvet petticoat; allejah petticoat striped with green, gold, and white, a blue and silver silk gown and petticoat, a blue and gold atlas gown and petticoat, and clogs laced with silver. These were the property of Mr. Peter Paggen, of Love-lane, near Eastcheap, brewer, who fined for sheriff in 1712, and were probably the dresses of the females of his family. That they, or whoever wore such, were very gaudy, cannot be denied; but those rich coverings for the body were matched by the decorations of the head. If the hips had their scarlet, the seat of the understanding had its blue, yellow, pink, and green hoods. The *Spectator* says, "when Melesinda wraps her head in flame colour her heart is set upon execution." The majority of these fashions were doubtlessly from France, as the same work describes a Parisian doll imported by the milliners; a custom most religiously continued during the rare intervals of peace between the two countries. To the above list of finery pray let me add Mrs. Beale's loss in 1712. "A green silk knit waistcoat with gold and silver flowers all over it, and about 14yds. of gold and silver thick lace on it. And a petticoat of rich strong-flowered satin red and white, all in great flowers or leaves, and scarlet flowers with black specks brocaded in, raised high like velvet or shag." Surely if James I. had seen this waistcoat and petticoat he would have sadly abused his two subjects who wore them; they even set the stomachers of Queen Bess at defiance, except that they are deficient in jewellery. And in 1714 Mr. John Osheal had the misfortune to be robbed of "a scarlet cloth suit, laced with broad gold lace, lined and faced with blue; a fine cinnamon cloth suit with plate buttons, the waistcoat fringed with a silk fringe of the same colour, and a yellow-flowered satin morning gown, linen, with a cherry-coloured satin, with a pocket on the right side." The extreme richness of the habits of those days were accompanied by equal extravagance in the furniture of beds, advertised as stolen 1715, and thus described: "Four curtains of damask, a blue ground and changeable flowers, the curtains lined with white satin, having a mixed fringe. A white satin quilt to the said bed, embroidered; four flowered velvet curtains of a yellowish ash-colour, in a border of the same kind of flowered velvet of a musk-colour; the border trimmed with green lace with a stripe of red, lined with a striped India muslin." Those were the property of a lady resident in Bedford-row, whose name is not mentioned. Wigs maintained their ground in 1720; and white hair for the manufacture of them bore a monstrous price, if we may credit that that of a woman aged 70, of a very considerable length, produced 50*l.* after her death from a periwig maker. The man of fashion in 1720 wore the full-curled flowing wig, which fell in ringlets half-way down his arms and back; a neckcloth tied tight round his neck; a coat reaching to his ancles, laced, straight, formal, with buttons to the very bottom, and several on the pockets and sleeves; his shoes were square at the toes, had diminutive buckles, a monstrous flap on the instep, and high heels; a belt secured the coat, and supported the sword.—*Malcolm's Manners and Customs.*

Digitized by Google

THE EMPRESS TOILETTE.

THIS outdoor toilette is a happy combination of the two most fashionable materials, velvet and *faille*—the latter being that soft rich make of silk, without the sheen of satin or the glitter of *moire*. The front breadth is cut out in deep *dents* and bound with satin, a velvet being added beneath the *dents*; the side and back breadths terminate with a velvet flounce and *faille* box-plaited flounce, the skirt being cut short, scolloped out, and bound with satin. The velvet *casaque* is peculiarly rich and fashionable in style. It is trimmed with fine French lace and with black tassel-fringe above the lace. There is a pointed *panier* at the back, which is fastened up in the centre with a bow of alternate loops of *faille* and lace. A pelerine of lace falls over the shoulders, and the band that confines the *casaque* round the waist is *faille*. The lining to this handsome mantle is violet silk. White terry bonnet, ornamented with violet velvet and black lace.

Digitized by Google

THE MAINTENON COSTUME.

No. 1.

THIS skirt illustrates one of the novelties of the season. The train is composed of alternate gores of black velvet and *faille*. The front breadth terminates with a deep box-plaited flounce headed by velvet diamonds, edged on all sides with plaited *faille*; a band of velvet and a row of *faille* quillings terminate the flounce. The robings down the sides of the front are similarly ornamented with quillings. The black velvet *casaque* has a *panier* at the back, and the trimmings consist of rich Maltese lace headed with bands of black curled feathers. These are carried down the fronts, round the sleeves and *panier*, and also simulate a cape on the bodice. A Maintenon ruff is worn above the simulated cape. The ruff is made of fine Maltese lace, with clusters of velvet loops at intervals. Black velvet bonnet trimmed with lace; a coronet in front, and a feather arranged so as to fall over the chignon; black velvet strings, edged with Maltese lace. We have selected this and the *pendant* illustration from designs furnished by Messrs. Jay, of Regent-street.

Digitized by Google

The Housekeeper.

SEASONABLE MENUS.

JANUARY.

SOUPS :—Palestine soup—Mock turtle (thick).
FISH :—Turbot and lobster sauce—Fillets of soles.
ENTRÉES :—Curried lobster—Oyster patties—Cutlets and truffles.
REMOVES :—Roast beef—Boiled chickens and ham.
ENTREMETS :—Grouse—Snipe.
SWEETS :—Gold leaf jelly—Cream à la Royale—Gateau d'apricots—Finger pastry—Cheese straws.

SOUP :—Turtle soup (thick).
FISH :—Turbot—Fillets of whitings and Dutch sauce.
ENTRÉES :—Lobster cutlets—Veal patties—Sweetbreads.
REMOVES :—Roast turkey—Boiled chickens and tongue.
ENTREMETS :—Snipe—Grouse.
SWEETS :—Foies gras in aspice jelly—Plum Pudding—Clear jelly—Cream glacés—Trifle—Prawns.

SOUPS :—Mock turtle (thick)—Clear gravy soup.
FISH :—Turbot and lobster sauce.
ENTRÉES :—Vol au vent of oysters—Cutlets and tomato sauce—Stewed pigeons.
REMOVES :—Haunch of mutton—Roast capon.
ENTREMETS :—Snipe—Wild duck.
SWEETS :—Orange fritters—Vanilla cream—Swiss puddings—Iced Nesselrode.

FEBRUARY.

SOUPS :—Mock turtle—Soup à la Russe.
FISH :—Fried soles—Fillets of cod with oysters.
ENTRÉES :—Oyster patties—Lamb cutlets and French beans—Curried sweetbreads.
REMOVES :—Fore quarter of roast lamb—Boiled capon and tongue.
ENTREMETS :—Snipe—Woodcock.
SWEETS :—Pineapple cream—Glacé pastry—Punch jelly—Iced pudding—Prawns.

SOUPS :—Vermicelli—Calf's tail
FISH :—Turbot and lobster.
ENTRÉES :—Sweetbreads with cream sauce—Lamb cutlets with truffles.
REMOVES :—Stuffed turkey—Boiled chickens and tongue.
ENTREMETS :—Hare—Woodcocks.
SWEETS :—Plum pudding (rich)—Jelly with grapes—Cream à la Royale—Ice pudding.

MARCH.

SOUPS :—Clear asparagus—Ox tail.
FISH :—Salmon—Fillets of whiting.
ENTRÉES :—Lamb cutlets—Oyster patties—Sweetbreads and peas.
REMOVES :—Four quarter of lamb—Boiled turkey and ham.
ENTREMETS :—Snipes—Woodcocks.
SWEETS :—Pine apple cream—Californian jelly—Meringues with ice—Cheese straws—Prawns.

SOUPS :—Oyster soup—Mock turtle.
FISH :—Salmon—Fillets of soles.
ENTRÉES :—Curried lobster—Lamb cutlets and truffles—Pâté du fois gras.
REMOVES :—Capons—Roast lamb.
ENTREMETS :—Larded quail—Ducklings and peas.
SWEETS :—Orange fritters—Punch jelly—Trifle—Swiss puddings—Glacé—Prawns—Cheese straws.
ICES :—Strawberry cream—Lemon water.

APRIL.

SOUPS :—Spring soup—Ox tail.
FISH :—Salmon—Grey mullet.
ENTRÉES :—Curried lobster—Oyster patties—Lamb cutlets and peas.
REMOVES :—Ducklings and peas—Fore quarter of lamb.
ENTREMETS :—Turkey poult—Leverets and sweet sauce.
SWEETS :—Plum pudding—Vanilla cream—Clear jelly—Swiss pudding glacé—Cheese straws—Prawns.
ICES :—Pineapple cream—Cherry water.

MAY.

SOUPS :—Asparagus soup—Soup à la Reine.
FISH :—Salmon and lobster—Dory.
ENTRÉES :—Quinelles of chickens—Lobster cutlets—Cutlets and asparagus.
REMOVES :—Spring chickens—Haunch of mutton.
ENTREMETS :—Larded quail—Ducklings and peas.
SWEETS :—Ice pudding—Swiss puddings—Punch jelly—Pine cream.
ICES :—Cherry water—Strawberry cream.

JUNE.

SOUPS :—Calf's head soup—Spinach soup.
FISH :—Salmon—Trout and brown sauce.
ENTRÉES :—Sweetbreads and peas—Cutlets and truffles.
REMOVES :—Boiled chickens and tongue—Saddle of mutton.
ENTREMETS :—Turkey poult—Plovers.
SWEETS :—Cabinet pudding—Strawberry jelly—Ratafia baskets and cream.
ICES :—Strawberry cream—Lemon water—Pineapple water.

JULY.

SOUPS :—Chicken soup—Soup à la Jardinière.
FISH :—Trout—Salmon cutlets.
ENTRÉES :—Pâte de fois gras—Savoury omelette—Fillets of chickens.
REMOVES :—Boiled fowls—Roast lamb.
ENTREMETS :—Quail—Leverets.
SWEETS :—Apricot pudding—Gateau of fresh cherries—Ice pudding.
ICES :—Strawberry water—Lemon water—Pine cream.

AUGUST.

SOUPS :—Green pea soup—Soup Julienne.
FISH :—Salmon and Prawn sauce.
ENTRÉES :—Sweetbreads and truffles—Veal patties—Lobster vol au vent.
REMOVES :—Buck venison—Boiled chickens.
ENTREMETS :—Grouse—Leverets.
SWEETS :—Iced pudding—Grape jelly—Pine cream—Cabinet pudding.
ICES :—Neapolitan ice—Strawberry cream—Lemon water.

NOVEMBER.

SOUP :—Thick mock turtle and mulligatawney.
FISH :—Crimped cod and oyster sauce—Fillets of soles in port wine.
ENTRÉES:—Stewed pigeons and port wine sauce—Vol-au-vent of oysters.
REMOVES :—Saddle of mutton—Boiled chickens and tongue.
ENTREMETS :—Pheasants—Pâté de foie gras.
SWEETS :—Punch jelly—Orange fritters—Ratafia basket and cream.

SOUPS :—Turtle and clear turtle.
FISH :—Fillets of whitings and Dutch sauce—Red mullet à la Bordeaux.
ENTRÉES :—Sweetbreads à la Royale—Fillets of partridges and truffle sauce.
REMOVES :—Lark puddings and boiled chickens and tongue.
ENTREMETS :—Fois gras in aspice jelly—Prawns—Petit pains d'apricots—Meringues à la vanille—Iced puddings.

DECEMBER.

SOUPS :—Ox tail (thick) and soup Jullienne.
FISH :—Turbots and sprats.
ENTRÉES :—Sweetbreads—Lobster cutlets.
REMOVES :—Roast turkey and tongue—Saddle of mutton.
ENTREMETS :—Woodcock—Roast hare—Prawns.
SWEETS :—Californian jelly—Petits soufflées glacés—Meringues filled with clear cream.

SOUPS :—Mulligitawney and calf's tail soup.
FISH :—Cod and oysters—Red mullet à la Bordeaux.
REMOVES :—Boiled turkey, stuffed—Haunch of mutton and suet sauce.
ENTREMETS :—Pheasants—Hare.
SWEETS :—Iced pudding—Vanilla cream—Punch jelly—Prawns—Cheese rings.

Digitized by Google

HOUSEHOLD RECIPES.

To make Gingerbread.—Mix 2½lb. of flour with ½lb. of butter, the rind of a lemon grated with a bread grater being put into the flour, 4oz. of moist sugar, and ½oz. of pounded ginger; make this into a paste with ½lb. of warm treacle; lay it in cakes on a tin plate, and bake.

To make finger Gingerbread.—Mix 2lb. of flour with ½lb. of treacle, ¾oz. of carraways, 1oz. of ginger finely sifted, and ½lb. of butter. Roll this paste into the form of fingers, and, after a great deal of working and allowing it to rise, bake on a tin in a rather quick oven.

To make a Gingerbread Loaf.—2½lb. of flour, ½lb. of butter, 1oz. of ginger, four eggs, ½lb. of moist sugar, one dessert spoonful of carbonate of soda dissolved in a cup of water. Melt the butter on the treacle, then add the sugar, soda and eggs. Mix all together with the flour, and bake in a moderate oven two hours. *Another plan* is to mix the soda first with the flour, and then when the treacle, &c., are added a slight evolution of gas takes place, which makes the gingerbread light.

To make Puddings without Eggs.—*Plum Pudding:* 1lb. bread crumbs, ½lb. flour, a little salt, and one dessert spoonful of Yeatman's yeast powder, ½lb. moist sugar, half teaspoonful of mixed spices; mix these well together, then add ½lb. chopped suet, ¾lb. stoned raisins, ½lb. currants, 2oz. candied peel; slightly moisten the whole with a little milk, taking care not to make it too wet, or it will make the pudding heavy; boil for six hours. The above is also very good with ½lb. each of raisins, candied peel, and almonds chopped fine and moistened to the consistency of a thick batter, with treacle instead of milk (the suet may be omitted).—*Suet Pudding* is also very good without eggs, by using a teaspoonful of Yeatman's yeast powder, to each pound of flour mixed in while dry.—*Batter Pudding* can be made with flour, yeast powder, and milk added to make it of the proper consistency.—*Bakewell Pudding:* Line a dish with paste, and lay over it about 3oz. of any preserve, strawberry is especially good; mix together 6oz. of grated bread, 3oz. sugar, 3oz. butter, melted to a cream, the juice of a whole and rind of half a lemon. Lay this over the preserve, and bake twenty minutes in a moderate oven.

To make Cakes.—*A Bun Loaf*: Procure half a quartern of dough from the baker's, roll it out, and break into it 6oz. of butter; add ½lb. of moist sugar, two eggs, 2oz. of candied peel shred fine; beat all these ingredients up, let it stand half an hour to rise, and bake in a tin or in small loaves at pleasure. The dough may be made at home by thoroughly mixing with each pound of dry flour required a heaped-up teaspoonful of Yeatman's yeast powder and a little salt, pouring on gradually half a pint of cold water or milk, and quickly making the dough into the usual consistence.—*A Cake made with Baking Powder*: 1lb. of Sultanas, ¼lb. of moist sugar, 1lb. of flour, ¼lb. of butter rubbed into the flour, the same weight of candied peel, and two dessert-spoonfuls of baking powder: then add half a pint of new milk, lukewarm, and one egg. This cake must be put into the oven immediately.—*A useful Bun Loaf*: Take a quartern loaf of dough, and mix with it 1lb. butter, ½lb. sugar, 1lb. raisins, 1lb. currants, 4 eggs, 2oz. of orange peel, 2 nutmegs, ½oz. mixed spices, a few blanched almonds, and a few carraway seeds.—*A good Cake*: 1lb. flour, ½lb. currants, ½lb. sugar, ½lb. butter, 3 eggs, 1 gill of sweet milk, a teaspoonful of baking powder, and 25 drops of essence of lemon.

To make Plain Cakes.—¾lb. flour, ¼lb. brown sugar, ¼lb. dripping, ¼lb. currants, 2 teaspoonsful of baking powder, 1 egg, and nearly ½ pint of milk. The powder to be mixed with the flour and the milk when going into the oven.—*A Plain Cake for Children*: ½lb. flour, 7oz. brown sugar, 4oz. dripping, 4 teaspoonsful of baking powder, ½lb. currants, or 1oz. carraway seeds, ½ pint warm milk.

To make Mince Pies.—The mince meat for these pies should be prepared in the following way, and used when required, as it will keep for many months: 1lb. of undercut of sirloin of beef put in a jar, placed in hot water in a saucepan, and let it stew half an hour, then shred it very fine; 2½lb. of beef suet, minced fine, 2lb. of raisins chopped up small, the same weight of good cooking apples, and the same of currants well picked, washed and dried before the fire; 1½lb. of moist sugar, 1lb. of mixed candied peel, cut up very finely, the grated rind of two lemons, one nutmeg, a little cinnamon, half a teaspoonful of salt, half a pint of brandy, and half a pint of white wine. Mix all very thoroughly, and put in a stone jar, closely covered down. When the pies are wanted, line some small *pâté* pans with good puff paste, place a little of the mincemeat in each, cover it over with the light paste, and bake them in a nice quick oven.

To make Oat Cake.—Take a handful of oatmeal, and mix it with the smallest quantity of water, just sufficient to form it into a hard paste. Roll it out as thin as a sixpence, and bake on an iron bakestone over the fire. After it is baked, place it close before the fire for a few minutes to harden. The thinner it is, and the less water used in mixing it, the better. You must mix again for every cake.

To clear Gravy Soup.—Whisk the whites of two very fresh eggs with half a pint of water for ten minutes; then pour in very gently the four quarts of boiling stock or soup, whisking it all the time. Place the stewpan over the fire; skim it clear; and when on the point of boiling whisk it well together; then draw it to the side, and let it settle till the whites of the eggs become separated. Strain it through a fine cloth placed over a sieve, and it will be clear and good.

To make Mushroom Soup.—Take a good quantity of mushrooms, cut off the earthy end, and pick and wash them. Stew them with some butter, pepper, and salt in a little good stock till tender; take them out, and chop them up quite small; prepare a good stock as for any other soup, and add to it the mushrooms and the liquor they have been stewed in. Boil all together and serve. If white soup be desired, use the white button mushrooms, and a good veal stock, adding a spoonful of cream or a little milk, as the colour may require.

To preserve Peaches in Brandy.—Pick and wipe the fruit, and have ready a fourth of the weight of fine powdered sugar. Put the fruit into a jar with patent top, throw the sugar over it, and then cover the fruit with brandy, and tie a piece of linen over the top of the jar. Set the jar in a saucepan of water till the brandy be quite hot, but without boiling. Afterwards put the fruit in a jar, pour the brandy over it, and cover as in ordinary preserves.

To make Sparkling Grape Wine.—To a gallon of grapes put three quarts of water; bruise the fruit thoroughly, let it stand for a week without stirring, and then strain off the liquor; then add three pounds of powdered loaf sugar and cork up the vessel before fermentation has entirely ceased, as otherwise the wine will not sparkle; let it stand at least two months, then bottle it, but be sure to cork it well and to keep it in a dry cellar.

To ice Tarts.—Beat the white of an egg till stiff, and when your tart is half baked take it from the oven, brush it over with the egg, and sift white sugar (not very fine) thickly over it as you put it again into the oven to complete the baking process.

Custard Tart.—Cover a tart pan with puff paste; stew some apples very soft, then rub them through a sieve, sweeten them to taste, and put them in the paste; make a custard with half a pint of cream or good milk; set it on to boil with a laurel leaf, a bit of lemon peel, and an ounce and a half of loaf sugar; when it boils stir in the yolks of three eggs, stir till thick, and pour it over the apples. Beat the whites of ten eggs to a very stiff froth and spread it over the custard, sift fine sugar on to it, and bake in the oven for about twenty minutes. Marmalade or fruit tarts of any sort may be made in the same way.

To clean Alabaster.—The most effectual way of cleaning alabaster, however much neglected, is with a piece of flannel and warm soap and water; if after cleaning stains be detected, as is often the case, wash again with soap and water; then whitewash carefully the stained part, let it stand for about six hours, then rub off the whitewash with a damp sponge, and dry carefully.

To clean Ormolu.—Ormolu can be cleaned with soap and water, and ink stains removed with spirits of wine.

To clean Papier Mache.—The articles should be washed with a sponge and cold water, without soap, dredged with flour while damp, and polished with flannel.

To clean Vinegar Cruets.—Leave the bottle in soda and water all night, and the next morning cut up a potato into small pieces, put it into the bottle, and shake up well for some time. This is also a good method for cleaning and brightening water bottles.

To preserve Knives from Rust.—Rub the blades of the knives with a very small quantity of mercurial ointment, rolling up the handles in paper to prevent the ointment touching them, and it will be found that the knives will keep for months. It is also a very good way of preserving steel grates from rusting.

Digitized by Google

Dried Flowers.

In July of 1867 a group of flowers, that had been dried two years, and in which the colours were perfectly kept, was exhibited at the Horticultural Show, South Kensington. We are now enabled to give full directions both for drying and mounting the flowers.

First, we would mention a great mistake that is usually made by those who attempt the drying of flowers. In the many recipes that have been given for this purpose great weight and pressure seem to be considered as an essential part of the process. We do not hesitate to say that this is a great mistake, and *the* chief cause of failure. Common sense should tell us that if we wish to keep the colour in a flower we should not take all the pains we can to squeeze out the juices in which that colour resides. All our efforts, then, must be given to retain the colour by drying up the juices in the flower. *No more pressure must be used than will be required to keep the flower flat.*

Great care is requisite in gathering the flowers for drying. They must be free from all damp and dew. If it is possible, they should have had not less than seven or eight hours' sun upon them. Cut those only which have just arrived at the full perfection of their bloom; if at all past it, and beginning to fade, the drying process will fail to preserve their colour. Cut the flowers with a pair of sharp scissors. Do not hold them when cut in your hands, but throw them as they are gathered into a large handkerchief lightly, so that they may not press one upon another. If the petals of a flower are at all bruised or broken, it would be best to discard it at once, as the juice would escape through the injured part.

When you have gathered your flowers, take them from their foliage, leaving the stalk to each flower from one to two inches long; light a candle, and hold the flower stalks one by one in the flame until about a quarter of an inch is quite burnt—this prevents the juice from escaping. Some flowers of a very bright red, purple, or magenta hue, such as some of the cinerarias, pyrethrums, and those of a fleshy texture, such as the dielytra, require to have their stalks dipped, from ten to twenty minutes, in a weak solution of water and muriate of lime in crystals before burning; while very fleshy green leaves should have their stalks first put in a solution of saltpetre and water.

You must provide yourself with some blotting pads. The size sold for 4*d.* or 6*d.* per quire will be found most convenient; and several quires of thin white blotting paper, which may be procured in London at 10*s.* the ream. We will suppose we are going to dry scarlet geraniums, periwinkles, single magenta stocks, and laburnums, as they are some of the flowers most liable to change colour.

Take your blotting pad, raise the whole of the blotting paper from the cover on each side. For the geraniums, periwinkles, and stocks take each bloom out singly, and, having burned the stalks as directed, bore a number of holes in one of the thicknesses of blotting paper sufficiently large to admit the calyces of the flowers, and so far apart that, when the flowers are arranged, no one bloom shall touch another; pass the stalk and calyx of each flower through the pad, so that the petals of the flower shall rest flat upon the surface of the blotted paper, and no part of them be pressed against the calyx. Arrange each truss of laburnum (having passed its stalk through the pad) in such a manner that the blooms shall be distinct upon the paper; now lay the other thickness of blotting paper over the petals, and, holding the two pads together, turn them over on one of the covers. Gently press down the stalks and calyces, which will now be uppermost, and shut down the other cover upon them; tie round and round both opposite edges of the pad with cotton, taking care to make all the edges meet perfectly. Prepare as many pads as you require in this manner; then prop them up at about a yard's distance from a bright fire, or put them in a very gentle oven. When one side of the pad is so hot that you can just bear your hand upon it, turn the other side to the heat and repeat the process for an hour. Then open the pads, and examine the flowers; if they feel like smooth paper to the touch, they are sufficiently dried, but if they have still any *fleshy* feeling about them, the pads must be reclosed, and the exposure to heat continued; but after the hour they must be carefully watched, the pads being frequently unclosed for the purpose of examination, as a very little *too much* heat will cause the flowers to scorch and turn brown. Some flowers will, of course, take longer drying than others even of the same kind; so that it is impossible to lay down any exact rules as to the time required; but no flower will need more than three hours.

Great care must be taken in removing the flowers from the pad, as the process of drying renders them exceedingly brittle. The best method is gently to enlarge the holes on the side in which the stalks are, and having seen that the stalks and calyces are free, to take hold of the petals on the other side between a small ivory folder and one finger, and draw the flowers out; put them away immediately between sheets of white writing paper, taking care not to lay one flower over another. Remove the top sheet of blotting paper from each side before using the pad again.

Double flowers, such as stocks, small roses, narcissus, &c., must have layers of cotton wool or small pieces of blotting paper placed between the petals, after they have been arranged in the blotting pads, and before they are subjected to any heat or pressure. Calceolarias must have cotton wool or very fine sand very carefully put inside each flower, the flower being just sufficiently filled to retain its shape without any fear of its bursting. The fuchsia should have a part of its calyx passed through the paper, with a little cotton wool put between the flower and the surface of the paper, and also between the corolla and sepals, so as to keep the form of the flower as much as possible.

Blue flowers in general do not require heat; you may put them between sheets of plain white blotting paper, five or six sheets on each side, passing the stalks and calyces, as directed above, through holes made in one of the thicknesses, and subject them to just sufficient pressure to keep the flower from wrinkling. In the same manner ferns, white, and some variegated leaved plants, such as centaurea, begonias, and caladiums, may be treated. The fancy leaved geraniums require heat; but these, as well as other plants with variegated foliage produced by high cultivation, will often fail to repay the most careful treatment, as they are very apt to lose their distinctive markings under the drying process.

For mounting the flowers you require a sheet of white cardboard, a pair of scissors or a penknife, gum, and a small camel-hair pencil. The gum must be *very strong*, and prepared as follows: take 3oz. of gum arabic, pour upon it just sufficient hot water to dissolve it, then add a tablespoonful of spirits of wine.

The greatest care and patience is required in the manipulation of the flowers; they must be taken up between the blade of your penknife and one finger. It is well to arrange them first on the cardboard without fastening them, and having arrived at a satisfactory effect, to fix the arrangement in your own mind; then remove the flowers and proceed to build up your design, gumming the flowers one by one in the position you have assigned them. The smallest dab of gum in the middle of the back of the flower or leaf is sufficient to hold it in its place. A cardboard mount, round or oval, must now be placed on the cardboard on which the group is fixed, and the whole covered with a sheet of glass, and fastened together round the edges so as to exclude the air.

These groups may be framed as pictures, or mounted as fire-screens and table tops. If hung up as a picture, it must be on a wall looking north; and, however they are used, care must be taken that the sun's rays shall not rest upon them. They must also be kept free from damp.

To preserve Everlasting Flowers.—Pick the blossoms some three days before they are full blown, tie them in bunches, and hang them up in a shady but very dry room; the colour is then effectually preserved.

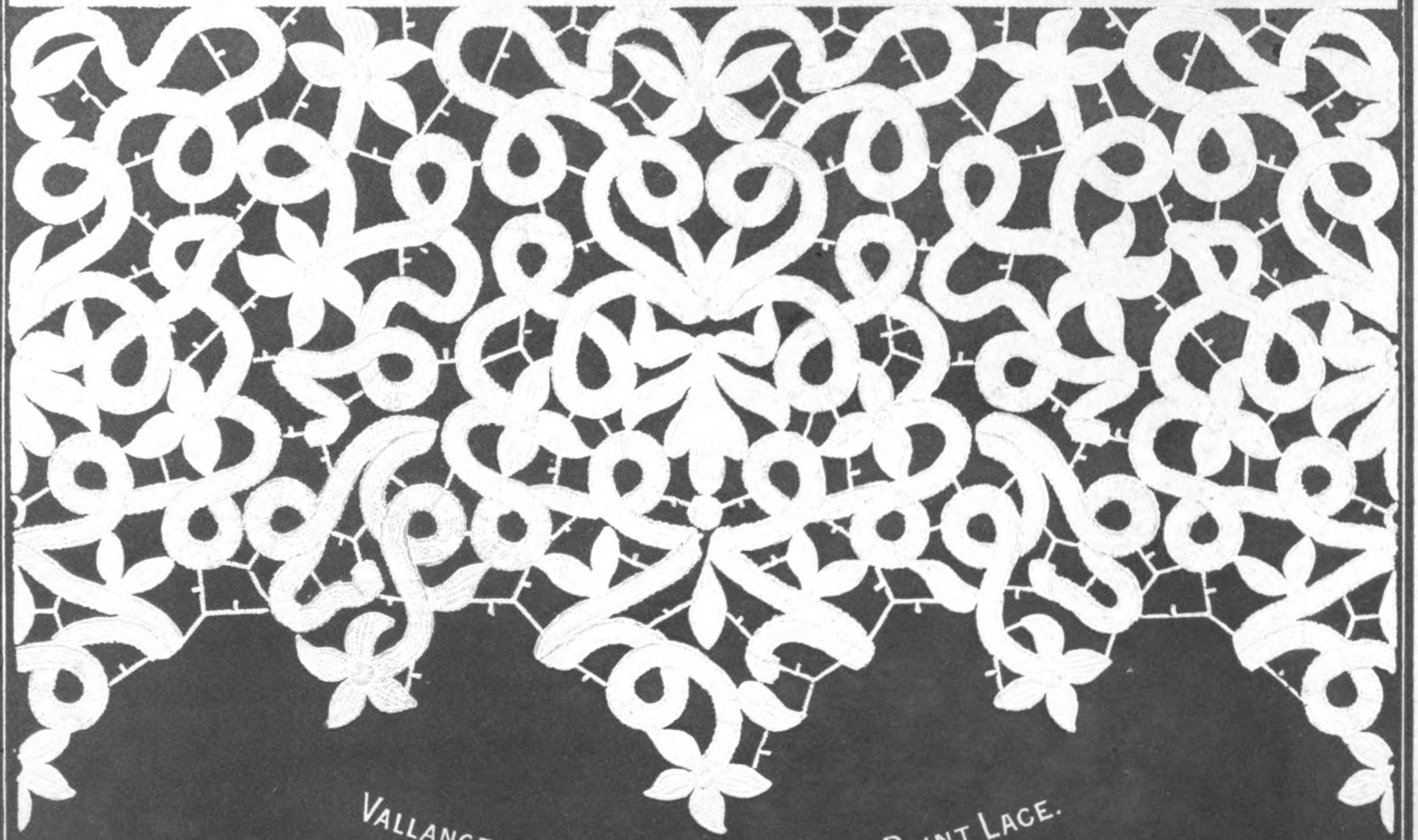
To remove Mildew from Linen.—Mix soft soap with starch powder, half as much salt, and the juice of a lemon; lay it on the part on both sides with a painter's brush. Let it lie on the grass day and night until the stain comes out.

Washing Flannel.—Flannel for gentlemen's shirts should always be shrunk before making it up, by soaking it first in cold, then in hot water. White soap should be used in the ordinary washing, and lukewarm water; it should be quickly done, and the flannel wrung immediately.

To prevent Loss of Hair.—Wash the head and hair well with soap and hot water, and afterwards rinse well in cold water. Use an infusion of the young shoots of the box-tree. Take a handful of them, cut them up, and pour enough boiling water over them to cover them; when it cools, pour the liquid into a bottle through muslin, to get rid of the leaves. It is better not to make much at a time, as in a fortnight the smell becomes disagreeable.

Digitized by Google

Digitized by Google



VALLANCE FOR BRACKET IN ITALIAN POINT LACE.

DESIGNED BY MADAME DE G.

A. COATER, NOTTINGHAM.

Digitized by Google

H.R.H. the Princess of Wales and Family

Digitized by Google

JANUARY.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises After Noon	Moon Sets Morn.	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 6th, 9.24 p.m. N. Mn. 21st, 0.32 a.m. Lt Qr. 14th, 6.57 a.m. 1st Qr. 24th, 1.15 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	1	S	*1st Sunday after Christmas*	8 8	4 0	1 6	2 28	10	9 47	10 22
2	2	M	King of Prussia d. 1861	8 8	4 1	1 27	3 44	11	10 55	11 24
3	3	Tu	Adm. Sir T. Hastings d. 1870 ...	8 8	4 2	1 49	4 42	12	11 52	—
4	4	W	Gen. Sir de L. Evans d. 1870 ...	8 8	4 3	2 23	5 46	13	0 19	0 44
5	5	Th	Duke of York d. 1827	8 8	4 4	3 0	6 48	14	1 5	1 26
6	6	F	*Epiphany.* Twelfth Day... ...	8 7	4 6	3 48	7 44	○	1 46	2 6
7	7	S	Fenelon d. 1715	8 7	4 7	4 46	8 33	16	2 25	2 43
8	8	S	*1st Sunday after Epiphany.* Prince	8 6	4 8	5 52	9 14	17	3 1	3 19
9	9	M	Fire Ins. due [Albert V. b. 1864	8 6	4 9	7 2	9 48	18	3 37	3 54
10	10	Tu	J. Tidd Pratt d. 1870	8 5	4 10	8 17	10 16	19	4 12	4 30
11	11	W	Hilary Law Term begins ...	8 5	4 12	9 32	10 40	20	4 50	5 11
12	12	Th	J. C. Lavater d. 1801	8 4	4 14	10 49	11 1	21	5 31	5 52
13	13	F	Cambridge Lent Term begins ...	8 3	4 15	Morn	11 21	22	6 15	6 38
14	14	S	Oxford Lent Term begins ...	8 2	4 17	0 5	11 41	☾	7 2	7 27
15	15	S	*2nd Sunday after Epiphany* ...	8 1	4 19	1 25	Aftn.	24	7 57	8 30
16	16	M	Lady E. S. Delawarr, d. 1870 ...	8 0	4 20	2 49	0 30	25	9 4	9 40
17	17	Tu	Mozart b. 1756. Gen. St. John	7 59	4 21	4 9	1 3	26	10 18	10 54
18	18	W	Old Twelfth Day [Clarke d. 1870	7 58	4 23	5 30	1 45	27	11 30	—
19	19	Th	Isaac D'Israeli d. 1848	7 57	4 24	6 43	2 37	28	0 4	0 37
20	20	F	Adm. Sir G. F. Seymour d. 1870	7 56	4 26	7 43	3 43	29	1 7	1 36
21	21	S	Lady F. C. Netterville d. 1870 ...	7 55	4 28	8 33	4 58	●	2 2	2 27
22	22	S	*3rd Sunday after Epiphany* ...	7 54	4 30	9 8	6 14	2	2 52	3 14
23	23	M	William Pitt d. 1806	7 53	4 32	9 34	7 32	3	3 36	3 58
24	24	Tu	Frederick the Great b. 1712 ...	7 52	4 33	9 58	8 45	4	4 20	4 39
25	25	W	Princess Royal married 1858 ...	7 51	4 34	10 18	9 57	5	4 58	5 19
26	26	Th	Dr. Jenner d. 1826...	7 50	4 36	10 35	11 6	6	5 38	5 57
27	27	F	Sir E. C. Bisshopp d. 1870 ...	7 49	4 38	10 52	Morn	7	6 16	6 35
28	28	S	Ex-Grand Duke of Tuscany d. 1870	7 48	4 40	11 10	0 13	☽	6 56	7 16
29	29	S	*4th Sunday after Epiphany* ...	7 46	4 42	11 31	1 20	9	7 38	8 4
30	30	M	[Napoleon d. 1859.	7 45	4 44	11 53	2 26	10	8 33	9 7
31	31	Tu	Hilary Law Term ends. Prince	7 43	4 46	Aftn.	3 31	11	9 44	10 20

FEBRUARY.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises Aftern.	Moon Sets Morn.	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 5th, 2.2 p.m. N. Mn. 19th 1.49 p.m. Lst Qr. 12th, 0.3 p.m. 1st Qr. 27th, 10.3 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	32	W	Lt. Gen. Sir C. A. Windham d. 1870	7 41	4 48	0 56	4 34	12	10 57	11 33
2	33	Th	Candlemas Day	7 40	4 49	1 41	5 35	13	—	0 6
3	34	F	Fair on the Thames 1814 ...	7 38	4 50	2 34	6 27	14	0 37	1 3
4	35	S	Sir Jos. Banks d. 1743	7 36	4 52	3 37	7 11	15	1 25	1 46
5	36	S	*Septuagesima Sunday*	7 34	4 54	4 48	7 48	○	2 7	2 25
6	37	M	Gen. Sir W. Colebrooke d. 1870	7 32	4 56	6 2	8 19	17	2 45	3 4
7	38	Tu	Charles Dickens b. 1812	7 30	4 57	7 20	8 45	18	3 23	3 41
8	39	W	Maj.-Gen. Sir J. Gordon d. 1870	7 29	4 59	8 37	9 7	19	3 58	4 17
9	40	Th	Sir H. Maxwell d. 1870.	7 27	5 0	9 56	9 27	20	4 35	4 55
10	41	F	Queen Victoria married 1840 ...	7 25	5 2	11 14	9 47	21	5 13	5 33
11	42	S	Lt. Gen. Bloomfield d. 1870 ...	7 24	5 4	Morn	10 9	22	5 54	6 14
12	43	S	*Sexagesima Sunday*	7 22	5 6	0 35	10 32	☾	6 36	7 1
13	44	M	G. Hogarth d. 1870	7 20	5 8	1 57	11 3	24	7 27	7 55
14	45	Tu	Sir R. Alleyne d. 1870	7 18	5 10	3 15	11 39	25	8 29	9 9
15	46	W	Lady Exmouth d. 1870	7 16	5 12	4 29	Aftn.	26	9 50	10 34
16	47	Th	Lady H. Moore d. 1870	7 14	5 14	5 33	1 26	27	11 17	11 59
17	48	F	Dow. Lady Elphinstone d. 1870...	7 12	5 16	6 25	2 36	28		0 33
18	49	S	Martin Luther d. 1546	7 11	5 18	7 4	3 51	29	1 3	1 31
19	50	S	*Quinquagesima Sunday*	7 9	5 19	7 36	5 8	●	1 58	2 22
20	51	M	Princess Louisa (of Wales) b. 1867	7 7	5 21	7 59	6 24	1	2 43	3 4
21	52	Tu	Shrove Tuesday. Dr Gilbert, Bp.	7 5	5 24	8 21	7 37	2	3 24	3 42
22	53	W	Ash Wednesday [of Chich. d. 1870	7 3	5 25	8 39	8 48	3	4 0	4 17
23	54	Th	Lord E. F. Barcaple d. 1870 ...	7 1	5 27	8 56	9 57	4	4 35	4 51
24	55	F	Louis Philippe abdicated 1848 ...	6 59	5 29	9 13	11 5	5	5 7	5 23
25	56	S	Sir J. Valleutin d. 1870	6 56	5 30	9 31	Morn	6	5 41	5 58
26	57	S	1st Sunday in Lent	6 54	5 32	9 54	0 12	7	6 15	6 31
27	58	M	Countess of Breadalbane d. 1870	6 52	5 34	10 20	1 19	☽	6 50	7 9
28	59	Tu	Dr. Hatchard, Bp. of Mauritius d. [1870	6 50	5 36	10 52	2 23	9	7 34	8 1

MARCH.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises Morn	Moon Sets Morn.	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 7th, 3.49 a.m. N. Mn. 21st, 0.4 a.m. Lst Qr. 12th, 10.19 p.m. 1st Qr. 29th, 6.44 a.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	60	W	St. David's Day	6 48	5 37	11 30	3 24	10	8 35	9 14
2	61	Th	Lord Gough d. 1869	6 46	5 39	Aftn.	4 18	11	9 57	10 39
3	62	F	Sir H. Light d. 1870	6 44	5 41	1 20	5 6	12	11 20	11 58
4	63	S	[Tweeddale d. 1870	6 42	5 43	2 26	5 46	13	—	0 32
5	64	S	*2nd Sunday in Lent.* Marchioness	6 40	5 45	3 41	6 19	14	1 0	1 23
6	65	M	Artemus Ward d. 1867 [1863	6 38	5 46	4 58	6 45	15	1 44	2 4
7	66	Tu	Princess of Wales entered Lond.	6 36	5 48	6 18	7 9	○	2 23	2 41
8	67	W	Duke of Bridgewater d. 1803 ...	6 34	5 50	7 38	7 30	17	3 0	3 18
9	68	Th	W. Cobbett b. 1762	6 31	5 51	9 0	7 51	18	3 37	3 55
10	69	F	Prince of Wales mar. 1863. Sir	6 28	5 53	10 22	8 12	19	4 14	4 34
11	70	S	[W. Bathe d. 1870	6 26	5 55	11 45	8 36	20	4 53	5 12
12	71	S	*3rd Sunday in Lent*	6 23	5 57	Morn	9 3	21	5 32	5 53
13	72	M	Sir T. N. Talfourd d. 1854 ...	6 21	5 58	1 6	9 39	☾	6 16	6 39
14	73	Tu	King of Italy b. 1829	6 18	6 0	2 22	10 24	23	7 5	7 33
15	74	W	Comte de Montalembert d. 1870...	6 16	6 2	3 29	11 17	24	8 8	8 50
16	75	Th	Pr. Imperial of France b. 1856...	6 13	6 4	4 22	Aftn	25	9 35	10 23
17	76	F	*St. Patrick.*	6 11	6 6	5 5	1 36	26	11 10	11 52
18	77	S	Princess Louise b. 1848	6 9	6 8	5 38	2 51	27	—	0 28
19	78	S	*4th Sunday in Lent*	6 7	6 10	6 3	4 5	28	0 57	1 23
20	79	M	Marquis of Ailsa and Lady Sloane	6 5	6 11	6 25	5 19	29	1 48	2 8
21	80	Tu	Goethe d. 1832 [Stanley d. 1870	6 3	6 12	6 43	6 31	●	2 25	2 43
22	81	W	King of Prussia b. 1797	6 1	6 14	7 0	7 41	1	3 2	3 19
23	82	Th	National Gallery founded 1824 ...	5 59	6 15	7 18	8 49	2	3 35	3 50
24	83	F	Sir W. Williams d. 1870	5 57	6 17	7 36	9 58	3	4 5	4 21
25	84	S	Lady Day. Col. T. Hall d. 1870...	5 54	6 18	7 55	11 5	4	4 37	4 51
26	85	S	*5th Sunday in Lent...*	5 52	6 20	8 20	Morn	5	5 5	5 20
27	86	M	Duke of Cambridge b. 1819 ...	5 50	6 22	8 48	0 11	6	5 35	5 53
28	87	Tu	Raphael d. 1483	5 48	6 24	9 23	1 13	7	6 11	6 30
29	88	W	Rev. J. Keble d. 1866	5 45	6 26	10 8	2 11	☽	6 52	7 17
30	89	Th	[Hon. C. Grey d. 1870	5 43	6 28	11 3	3 0	9	7 50	8 28
31	90	F	Cambridge Lent Term ends. Gen.	5 41	6 30	Aftn.	3 41	10	9 10	9 54

APRIL.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises Aftern.	Moon Sets Morn	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 5th, 2.23 p.m. N. Mn. 19th, 7.3 p.m. Lst Qr. 12th, 5.3 a.m. 1st Qr. 27th, 11.48 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	91	S	Oxford Lent Term ends	5 38	6 31	1 15	4 17	11	10 38	11 21
2	92	S	*Palm Sunday*	5 36	6 33	2 32	4 47	12	11 58	—
3	93	M	Sir J. C. Ross d. 1862	5 34	6 35	3 51	5 11	13	0 26	0 50
4	94	Tu	Oliver Goldsmith d. 1774... ...	5 32	6 37	5 12	5 33	14	1 13	1 35
5	95	W	Princess Victoria of Hesse b. 1863	5 29	6 38	6 35	5 53	○	1 53	2 12
6	96	Th	Old Lady Day	5 27	6 40	7 59	6 14	16	2 31	2 50
7	97	F	Good Friday. Pr Leopold b. 1853	5 24	6 41	9 25	6 37	17	3 10	3 29
8	98	S	King of Denmark b. 1818	5 22	6 43	10 50	7 4	18	3 49	4 9
9	99	S	*Easter Sunday.* King of Belgium	5 20	6 44	Morn	7 36	19	4 30	4 50
10	100	M	Lord Tenterden d. 1870, [b. 1835	5 18	6 45	0 12	8 17	20	5 12	5 34
11	101	Tu		5 15	6 46	1 24	9 9	21	5 57	6 24
12	102	W	Oxford Easter Term begins.	5 13	6 48	2 23	10 14	☾	6 52	7 23
13	103	Th	[Pr. Beatrice b. 1857	5 11	6 50	3 8	11 24	23	7 59	8 43
14	104	F	Cambridge Easter Term begins	5 9	6 52	3 42	Aftn.	24	9 28	10 14
15	105	S	Easter Law Term begins ...	5 7	6 53	4 11	1 54	25	10 59	11 39
16	106	S	*Low Sunday.* Sir T. Henniker d.	5 5	6 55	4 31	3 7	26	—	0 11
17	107	M	Hon. J. H. Fane d. 1870. [1870	5 2	6 57	4 50	4 19	27	0 38	1 1
18	108	Tu	Sir N. Pringle d. 1870	5 0	6 59	5 6	5 29	28	1 23	1 43
19	109	W	Dowager Lady Lyttelton d. 1870	4 58	7 0	5 22	6 37	●	2 1	2 16
20	110	Th	Napoleon III b. 1804	4 56	7 2	5 41	7 46	1	2 33	2 50
21	111	F	Bishop Heber b. 1783	4 55	7 4	5 59	8 54	2	3 5	3 20
22	112	S	Countess of Leicester d. 1870 ...	4 53	7 6	6 21	9 59	3	3 34	3 50
23	113	S	*2nd Sunday after Easter.* Dowager	4 51	7 8	6 47	11 3	4	4 6	4 22
24	114	M	[Countess Brandon d. 1870	4 49	7 10	7 18	Morn	5	4 38	4 54
25	115	Tu	Princess Alice b. 1843, and Lord	4 47	7 11	8 0	0 3	6	5 9	5 25
26	116	W	[Auckland, Bp. of B. W. d. 1870	4 45	7 13	8 50	0 57	7	5 42	6 3
27	117	Th	Bruce, Abyssinian traveller, d.	4 43	7 14	9 48	1 41	☽	6 26	6 50
28	118	F	Sir C. Bell d. 1842. [1794	4 41	7 16	10 55	2 16	9	7 18	7 54
29	119	S	Emperor of Russia b. 1818 ...	4 39	7 17	Aftn.	2 47	10	8 34	9 16
30	120	S	*3rd Sunday after Easter*	4 37	7 19	1 23	3 12	11	9 58	10 38

MAY.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises Aftern.	Moon Sets Morn	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 4th, 11.0 p.m. N. Mn. 19th, 10.45 a.m. Lst Qr. 11th, 2.34 p.m. 1st Qr. 27th, 1.2 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	121	M	Prince Arthur b. 1850	4 35	7 21	2 42	3 35	12	11 14	11 46
2	122	Tu	Princess Charlotte married 1815	4 33	7 23	4 3	3 56	13	—	0 13
3	123	W	King of Sweden b. 1826	4 31	7 24	5 27	4 15	14	0 36	0 58
4	124	Th	Lord Hatherton d. 1863	4 29	7 26	6 54	4 36	○	1 20	1 41
5	125	F	Sir J. V. Simpson d. 1870 ...	4 28	7 27	8 23	5 2	16	2 0	2 21
6	126	S	Humboldt d. 1859	4 26	7 29	9 49	5 32	17	2 43	3 4
7	127	S	*4th Sunday after Easter*	4 24	7 30	11 9	6 10	18	3 27	3 48
8	128	M	Easter Law Term ends. Marquis	4 22	7 32	Morn	6 57	19	4 10	4 32
9	129	Tu	[of Cholmondeley d. 1870	4 21	7 33	0 16	7 59	20	4 57	5 22
10	130	W	Gen. Stonewall Jackson d. 1863...	4 19	7 35	1 8	9 11	21	5 47	6 14
11	131	Th	Perceval assassinated 1812 ...	4 17	7 36	1 47	10 27	☾	6 44	7 17
12	132	F	Ld. Howe and Lady Boyne d. 1870	4 15	7 38	2 16	11 43	23	7 53	8 31
13	133	S	Pope Pius IX b. 1792	4 14	7 39	2 40	Aftn	24	9 11	9 51
14	134	S	*Rogation Sunday*	4 12	7 41	2 57	2 8	25	10 31	11 7
15	135	M	Baroness de la Zouche d. 1870 ...	4 11	7 42	3 15	3 18	26	11 36	—
16	136	Tu	Daniel O'Connell d. 1847	4 10	7 44	3 30	4 27	27	0 3	0 27
17	137	W	Dr. E. Jenner b. 1749	4 8	7 45	3 48	5 35	28	0 48	1 10
18	138	Th	Boswell d. 1795	4 6	7 47	4 5	6 44	29	1 30	1 47
19	139	F	Cambridge Easter Term divides	4 4	7 48	4 25	7 51	●	2 2	2 19
20	140	S	Sir N. Lockhart d. 1870	4 4	7 49	4 51	8 56	1	2 38	2 54
21	141	S	*Sunday after Ascension*	4 3	7 50	5 21	9 57	2	3 10	3 26
22	142	M	Trinity Law Term begins	4 2	7 52	5 59	10 53	3	3 42	3 58
23	143	Tu	Albert Smith d. 1860	4 0	7 53	6 44	11 41	4	4 14	4 31
24	144	W	Queen Victoria b. 1819	3 59	7 55	7 39	Morn	5	4 48	5 6
25	145	Th	Princess Helena b. 1846	3 58	7 56	8 43	0 18	6	5 26	5 46
26	146	F	Oxford Easter Term ends ...	3 57	7 58	9 51	0 51	7	6 9	6 35
27	147	S	Oxford Trinity Term begins ...	3 56	7 59	11 4	1 17	☽	6 58	7 28
28	148	S	*Whit Sunday*	3 55	8 0	Aftn.	1 38	9	8 0	8 38
29	149	M	Oak Apple-day	3 54	8 1	1 36	1 59	10	9 16	9 52
30	150	Tu	Alexander Pope d. 1744	3 53	8 2	2 57	2 19	11	10 24	10 55
31	151	W	Dr. T. Chalmers d. 1847	3 52	8 3	4 20	2 38	12	11 26	11 53

JUNE.

Day of Month	Year	Week	Moon's Changes	Sun Rises	Sun Sets	Moon Rises Aftern	Moon Sets Morn.	Age	High Water Lond. Bridge Morn.	High Water Lond. Bridge Afternoon
			F. Mn. 3rd, 6.27 a.m. N. Mn. 18th, 2.29a.m. Lst Qr. 10th, 0.37 a.m. 1st Qr. 25th 10.44 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.
1	152	Th	Sir D. Wilkie d. 1840	3 51	8 4	5 47	3 1	13	—	0 20
2	153	F	Gordon riots 1780	3 51	8 5	7 16	3 26	14	0 44	1 8
3	154	S	Prince Geo. of Wales b. 1865 ...	3 50	8 6	8 42	3 59	○	1 34	1 58
4	155	S	*Trinity Sunday*	3 50	8 7	9 59	4 43	16	2 21	2 45
5	156	M		3 49	8 8	11 0	5 41	17	3 9	3 34
6	157	Tu	Count Cavour d. 1861	3 48	8 9	11 46	6 50	18	3 57	4 23
7	158	W	Pr. Mary of Cambridge m. 1866	3 47	8 10	Morn	8 8	19	4 49	5 13
8	159	Th	Douglas Jerrold d. 1857 [1870	3 47	8 11	0 19	9 26	20	5 39	6 5
9	160	F	Chas Dickens and Sir T. Drake d.	3 46	8 11	0 46	10 43	21	6 31	7 0
10	161	S	Crystal Palace opened 1854 ...	3 46	8 12	1 5	11 57	☾	7 32	8 4
11	162	S	*1st Sunday after Trinity*	3 45	8 13	1 22	Aftn.	23	8 37	9 13
12	163	M	Trinity Law Term ends	3 45	8 14	1 39	2 18	24	9 47	10 20
13	164	Tu	Madame d'Arblay b. 1752 ...	3 45	8 15	1 56	3 26	25	10 49	11 18
14	165	W		3 45	8 16	2 12	4 34	26	11 46	—
15	166	Th	T. Campbell d. 1844	3 44	8 16	2 31	5 41	27	0 11	0 35
16	167	F	Earl Canning d. 1862. [1870	3 44	8 16	2 55	6 49	28	0 56	1 16
17	168	S	Jerome Napoleon Bonaparte d.	3 44	8 16	3 22	7 51	29	1 36	1 55
18	169	S	*2nd Sunday after Trinity*	3 44	8 17	3 57	8 49	●	2 18	2 31
19	170	M	Maximilian shot 1867	3 44	8 17	4 41	9 39	1	2 47	3 5
20	171	Tu	Accession of Queen Victoria 1837	3 44	8 18	5 33	10 20	2	3 22	3 40
21	172	W	Robt. Burns d. 1796	3 44	8 18	6 35	10 53	3	3 58	4 15
22	173	Th	[Campbell d. 1861	3 44	8 18	7 45	11 22	4	4 34	4 51
23	174	F	Cambridge Easter Term ends. Ld.	3 45	8 19	8 52	11 41	5	5 10	5 31
24	175	S	Midsummer Day.	3 46	8 19	10 6	Morn	6	5 52	6 16
25	176	S	*3rd Sunday after Trinity.* Earl	3 46	8 19	11 20	0 4	☽	6 40	7 5
26	177	M	[Haddington d. 1870	3 46	8 18	Aftn.	0 24	8	7 31	8 1
27	178	Tu	Earl of Clarendon d. 1870 ...	3 46	8 18	1 55	0 42	9	8 33	9 7
28	179	W	Coronation day. Sir R. Jephson	3 46	8 18	3 18	1 1	10	9 41	10 13
29	180	Th	Sir J. Clarke d. 1870 [d. 1870	3 47	8 18	4 45	1 24	11	10 44	11 16
30	181	F		3 47	8 18	6 10	2 3	12	11 46	—

Digitized by Google

JULY.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	182	S	Princess Alice mar. 1862 ...	3 48	8 18	7 31	2 31	13	0 14	0 43
2	183	S	*4th Sunday after Trinity* ...	3 49	8 17	8 40	3 20	○	1 11	1 40
3	184	M	Dog days begin	3 50	8 17	9 35	4 25	15	2 6	2 33
4	185	Tu	American Independence dec.1776	3 51	8 16	10 16	5 40	16	2 58	3 24
5	186	W	Princess Helena mar. 1866 ...	3 52	8 16	10 46	7 2	17	3 49	4 14
6	187	Th	Princess Victoria of Wales b.1868	3 53	8 15	11 10	8 22	18	4 38	5 1
7	188	F	Sheridan d. 1816	3 54	8 15	11 29	9 40	19	5 26	5 49
8	189	S	Oxford Trinity Term ends ...	3 56	8 14	11 46	10 55	20	6 13	6 37
9	190	S	*5th Sunday after Trinity* ...	3 56	8 14	Morn	Aftn.	☾	7 2	7 27
10	191	M	Sir W. Blackstone b. 1723 ...	3 57	8 13	0 2	1 16	22	7 54	8 20
11	192	Tu		3 58	8 13	0 19	2 23	23	8 51	9 23
12	193	W	Sir C. Burrard d. 1870	3 59	8 12	0 38	3 32	24	9 53	10 23
13	194	Th	Hon. C. Spring Rice d. 1870 ...	4 0	8 11	0 59	4 39	25	10 54	11 25
14	195	F	Cardinal Mazarin b. 1602 ...	4 1	8 10	1 25	5 42	26	11 54	—
15	196	S	*St. Swithin*	4 2	8 9	1 57	6 43	27	0 24	0 49
16	197	S	*6th Sunday after Trinity* ... [1870	4 3	8 8	2 37	7 36	28	1 10	1 32
17	198	M	Dow. Countess of Mexborough d.	4 4	8 7	3 27	8 20	●	1 54	2 12
18	199	Tu	Franklin d. 1790	4 5	8 6	4 26	8 56	1	2 30	2 49
19	200	W	Sir R. Harvey d. 1870	4 6	8 5	5 32	9 25	2	3 8	3 25
20	201	Th	Professor Playfair d. 1819 ...	4 7	8 4	6 43	9 50	3	3 42	3 59
21	202	F	Robert Burns d. 1796	4 9	8 3	7 56	10 11	4	4 17	4 34
22	203	S	[Lady Osborn d. 1870	4 10	8 2	9 9	10 30	5	4 54	5 14
23	204	S	*7th Sunday after Trinity.* Dow.	4 11	8 0	10 24	10 48	6	5 34	5 54
24	205	M	Princess Vict. of Prussia b. 1860	4 12	7 58	11 41	11 7	7	6 16	6 38
25	206	Tu	Duchess of Cambridge d. 1795...	4 14	7 56	Aftn.	11 26	☽	7 2	7 28
26	207	W		4 15	7 54	2 22	11 52	9	7 57	8 27
27	208	Th	French Revolution 1830	4 17	7 53	3 44	Morn	10	9 1	9 37
28	209	F	Marquis of Normanby d. 1863 ...	4 19	7 51	5 6	0 25	11	10 11	10 47
29	210	S	Sir C. Cresswell d. 1863	4 21	7 50	6 20	1 7	12	11 24	—
30	211	S	*8th Sunday after Trinity* ...	4 23	7 49	7 23	2 3	13	0 1	0 35
31	212	M	Countess of Caithness d. 1870 ...	4 24	7 47	8 9	3 13	○	1 6	1 35

AUGUST.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	213	Tu	Lammas Day	4 25	7 46	8 44	4 33	15	2 1	2 27
2	214	W	T. Gainsborough d. 1783	4 26	7 44	9 10	5 54	16	2 53	3 16
3	215	Th	Sir C. Arkwright d. 1792... ...	4 28	7 42	9 32	7 15	17	3 39	4 0
4	216	F	Gen. the Hon. C. Gore d. 1867 ...	4 30	7 41	9 50	8 34	18	4 22	4 41
5	217	S	[of Edinburgh b. 1844	4 31	7 40	10 6	9 48	19	5 2	5 23
6	218	S	*9th Sunday after Trinity.* Duke	4 33	7 38	10 23	10 59	20	5 43	6 3
7	219	M	Vice-Adm. G. Seymour d. 1869	4 35	7 36	10 42	Aftn.	21	6 23	6 44
8	220	Tu	[Lord Hill d. 1868	4 36	7 34	11 1	1 19	☾	7 6	7 27
9	221	W	Izaak Walton b. 1593. Dryden b.	4 38	7 32	11 27	2 26	23	7 51	8 19
10	222	Th	[1631	4 40	7 31	11 57	3 32	24	8 53	9 27
11	223	F	Dog days end	4 41	7 29	Morn	4 34	25	10 0	10 36
12	224	S	Robt. Southey b. 1774	4 42	7 27	0 33	5 30	26	11 13	11 48
13	225	S	*10th Sunday after Trinity* ...	4 44	7 25	1 20	6 18	27	—	0 19
14	226	M	Sir C. Campbell d. 1863	4 45	7 23	2 17	6 56	28	0 48	1 10
15	227	Tu	Napoleon Buonaparte b. 1769 ...	4 46	7 21	3 22	7 28	29	1 32	1 55
16	228	W	Marshal Ney shot 1815	4 47	7 19	4 30	7 54	●	2 14	2 32
17	229	Th	Frederick the Great d. 1786 ...	4 49	7 17	5 44	8 15	1	2 51	3 9
18	230	F	Emperor of Austria b. 1830 ...	4 51	7 15	6 59	8 36	2	3 25	3 42
19	231	S	Count Romford d. 1814	4 52	7 13	8 15	8 55	3	3 58	4 16
20	232	S	*11th Sunday after Trinity* ...	4 53	7 11	9 31	9 12	4	4 34	4 50
21	233	M		4 55	7 9	10 50	9 33	5	5 9	5 29
22	234	Tu		4 57	7 7	Aftn.	9 55	6	5 50	6 12
23	235	W	Sir W. Palmer d. 1869	4 59	7 5	1 31	10 24	☽	6 34	6 58
24	236	Th	*St. Bartholomew*	5 1	7 3	2 51	11 2	8	7 24	7 53
25	237	F	King of Bavaria b. 1814	5 2	7 1	4 8	11 50	9	8 27	9 8
26	238	S	Prince Albert b. 1819	5 3	6 59	5 11	Morn	10	9 52	10 36
27	239	S	*12th Sunday after Trinity* ...	5 5	6 57	6 2	0 52	11	11 19	11 59
28	240	M	Goethe d. 1749	5 7	6 55	6 40	2 8	12	—	0 31
29	241	Tu	John Locke b. 1632	5 8	6 53	7 10	3 27	13	1 2	1 31
30	242	W	Sir J. Ross d. 1856 [d. 1869	5 10	6 51	7 33	4 49	○	1 56	2 19
31	243	T	Hon. Mrs. Ward and Sir C. Young	5 12	6 49	7 53	6 10	15	2 42	3 2

SEPTEMBER.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	244	F	Col. R. Terry d. 1869 ...	5 13	6 46	8 10	7 26	16	3 20	3 40
2	245	S	Great Fire of London 1666 ...	5 15	6 44	8 27	8 40	17	3 57	4 15
3	246	S	*13th Sunday after Trinity* ...	5 16	6 42	8 44	9 52	18	4 33	4 51
4	247	M		5 18	6 40	9 5	11 2	19	5 8	5 25
5	248	Tu	Sir T. Wheler d. 1869	5 20	6 37	9 26	Aftn.	20	5 42	5 59
6	249	W	Gen. P. Thompson d. 1869 ...	5 21	6 35	9 54	1 20	☾	6 17	6 37
7	250	Th	Adm. Sir R. Baynes d. 1869 ...	5 23	6 32	10 28	2 24	22	6 59	7 23
8	251	F	Earl of Kingston d. 1870... ...	5 25	6 29	11 11	3 22	23	7 51	8 26
9	252	S	Gilbert Wakefield d. 1801 ...	5 26	6 27	Morn	4 12	24	9 8	9 50
10	253	S	*14th Sunday after Trinity* ...	5 27	6 25	0 3	4 55	25	10 31	11 12
11	254	M	Viscountess Palmerston d. 1869	5 29	6 22	1 5	5 29	26	11 49	—
12	255	Tu	Blucher d. 1819	5 31	6 20	2 14	5 58	27	0 20	0 46
13	256	W	Charles J. Fox d. 1806	5 32	6 18	3 25	6 19	28	1 11	1 32
14	257	Th	Duke of Wellington d. 1852 ...	5 33	6 16	4 42	6 40	●	1 49	2 7
15	258	F	Sir I. Brunel d. 1859. Sir W.	5 35	6 14	6 0	7 0	1	2 23	2 41
16	259	S	[Armstrong d. 1869	5 36	6 12	7 17	7 18	2	2 58	3 17
17	260	S	*15th Sunday after Trinity* ...	5 38	6 10	8 37	7 37	3	3 34	3 51
18	261	M	George I. landed 1714	5 40	6 7	9 58	7 59	4	4 10	4 28
19	262	Tu	Sir C. Rushout d. 1869	5 42	6 5	11 21	8 26	5	4 47	5 5
20	263	W	Lord Glenalmond d. 1869 ...	5 43	6 2	Aftn.	8 59	6	5 25	5 46
21	264	Th	Sir T. Fetherston d. 1869... ...	5 45	6 0	2 1	9 45	☽	6 9	6 32
22	265	F	Lord Denman d. 1854	5 46	5 58	3 6	10 43	8	6 59	7 32
23	266	S	Lady A. Wentworth d. 1869 ...	5 48	5 56	4 1	11 52	9	8 14	8 59
24	267	S	*16th Sunday after Trinity* ...	5 49	5 54	4 42	Morn	10	9 45	10 33
25	268	M	Mrs. Hemans b. 1794	5 51	5 52	5 12	1 8	11	11 19	11 57
26	269	Tu	Very Rev. F. Faber d. 1863 ...	5 53	5 50	5 36	2 28	12	—	0 28
27	270	W		5 55	5 47	5 57	3 48	13	0 54	1 20
28	271	Th	King of Portugal mar. 1862 ...	5 56	5 45	6 14	5 5	○	1 41	2 1
29	272	F	Michaelmas Day	5 58	5 43	6 31	6 20	15	2 19	2 39
30	273	S	Earl St. Maur d. 1869	5 59	5 41	6 48	7 33	16	2 56	3 13

OCTOBER.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	274	S	*17th Sun. after Trin.* Camb. Mich.	6 1	5 40	7 6	8 45	17	3 29	3 46
2	275	M	Major André d.1780. [Term beg.	6 3	5 38	7 27	9 57	18	4 2	4 17
3	276	Tu		6 5	5 35	7 52	11 5	19	4 33	4 49
4	277	W	Guizot b. 1787	6 7	5 32	8 22	Aftn.	20	5 5	5 21
5	278	Th	Kirk White d. 1806	6 9	5 30	9 3	1 13	21	5 40	5 57
6	279	F	Mrs. Trollope d. 1863	6 10	5 27	9 50	2 8	☾	6 17	6 40
7	280	S	Ld. Dynevor and Ld. Cranstoun	6 12	5 25	10 48	2 52	23	7 8	7 42
8	281	S	*18th Sunday after Trinity* [d.1869	6 14	5 22	11 54	3 28	24	8 21	9 4
9	282	M	Cervantes b. 1547	6 16	5 20	Morn	3 59	25	9 49	10 32
10	283	Tu	Oxford Mich.Term beg. ExQueen	6 17	5 18	1 4	4 22	26	11 14	11 47
11	284	W	[of Spain b. 1830	6 19	5 15	2 20	4 45	27	—	0 14
12	285	Th	Baron Lyndhurst d. 1863 ...	6 20	5 13	3 35	5 4	28	0 36	0 56
13	286	F	Murat, K. of Naples shot 1815...	6 22	5 11	4 52	5 22	29	1 17	1 37
14	287	S	Fire Insurance due	6 24	5 8	6 15	5 42	●	1 55	2 11
15	288	S	*19th Sunday after Trinity* ...	6 25	5 6	7 37	6 1	1	2 28	2 45
16	289	M	Earl of Kingston d. 1869... ...	6 27	5 4	9 3	6 27	2	3 5	3 24
17	290	Tu		6 28	5 2	10 27	6 58	3	3 43	4 4
18	291	W	Lord Palmerston d. 1865... ...	6 30	5 0	11 49	7 40	4	4 22	4 44
19	292	Th	Right Hon. Dr Walsh d. 1869 ...	6 31	4 58	Aftn	8 34	5	5 5	5 28
20	293	F	Lord Palmerston b. 1784	6 32	4 56	2 0	9 41	☽	5 53	6 20
21	294	S	M. W. Balfe d. 1870	6 34	4 54	2 44	10 56	7	6 52	7 26
22	295	S	*20th Sunday after Trinity* ...	6 36	4 52	3 18	Morn	8	8 8	8 54
23	296	M	Earl of Derby d. 1869	6 38	4 50	3 44	0 15	9	9 40	10 26
24	297	Tu	W. H. Weiss d. 1867	6 40	4 47	4 3	1 32	10	11 10	11 44
25	298	W	Poet Chaucer d. 1400	6 42	4 45	4 21	2 49	11	—	0 12
26	299	Th		6 44	4 43	4 36	4 4	12	0 37	0 59
27	300	F	Mme. Ida Pfeiffer d. 1858 ...	6 46	4 41	4 54	5 17	13	1 19	1 36
28	301	S	J. Locke d. 1704	6 48	4 39	5 11	6 29	○	1 55	2 12
29	302	S	*21st Sunday after Trinity* ...	6 50	4 37	5 29	7 40	15	2 30	2 45
30	303	M	Earl of Dundonald d. 1860 ...	6 51	4 36	5 52	8 51	16	3 1	3 18
31	304	Tu	Marq. of Westminster d. 1869 ...	6 53	4 34	6 21	9 59	17	3 34	3 49

NOVEMBER.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	305	W	*All Saints' Day*	6 56	4 32	7 16	11 3	18	4 6	4 20
2	306	Th	Michaelmas Law Term begins .	6 57	4 31	7 41	Noon	19	4 36	4 52
3	307	F	Sir E. Conroy d. 1869 [d. 1869	6 59	4 29	8 35	Aftn.	20	5 10	5 30
4	308	S	Geo Peabody and Gen. R. Coles	7 0	4 27	9 36	1 29	21	5 51	6 12
5	309	S	*22nd Sunday after Trinity.* Sir H.	7 2	4 25	10 45	2 0	☾	6 36	7 4
6	310	M	[Rich d. 1869	7 4	4 24	11 56	2 27	23	7 38	8 19
7	311	Tu		7 5	4 23	Morn	2 48	24	9 4	9 46
8	312	W	Camb. Mich. Term divides ...	7 7	4 22	1 11	3 8	25	10 24	10 58
9	313	Th	Prince of Wales b. 1841	7 9	4 20	2 26	3 25	26	11 30	11 55
10	314	F	Marquis of Hastings d. 1868 ...	7 10	4 19	3 45	3 44	27	–	0 19
11	315	S	Adm. the Hon J. Gordon d. 1869	7 12	4 17	5 7	4 3	28	0 41	1 0
12	316	S	*23rd Sunday after Trinity...*	7 14	4 16	6 34	4 25	●	1 21	1 39
13	317	M	Lord Canterbury d. 1869... ...	7 16	4 14	8 0	4 55	1	1 58	2 20
14	318	Tu	Sir J. Prior d. 1869	7 18	4 12	9 18	5 32	2	2 39	3 0
15	319	W	Count Rössi assassinated 1848 ..	7 19	4 11	10 47	6 12	3	3 22	3 43
16	320	Th		7 21	4 10	11 55	7 28	4	4 6	4 29
17	321	F	Lord Somerville d. 1868	7 23	4 9	Aftn.	8 43	5	4 55	5 21
18	322	S	Duke of Wellington's funeral 1852	7 25	4 8	1 23	10 2	6	5 48	6 16
19	323	S	*24th Sunday after Trinity* [d. 1869	7 27	4 7	1 49	11 21	☽	6 46	7 21
20	324	M	Earl of Elgin d. 1863. Ld. Foley	7 28	4 6	2 12	Morn	8	7 59	8 41
21	325	Tu	Princess Royal b. 1840	7 30	4 4	2 29	0 39	9	9 22	9 59
22	326	W	Lord Clive d. 1774	7 31	4 3	2 45	1 55	10	10 56	11 11
23	327	Th	[Hayes d. 1869	7 33	4 2	3 0	3 7	11	11 41	—
24	328	F	Lady Blantyre and Hon. Sir G.	7 34	4 0	3 17	4 18	12	0 5	0 28
25	329	S	Michaelmas Law Term ends ...	7 36	3 58	3 34	5 28	13	0 49	1 10
26	330	S	*25th Sunday after Trinity...* ...	7 37	3 57	3 57	6 39	14	1 29	1 48
27	331	M	Princess Mary of Teck b. 1833...	7 39	3 56	4 22	7 47	○	2 5	2 23
28	332	Tu	Washington Irving d. 1862 ...	7 40	3 55	4 55	8 53	16	2 40	2 56
29	333	W	[Knowles d. 1862	7 42	3 55	5 35	9 53	17	3 12	3 28
30	334	Th	Dean Swift b. 1667. Sheridan	7 44	3 54	6 26	10 46	18	3 44	4 1

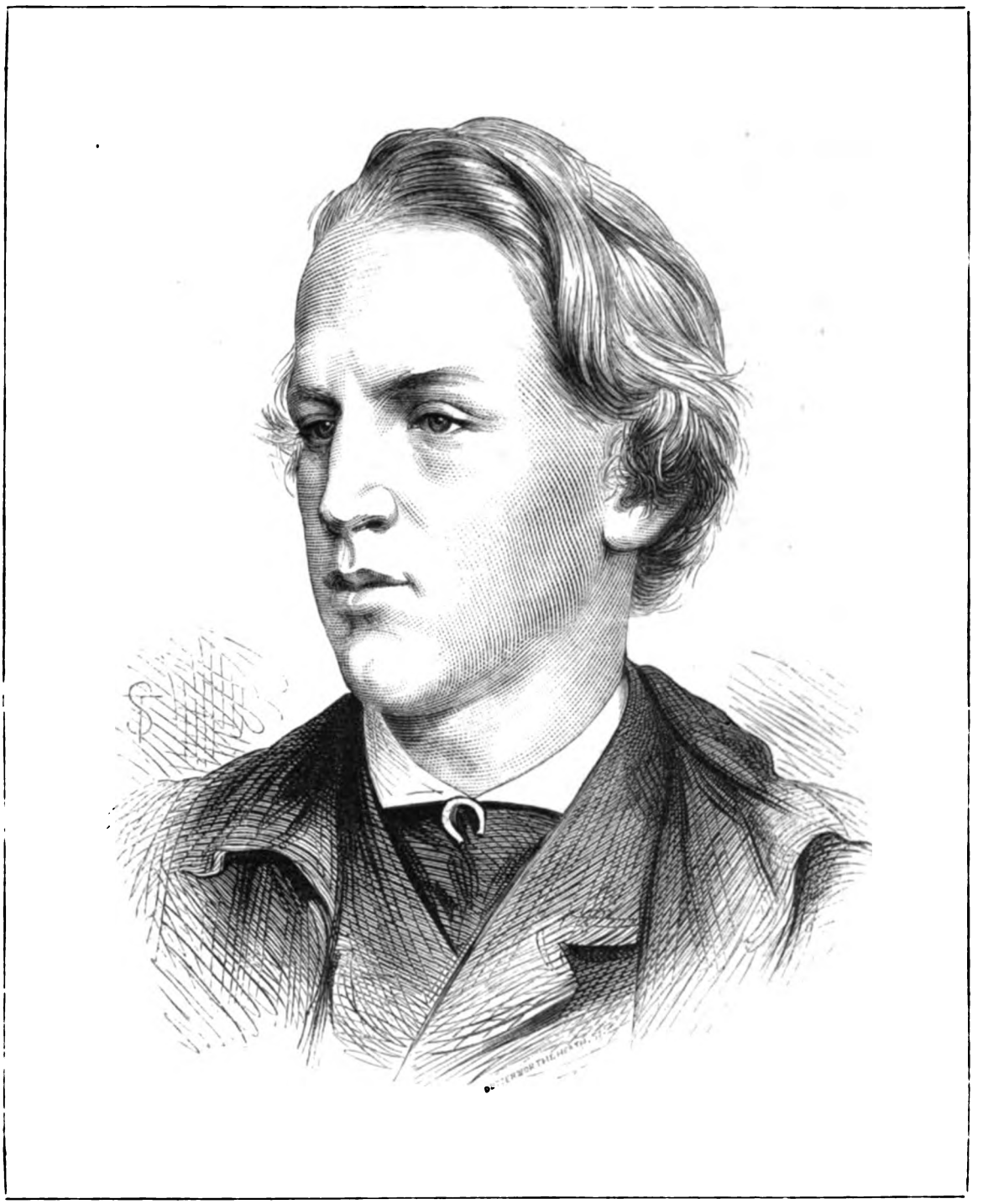
DECEMBER.

Month	Year	Week	MOON'S CHANGES.	SUN. Rises. H. M.	SUN. Sets. H. M.	MOON. Rises. Aftn. H. M.	MOON. Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	HIGH WATER Lond. Bridge. Aftn. H. M.
1	335	F	Princess of Wales b. 1844	7 46	3 53	7 25	11 29	19	4 18	4 35
2	336	S	Napoleon III. elected Emp. 1852	7 47	3 52	8 31	Aftn.	20	4 53	5 12
3	337	S	*Advent Sunday.* Adm. E. Purcell	7 48	3 52	9 38	0 30	21	5 31	5 52
4	338	M	Thos. Carlyle b. 1795 [d. 1869	7 49	3 51	10 50	0 53	22	6 14	6 38
5	339	Tu	Mozart d. 1792	7 51	3 51	Morn	1 12	☾	7 5	7 34
6	340	W	Prin. d'Aumale & Lady Ricardo	7 52	3 51	0 3	1 30	24	8 8	8 47
7	341	Th	Adm. J. Gore d. 1869. [d 1869	7 53	3 50	1 18	1 47	25	9 23	9 57
8	342	F		7 54	3 50	2 36	2 4	26	10 31	11 4
9	343	S	Milton d. 1608, [of Belgium d. 1865	7 56	3 50	3 58	2 25	27	11 33	11 58
10	344	S	*2nd Sunday in Advent.* Leopold I.	7 57	3 49	5 24	2 49	28	—	0 23
11	345	M	Countess of Fife d. 1869... ...	7 58	3 49	6 53	3 22	29	0 45	1 9
12	346	Tu	Ex-King of Saxony b. 1801 ...	7 59	3 49	8 20	4 6	●	1 32	1 55
13	347	W	Dr. Johnson d. 1784	8 0	3 49	9 35	5 6	1	2 20	2 44
14	348	Th	Prince Albert d. 1861	8 1	3 49	10 37	6 19	2	3 10	3 35
15	349	F	Izaak Walton d. 1683	8 2	3 49	11 20	7 41	3	4 0	4 25
16	350	S	Cambridge Michaelmas T. ends.	8 3	3 49	11 54	9 5	4	4 50	5 15
17	351	S	*3rd Sunday in Advent*	8 4	3 49	Aftn.	10 25	5	5 42	6 9
18	352	M	Oxford Michaelmas Term ends...	8 5	3 50	0 37	11 42	☽	6 36	7 2
19	353	Tu	Duchess de Coigny d. 1869 ...	8 5	3 50	0 53	Morn	7	7 32	8 3
20	354	W	Napoleon III. elected President	8 6	3 50	1 8	0 56	8	8 35	9 10
21	355	Th	[1848	8 6	3 51	1 25	2 7	9	9 47	10 20
22	356	F	Lord Boston d. 1869	8 6	3 51	1 43	3 18	10	10 59	11 22
23	357	S	W. M Thackeray d. 1863 ...	8 7	3 51	2 2	4 29	11	11 51	—
24	358	S	*4th Sunday in Advent.* King of	8 7	3 52	2 26	5 36	12	0 18	0 41
25	359	M	*Christmas Day* [Greece b. 1845	8 8	3 53	2 56	6 44	13	1 1	1 22
26	360	Tu	T. Graw b. 1716	8 8	3 53	3 34	7 46	○	1 43	2 3
27	361	W	Lord Crofton d. 1869	8 9	3 54	4 21	8 41	15	2 21	2 40
28	362	Th	Lord Macaulay d. 1859 ...●	8 9	3 55	5 17	9 28	16	2 57	3 14
29	363	F	Admiral Sir W. Pell d. 1869 ...	8 9	3 56	6 21	10 7	17	3 31	3 48
30	364	S	Duc de Trévise d. 1869	8 9	3 57	7 28	10 34	18	4 6	4 24
31	365	S	*1st Sunday after Christmas* ...	8 9	3 58	8 38	10 58	19	4 40	4 57

Digitized by Google

H.R.H. The Princess Louise.

Digitized by Google



The Marquis of Lorn.

Digitized by Google

Principal Articles of the Calendar for the Year of Our Lord 1871.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	10	10
Epact	20	9
Solar Cycle	4	4
Roman Indiction...	14	14
Dominical Letter...	C	A
Septuagesima Sunday	Jan. 24	Feb. 5
Ash Wednesday	Feb. 10	,, 22
Easter Sunday	March 28	April 9
Ascension Day	May 6	May 18
Pentecost—Whit Sunday	,, 16	,, 28
1st Sunday in Advent	Nov. 28	Dec. 3

The year 1871 is the latter part of the 5631st and the beginning of the 5632nd year since the creation of the world, according to the Jews. The year 5632 commences on Sept. 16, 1871.

The year 1871 answers to the 6584th of the Julian Period, to the 2624th from the foundation of Rome, to the 2647th year of the Olympiads, and to the year 7379-80 of the Byzantine Era.

The year 1288 of the Mohammedan Era commences on March 23, 1871; and Ramadân (month of abstinence observed by the Turks) commences on Nov. 14, 1871.

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	Birth of Queen Victoria... ...	May 24
Septuagesima Sunday	Feb. 5	*Pentecost—Whit Sunday*... ...	,, 28
Quinquagesima—Shrove S. ...	,, 19	*Trinity Sunday*	June 4
Ash Wednesday	,, 22	*Corpus Christi*	,, 8
Quadragesima Sunday ...	,, 26	Accession of Queen Victoria ...	,, 20
St. David	March 1	Proclamation	,, 21
St. Patrick...	,, 17	St. John Baptist—Midsummer Day	,, 24
Annunciation—Lady Day ...	,, 25		
Palm Sunday	April 2	St. Michael — Michaelmas Day	Sept. 29
Good Friday	,, 7		
Easter Sunday	,, 9	Birth of Prince of Wales ...	Nov. 9
Low Sunday	,, 16	St. Andrew	,, 30
St George	,, 23	*Advent Sunday*	Dec. 3
Rogation Sunday	May 14	St. Thomas	,, 21
Ascension Day—Holy Thursday...	,, 18	CHRISTMAS DAY	,, 25

Law Terms, 1871.

As settled by Stats. 11 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2 (passed Dec. 23, 1830).

Hilary Term	begins January	11	and ends January	31
Easter Term	,, April	15	,, May	8
Trinity Term	,, May	22	,, June	12
Michaelmas Term	,, November	2	,, November	25

University Terms, 1871.

	Oxford.		Cambridge.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	April 1	Jan. 13	Feb. 20, Midnight.	March 31
Easter	April 12	May 26	April 14	May 19, Noon.	June 23
Trinity	May 27	July 8	—	—	—
Michaelmas ...	Oct. 10	Dec. 18	Oct. 1	Nov. 8, Noon.	Dec. 16
	The Act, July 4.		The Commencent, June 20.		

The Queen and Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married Feb. 10, 1840 to his Royal Highness Prince Albert. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, son of King George III. The children of Her Majesty are:—

Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL OF ENGLAND AND PRUSSIA, born Nov. 21, 1840, and married to his Royal Highness William of Prussia, Jan. 25, 1858, and has had issue, Frederick William Victor Albert, born Jan. 27, 1859; Victoria Elizabeth Augusta Charlotte, born July 24, 1860; Albert Wilhelm Heinrich, born Aug. 14, 1862 (dead); Frederica Wilhelmina Amelia Victoria, born April 12, 1866; Joachim Frederick Ernest Waldemar, born Feb. 10, 1868; and Sophia Dorothea Ulrike Alice, born 1870.

His Royal Highness Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue, Prince Albert Victor, born Jan. 8, 1864; George Frederick Ernest Albert, born June 3, 1865; Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Victoria Alexandra Olga Mary, born July 6, 1868; and Maude Charlotte Mary Victoria, born Nov. 26, 1869.

Her Royal Highness Alice Maude Mary, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue two daughters and a son.

His Royal Highness Alfred Ernest Albert, born Aug. 6, 1844.

Her Royal Highness Helena Augusta Victoria, born May 25, 1846; married to his Royal Highness Prince Frederick Christian Charles Augustus of Schleswig-Holstein-Sonderburg-Augustenburg, July 5, 1866, and has issue two sons and a daughter.

Her Royal Highness Louisa Carolina Alberta, born March 18, 1848.

His Royal Highness Arthur William Patrick Albert, born May 1, 1850.

His Royal Highness Leopold George Duncan Albert, born April 7, 1853.

Her Royal Highness Beatrice Mary Victoria Feodore, born April 14, 1857.

George Frederick William Charles, K.G., DUKE OF CAMBRIDGE, cousin to Her Majesty, born, March 26, 1819. Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, neice of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married in 1819, the late Duke of Cambridge. George Frederick Alexander Charles Ernest Augustus, K.G., DUKE OF CUMBERLAND, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburg-Strelitz, and has issue a son and two daughters. Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, daughter of the late Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married, June 28, 1843, to Frederick, Grand Duke of Mecklenburg-Strelitz, and has issue a son. Mary Adelaide Wilhelmina Elizabeth, daughter of the late Duke of Cambridge and cousin to Her Majesty, born Nov. 27, 1833, married Prince Teck, June 7, 1866, has issue a son and daughter.

Her Majesty's Household.

LORD STEWARD'S DEPARTMENT.

Lord Steward	Earl of Bessborough.
Treasurer	Lord de Tabley.
Comptroller	Lord Otho Fitzgerald.
Master of the Household	Sir T. Cowell, K.C.B.
Secretary of Board of Green Cloth ...	E. M. Browell, Esq.
Paymaster of the Household	W. Hampshire, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Lord Chamberlain	Viscount Sydney.
Vice-Chamberlain	Viscount Castlerose.
Comptroller	Hon. S. C. B. Ponsonby.
Chief Clerk	T. C. March, Esq.
Keeper of the Privy Purse	General Sir T. M. Biddulph, K.C.B.
Private Secretary to Her Majesty	Colonel Ponsonby.
Secretary	H. T. Harrison, Esq.
Captain of the Yeomen of the Guard ...	Duke of St. Albans.
Captain of the Gentlemen-at-Arms ...	Marquis of Normanby.
Master of the Ceremonies	Major-Gen. Hon. Sir E. Cust, G.C.H.
Lord High Almoner	Bishop of Oxford.
Dean of Chapel Royal	Bishop of London.
Sub-Dean	Rev. F. Garden.
Clerk of the Closet	Bishop Worcester.
Resident Chaplain	Dean of Windsor.
Mistress of the Robes	Duchess of Argyll.
Groom	Major-Gen. Sir F. H. Seymour.
Physician in Ordinary	Sir Wm. Jenner.
Sergeant Surgeon	Sir Wm. Fergusson

MASTER OF THE HORSE'S DEPARTMENT.

Master of the Horse	Marquis of Ailesbury, K.G.
Clerk Marshal	Lord Alfred Paget.
Crown Equerry and Secretary	Colonel G. A. Maude, C.B.
Master of the Buckhounds	Earl of Cork.

Her Majesty's Chief Officers of State.

First Lord of the Treasury		Right Hon. W. E. Gladstone.
Lord High Chancellor...		Lord Hatherley.
Chancellor of the Exchequer		Right Hon. Robert Lowe.
Lord President of the Council		Earl De Grey and Ripon.
Lord Privy Seal		Lord Halifax
Secretaries of State	Home Department...	Right Hon. Henry Austin Bruce.
	Foreign Affairs ...	Earl Granville, K.G.
	Colonies	Earl of Kimberley.
	War	Right Hon. Edward Cardwell.
	India	Duke of Argyll, K.G.
First Lord of the Admiralty...		Right Hon Hugh Childers.
President of the Board of Trade		Right Hon. John Bright.
President of the Poor-Law Board		Right Hon. G. J. Goschen.
Postmaster-General		Marquis of Hartington.
First Commissioner of Works		Right Hon. A. S. Ayrton.
Chief Secretary for Ireland...		Right Hon. Chichester Fortescue.
Vice-President, Council of Education ...		Right Hon. W. E. Forster.

SCOTLAND.

Lord High Constable...	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal	J. H. Mackenzie.
Lord Privy Seal	Earl Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Stair.
Lord Justice General...	Right Hon. John Inglis.
Lord Justice Clerk	Right Hon. John Moncreiff.
Lord Advocate...	Right Hon. George Young.
Solicitor-General	A. R. Clark, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas.
Commander of the Forces	Major-Gen. R. Rumley.
Assistant Adjutant-General...	Hon. E. Colborne.

IRELAND.

Lord Lieutenant	Earl Spencer, K.G.
Chief Secretary	Right Hon. Chichester Fortescue.
Under Secretary	T. H. Burke
Commander of the Forces	General Lord Strathnairn.
State Steward	Viscount St. Lawrence.
Private Secretary	Hon. H. Dillon.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. T. O. Hagan.
Secretary to the Lord Chancellor	J. Upington.
Lord Justice of Appeal	Right Hon. J. Christian.
Master of the Rolls	Right Hon. F. Sullivan.
Attorney-General	G. R. Barry.
Solicitor-General	Richard Dowse.
Military Secretary	Lieut.-Colonel E. A. Whitmore.
Ulster King-of-Arms	Sir Bernard Burke, LL.D.

Digitized by Google

Table of Kings and Queens of England.

NORMAN LINE.

	Began to Reign.
William I.	Oct. 14, 1066
William II.	Sept. 9, 1087
Henry I.	Aug. 2, 1100
Stephen	Dec. 2, 1135

FAMILY OF PLANTAGENET.

Henry II.	Oct. 25, 1154
Richard I.	July 6, 1189
John	April 6, 1199
Henry III.	Oct. 19. 1216
Edward I.	Nov. 16, 1272
Edward II.	July 7, 1307
Edward III.	Jan. 24, 1327
Richard II.	June 21, 1377

HOUSE OF LANCASTER.

Henry IV.	Sept. 29, 1399
Henry V....	March 23, 1413
Henry VI.	Aug. 31, 1422

HOUSE OF YORK.

Edward IV.	March 1, 1461
Edward V.	April 9, 1483
Richard III.	June 22, 1483

YORK AND LANCASTER UNITED IN THE HOUSE OF TUDOR.

	Began to Reign.
Henry VII. of Lan. ...	Aug. 22, 1485
Henry VIII.	April 22, 1509
Edward VI.	Jan. 28, 1547
Mary I.	July 6, 1553
Elizabeth	Nov. 1558

HOUSE OF STUART.

James I.	March 24, 1603
Charles I.	March 27, 1625

THE COMMONWEALTH FROM 1649 TO 1660, CROMWELL, USURPER.

Charles II.	Jan. 30, 1660
James II....	Feb. 6, 1685
William and Mary ...	Feb. 13, 1689
From Dec. 28, 1694, William alone.	
Anne	March 8, 1702

BRUNSWICK FAMILY.

George I....	Aug. 1, 1714
George II.	June 11, 1727
George III.	Oct. 25, 1760
George IV.	Jan. 29, 1820
William IV.	June 26, 1830
Victoria	June 20, 1837

Officers of the House of Commons.

Chief Clerk of the House of Commons—Sir Denis Le Marchant, Bart., Palace of Westminster.
Clerk Assistant—Sir T. Erskine May, K.C.B., Palace-Yard.
Second Clerk Assistant—Reginald Palgrave.
Chief Clerk of Public Bills and Fees—W. Rose
Chief Clerk Committee Clerks' Office - Charles William Pole.
Clerk of the Journals—Joseph L. Postlethwaite.
Chief Clerk Private Bill Office—H. B. Mayne.
Accountants—G. Broom, Esq.; W. O. Mayne.
Shorthand Writer—Joseph Gurney.
Assistant—W. H. Salter.
Deliverer of Votes and Printed Papers—J. J. Collins.
Sergeant-at-Arms—Lord Charles J. Fox Russell.
Deputy Sergeant—R. A. Gosset.
Assistant Sergeant—Colonel C. W. Forester.
Doorkeepers—Mr. Wm. White; Mr. G. Hartley.
Postmaster—H. F. Lawford.
Superintendent of Members' Waiting Room—Mr. H. J. Cove.
Superintendent of Refreshment Rooms—Mr. Nicholes.
Chaplain to the House—Rev. H. White, M.A.
Secretary to the Speaker—Alfred Denison.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Clerk—M. M. Ainslie.
Examiners of Petitions for Private Bills—Charles Frere; J. H. Robinson.
Taxing Master of the House—Charles Frere
Clerk—E. Webster.
Librarian—G. Howard.
Assistant Librarian—W. Hearn.
Printer of the Journals, &c.—H. Hansard.
Printers of the Votes—Messrs. Nichols.

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America ...	Edward Thornton, Esq., C.B.	
Argent. Confederation	Hon Wm. Stuart	M. Balcarce
Austria	Lord Bloomfield, G.C.B.	Count R. d'Apponyi.
Bavaria... ...	Sir F. H. Howard	Count Ferd. de Hompesch.
Belgium ...	J. S. Lumley, Esq.	Baron de Beaulieu
Brazil	G. B. Mathew, Esq., C.B.	Baron de Almeida Arëas.
Central America	Ed. Corbet, Esq	Signor Carlos Guttieres
Chili	W. T. Thompson, Esq.	Don Alberto B. Gana.
China	Sir Rutherford Alcock K.C.B.	
Columbia ...	R. Bunch, Esq.	M. Torres Caledo
Denmark ...	Sir Charles L. Wyke, C.B.	Lieut.-General Bulow.
Equador ...	Fred. Hamilton, Esq.	M. Flores.
France	Lord Lyons, G.C.B.	
Greece	Hon. E. M. Erskine	M. Brailas Armeni
Hanse Towns ...	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B.	Ch Cadorna.
Japan	Sir H. Parkes, K.C.B.	
Morocco ...	Sir John H. D. Hay, K.C.B.	
Netherlands	Admiral Hon. E. A. J. Harris, R.N....	Baron Gevers.
New Granada...	Philip Griffith, Esq.	Don Juan De F. Martin.
Persia	Charles Alison, Esq., K.C.B.	Gen Hadji Mohsin Khan.
Peru	Hon. W S Jerningham	
Portugal ...	Hon. Sir C. A. Murray, K.C.B ...	Count de Selsal.
Prussia	Lord A. W. F. S. Loftus, K.C.B. ...	Count Bernstorff.
Russia	Rt. Hon. Sir A. Buchanan, K.C.B. ...	Baron de Brunnow.
Spain	Rt. Hon. Austin H. Layard	M. Rances y Villanueva.
Sweden	Hon. G. S. S. Jerningham	Baron Hochschild.
Switzerland ..	Alfred G. Bonar, Esq.	A. Streckeisen (Cons.-Gen.).
Turkey	Sir H. G. Elliott, G.C.B.	Musurus Pacha.
Venezuela ...	George Fagan, Esq	
Wirtemberg ...	G. J. R. Gordon, Esq.	

Postal Guide.

COLONIAL AND FOREIGN MAILS.

Australia.—Mails to these colonies are dispatched every fourth Friday viâ Marseilles, and every fourth Saturday viâ Southampton.

Cape of Good Hope.—Mails are forwarded to the Cape of Good Hope by direct packet on the 25th of each month, as well as on the 10th.

Ceylon.—Mails to Ceylon are now dispatched every alternate Friday viâ Marseilles, and every alternate Saturday viâ Southampton.

China and Japan.—Mails for China and Japan are now dispatched every alternate Friday viâ Marseilles, and every alternate Saturday viâ Southampton.

Honduras.—The postage of all letters addressed to Honduras is 1s per half ounce.

India.—Mails to India are now dispatched every Friday viâ Marseilles, and every Saturday morning viâ Southampton. The postage of letters to India and Ceylon per half ounce is 9*d.* when sent viâ Southampton, and 1s. 1*d.* when sent viâ Marseilles. The scale advances by half ounces instead of by ounces.

Malta. The packets between Marseilles and Alexandria have ceased to call at Malta, and mails are consequently no longer sent to Malta viâ Marseilles; but in lieu thereof a mail is dispatched to Malta every Tuesday viâ Messina. The mail viâ Southampton is now dispatched every Saturday.

Mauritius.—The English contract for the conveyance of mails to and from Mauritius viâ Galle has terminated, and mails to and from Mauritius are sent only by French packet. No correspondence for the Cape of Good Hope is now sent by this route.

United States of America.—Letters 6 cents per single rate of 15 grammes (one half-ounce) in the United States, and 1 3*d.* (6 cents in the United Kingdom; prepayment optional. A fine will, however, be levied and collected in addition to the deficient postage on each unpaid, or insufficiently prepaid, letter received by one country from the other. Newspapers, 2 cents each in the United States, and 1*d.* each in the United Kingdom, if not exceeding 4oz. in weight. Book-packets, including printed papers of all kinds, &c., and patterns and samples of merchandise, including seeds and grain, when not exceeding 1oz. in weight, 2 cents in the United States, and 1*d.* in the United Kingdom.

INLAND.

RATES OF POSTAGE FROM ALL PARTS OF THE UNITED KINGDOM, THE CHANNEL ISLANDS, AND THE ISLE OF MAN.

Letters under ½ oz., prepaid	1*d.*
„ „ 1 oz. „	2*d.*
„ „ 1½ oz. „	3*d.*
„ „ 2 oz. „	4*d.*
„ „ 2½ oz. „	5*d.*

and so on, at the rate of 1*d.* for every additional half-ounce or fraction of half an ounce. No limit exists to the weight of paid letters, but no inland letter must exceed 2ft. in length or 1ft. in breadth or depth. All inland letters must be prepaid in stamps, except letters posted at St. Martin's-le-Grand before five p.m. daily by one individual or firm collectively, postage of which amounts to 2*l.* or upwards.

MONEY ORDERS, AMOUNT AND FEES.

Orders upon any post town can be obtained for 3*d.* for 2*l.*, or any sum under; and for 5*l.* and under, 6*d.*; for 7*l.* and under, 9*d.*; and for 10*l.* and under, 1*s.*

LETTERS "TO BE CALLED FOR."

The Poste Restante being intended solely for the accommodation of strangers and travellers who have no permanent abode in London, letters for residents in London must not be addressed "Post Office till called for." Letters addressed to "Initials" or "Fictitious Names" at the Poste Restante, or any district or branch office, are returned to the writers. Letters may not be redirected from a private address to the Poste Restante.

Letters for strangers are delivered from the Poste Restante, at the General Post Office, and at the Charing-cross Branch Post Office, for a period of two months; after which period they must be addressed to the place of residence, in order that they may be sent by the letter-carriers. Letters for known residents in London, addressed to the "Poste Restante," either at the General Post Office or at the Charing-cross Branch Post Office, are delivered there for one week only, after which they are sent out by the letter-carrier to the applicant's place of residence.

Letters addressed Post Office," "London" or "Poste Restante, London." are delivered only at the Poste Restante Office, General Post Office, St. Martin's-le-Grand, between the hours of 9 a.m. and 5 p.m.; and such letters as are addressed "Poste Restante, Charing-cross," will be delivered to strangers at the Charing-cross Branch Office, subject to the same regulations as those in force with regard to letters for the Poste Restante, St. Martin's-le-Grand. No letters are permitted to be addressed "to be called for" at the other district or branch offices; any so directed will be sent to the Post Restante, Charing-cross, from offices in the western districts of London—viz., the W., S.W., W.C., and N.W. districts; and to the Poste Restante, St. Martin's-le-Grand, from the offices in the other districts.

All persons applying for letters at the Poste Restante must be prepared to give the necessary particulars to the clerk on duty, in order to prevent mistakes, and to insure the delivery of the letters to the persons to whom they properly belong.

THE HALFPENNY POSTAGE IN THE UNITED KINGDOM.

Any publication coming within the following description shall, for the purposes of this Act, be deemed a newspaper: that is to say, any publication consisting wholly or in great part of political or other news, or of articles relating thereto, or to other current topics, with or without advertisements, subject to these conditions:—

That it shall be printed and published in the United Kingdom; that it shall be published in numbers at intervals of not more than seven days; that it be printed on a sheet or sheets unstitched; that it have the title and date of publication printed at the top of every page.

And the following shall, for the purposes of this Act, be deemed a supplement to a newspaper: that is to say, a publication consisting wholly or in great part of matter like that of a newspaper or of advertisements, printed on a sheet or sheets, or a piece or pieces of paper, unstitched, with a leaf or leaves of the same form and size as the leaf or leaves of a newspaper to which it is a supplement, and published with the newspaper, and having the title and date of publication of the newspaper printed at the top of every page, or at the top of every sheet or side on which any such engraving, print, or lithograph appears.

The proprietor or printer of any newspaper within the description aforesaid may register it at the General Post Office in London at such time in each year and in such form and with such particulars as the Postmaster-General from time to time directs, paying on each registration such fee not exceeding five shillings, as the Postmaster-General, with the approval of the Treasury, from time to time directs.

Registered newspapers, book packets, pattern or sample packets, and post cards, may be sent by post between places in the United Kingdom, at the following rates of postage:—

On a registered newspaper, with or without supplement or supplements	One halfpenny.
On each registered newspaper in a packet of two or more, with or without a supplement or supplements	One halfpenny.
On a book packet, or pattern or sample packet:—If not exceeding two ounces in weight	One halfpenny.
If exceeding two ounces in weight, for the first two ounces and for every additional two ounces or fractional part of two ounces...	One halfpenny.
On a post-card	One halfpenny.

Provided that a packet of two or more registered newspapers, with or without a supplement or supplements, shall not be liable under this section to a higher rate of postage than the rate chargeable on a book packet of the same weight.

If a question arises whether any publication, not being a registered newspaper, is a newspaper or supplement, or whether any packet is a book packet or pattern or sample packet, within this Act or any Treasury warrant or Post Office regulations, the decision thereon of the Postmaster-General shall be final, save that the Treasury may, if they think fit, on the application of any person interested, reverse or modify the decision, and order accordingly.

If any registered or other newspaper, supplement, publication, book packet, pattern or sample packet, or post card, is sent by post otherwise than in conformity with this Act or any Treasury warrant or Post-office regulations, it shall be either returned to the sender thereof or forwarded to its destination, in either case charged with such rate of postage not exceeding the letter-rate of postage, or without any additional charge, as the Postmaster-General, with the approval of the Treasury from time to time directs, having been, if necessary, detained and opened in the Post Office.

The public are prohibited from using an embossed or impressed stamp separated from a cover or card, although such stamp has not been before sent by post.

Digitized by Google

The Archbishop of Syra and Tenos.

Digitized by Google

The Dean of Westminster.

Digitized by Google

British Weights and Measures.

Linear Measure.

	Furlongs.	Chains.	Poles.	Yards.	Feet.	Inches.
Foot	...	...	...	...	...	12
Yard	...	...	...	...	3	36
Pole or Rod	...	...	...	5½	16½	198
Chain of 100 links...	...	...	4	22	66	792
Furlong	...	10	40	220	660	7920
Mile	8	80	320	1760	5280	63360

A League is 3 miles. A Hand (used in measuring horses), 4 inches. A Fathom, 2 yards, or 6 feet, or 72 inches.

A pendulum which vibrates seconds of mean time in the latitude of London, at the level of the sea and in a vacuum, measures 39·1393 inches

Cloth Measure.

	Qrs.	Nails.	Inches		Qrs.	Nails.	Inches.
Nail	...	...	2¼	Ell	5	20	45
Quarter ...	...	4	9	French Ell ...	6	24	54
Yard ...	4	16	36				

Liquid Measure.

	Gallons	Quarts.	Pints.		Gallons.	Quarts.	Pints.
Gill	...	...	¼	Hogshead of Ale	54	216	432
Quart	...	...	2	Hogshead of Wine ...	63	252	504
Gallon... ...	...	4	8	Puncheon ...	84	336	672
Firkin or ¼-Barrel ...	9	36	72	Butt of Ale ...	108	432	864
Kilderkin or ½-Barrel ...	18	72	144	Pipe or 2 Hogsheads .	126	504	1008
Barrel ...	36	144	288	Tun or 2 Pipes	252	1008	2016

Dry Measure.

	Qrs.	Bus.	Pks.	Gals.		Qrs.	Bus.	Pks.	Gals.
Peck	...	...	...	2	Quarter ...	...	8	32	64
Bushel ...	...	...	4	8	Load or Wey	5	40	160	320

The Imperial Gallon is the legal standard measure both for dry goods and liquids. It contains 277·274 cubic inches of distilled water when the barometer stands at 30 inches and thermometer at 62°. Under the same conditions an Imperial Gallon of water weighs 10 avoirdupois pounds, or 70,000 grains. A cubic inch of water weighs 252,458 grains. A cubic inch of air weighs 0·310 grains.

Avoirdupois Weight.

	Cwts.	Qrs.	Pounds.	Ounces.	Drachms.
Ounce (437½ grains)	...	...	...	...	16
Pound (7000 grains)	...	...	...	16	256
Stone	...	...	14	224	3584
Quarter	...	...	28	448	7168
Hundred weight...	...	4	112	1792	28672
Ton...	20	80	2240	35840	573440

This weight is used for all substances except gold, silver, and precious stones. Drugs are sold by this weight, but medicines are compounded by Apothecaries weight.

Troy Weight.

Marks.		Ounces.	Dwts.	Grains.
dwt.	Pennyweight	...	...	24
oz.	Ounce	...	20	480
lb.	Pound	12	240	5760

Troy weight is used for money, precious metals, and jewels. Also in philosophical experiments, though the more convenient decimal divisions of the French gramme are almost universally preferred by scientific chemists of the present time. The diamond carat weighs 3 and 1-5th grains.

Apothecaries' Weight.

Mark.		Ounces.	Grains.	Mark.		Ounces.	Grains.
oz.	Ounce ...	...	437½	lb.	Pound ...	16	7000

This is the new Apothecaries' Weight, as revised by the Council of Medical Education in 1864. The ounce and the pound are the same as in Avoirdupois Weight. A grain is the same in all weights.

Miscellaneous Articles.

Aum of Hock ...	... about 30 gals.	Pipe of Madeira ...	... ... 92 gals.
Barrel of Tar ...	... ... 26½ ,,	Pocket of Hops ...	... 1½ to 2 cwt.
Box of Raisins ...	... ... 56 lb.	Puncheon of Brandy	...100 to 115 gals.
Cask of Rice ...	... 7 to 8 cwt.	,, Rum	... 90 to 100 ,,
Chest of Congo Tea	... about 80 to 100 lb.	,, Whisky	... about 120 ,,
,, Hyson ...	... 60 to 80 ,,	Quire of Paper ...	... ... 24 sheets.
Drum of Figs ...	... 6 to 14 ,,	Ream of Paper ...	... 480 sh. or 20 qr.
Firkin of Butter ...	... ... 56 ,,	Roll of Parchment	... ... 60 skins.
Fodder of Lead ...	... ... 19½ cwt.	Sack of Flour ...	... ... 280 lb
Gross	...144, or 12 doz.	Tierce of Sugar ...	... 9 to 12 cwt.
Hogshd. of French Wine,	43 to 46 gals.	,, Coffee ...	... 4 to 9 ,,
Load of Hay or Straw ...	36 trusses	Truss of Old Hay	... ... 56 lb.
Load of Bricks ...	 500	,, New Hay	... ... 60 ,,
		,, Straw ...	... ... 36 ,,

A Butt of Sherry contains 108 gallons, or about 52 dozens.
A Pipe of Port ,, 115 ,, ,, 57½ ,,
Hogsheads one-half, and Quarter Casks one-fourth part of these quantities.

Multiplication Table.

	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48
4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64
5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90	96
7	14	21	28	35	42	49	56	63	70	77	84	91	98	105	112
8	16	24	32	40	48	56	64	72	80	88	96	104	112	120	128
9	18	27	36	45	54	63	72	81	90	99	108	117	126	135	144
10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160
11	22	33	44	55	66	77	88	99	110	121	132	143	154	165	176
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192
13	26	39	52	65	78	91	104	117	130	143	156	169	182	195	208
14	28	42	56	70	84	98	112	126	140	154	168	182	196	210	224
15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240
16	32	48	64	80	96	112	128	144	160	176	192	208	224	240	256
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255	272
18	36	54	72	90	108	126	144	162	180	198	216	234	252	270	288
19	38	57	76	95	114	133	152	171	190	209	228	247	266	285	304
20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320
21	42	63	84	105	126	147	168	189	210	231	252	273	294	315	336
22	44	66	88	110	132	154	176	198	220	242	264	286	308	330	352
23	46	69	92	115	138	161	184	207	230	253	276	299	322	345	368
24	48	72	96	120	144	168	192	216	240	264	288	312	336	360	384
25	50	75	100	125	150	175	200	225	250	275	300	325	350	375	400
26	52	78	104	130	156	182	208	234	260	286	312	338	364	390	416
27	54	81	108	135	162	189	216	243	270	297	324	351	378	405	432
28	56	84	112	140	168	196	224	252	280	308	336	364	392	420	448
29	58	87	116	145	174	203	232	261	290	319	348	377	406	435	464
30	60	90	120	150	180	210	240	270	300	330	360	390	420	450	480
31	62	93	124	155	186	217	248	279	310	341	372	403	434	465	496
32	64	96	128	160	192	224	256	288	320	352	384	416	448	480	512

Wages Table.

Per Year.	IS Per Month.	IS Per Week.	IS Per Day.	Per Week of 6 Days.	IS FOR 5 Days.	IS FOR 4 Days.	IS FOR 3 Days.	IS FOR 2 Days.	IS FOR 1 Day.
£	£ s. d.	£ s. d.	s. d.	s.	s. d.	s. d.	s. d.	s. d.	s. d.
1	0 1 8	0 0 4½	0 0½	1	0 10	0 8	0 6	0 4	0 2
2	0 3 4	0 0 9½	0 1½	2	1 8	1 4	1 0	0 8	0 4
3	0 5 0	0 1 1½	0 2	3	2 6	2 0	1 6	1 0	0 6
4	0 6 8	0 1 6½	0 2½	4	3 4	2 8	2 0	1 4	0 8
5	0 8 4	0 1 11	0 3½	5	4 2	3 4	2 6	1 8	0 10
6	0 10 0	0 2 3½	0 4	6	5 0	4 0	3 0	2 0	1 0
7	0 11 8	0 2 8½	0 4½	7	5 10	4 8	3 6	2 4	1 2
8	0 13 4	0 3 0½	0 5½	8	6 8	5 4	4 0	2 8	1 4
9	0 15 0	0 3 5½	0 6	9	7 6	6 0	4 6	3 0	1 6
10	0 16 8	0 3 10	0 6½	10	8 4	6 8	5 0	3 4	1 8
11	0 18 4	0 4 2½	0 7½	11	9 2	7 4	5 6	3 8	1 10
12	1 0 0	0 4 7½	0 8	12	10 0	8 0	6 0	4 0	2 0
13	1 1 8	0 5 0	0 8½	13	10 10	8 8	6 6	4 4	2 2
14	1 3 4	0 5 4½	0 9½	14	11 8	9 4	7 0	4 8	2 4
15	1 5 0	0 5 9	0 10	15	12 6	10 0	7 6	5 0	2 6
16	1 6 8	0 6 1½	0 10½	16	13 4	10 8	8 0	5 4	2 8
17	1 8 4	0 6 6½	0 11½	17	14 2	11 4	8 6	5 8	2 10
18	1 10 0	0 6 11	0 11½	18	15 0	12 0	9 0	6 0	3 0
19	1 11 8	0 7 3½	1 0½	19	15 10	12 8	9 6	6 4	3 2
20	1 13 4	0 7 8	1 1½	20	16 8	13 4	10 0	6 8	3 4
30	2 10 0	0 11 6	1 7½	30	25 0	20 0	15 0	10 0	5 0
40	3 6 8	0 15 4½	2 2½	40	33 4	26 8	20 0	13 4	6 8
50	4 3 4	0 19 2½	2 9	50	41 8	33 4	25 0	16 8	8 4
60	5 0 0	1 3 0½	3 3½	60	50 0	40 0	30 0	20 0	10 0
70	5 16 8	1 6 11	4 10	70	58 4	46 8	35 0	23 4	11 8
80	6 13 4	1 10 9	4 4½	80	66 8	53 4	40 0	26 8	13 4
90	7 10 0	1 14 7½	4 11½	90	75 0	60 0	45 0	30 0	15 0
100	8 6 8	1 18 5½	5 5½	100	83 4	66 8	50 0	33 4	16 8

N.B.—If the Wages be Guineas instead of Pounds, for each Guinea add 1d. to the Month, or ½d. to the Week.

Holidays in Public Offices.

Bank of England and Exchequer—Good Friday, Dec. 25.
Bank Transfer Office—Good Friday, May 1, Nov. 1, Dec. 25.
Docks and Custom House—Good Friday, Queen's Birthday, Dec. 25.
Excise Office—Good Friday, Queen's Birthday, June 28, Nov. 9, Dec. 25.
Stamp and Tax Offices—Good Friday, Queen's Birthday, June 10, 11, 28, Nov. 9, Dec. 25.
Chancery Offices—Good Friday, April 22, 23; Dec. 25.
Common Pleas and Law Offices—Good Friday, April 20, 22, 23; Queen's Birthday; June 10, 11; Dec. 25, 26, 27, 28.

Digitized by Google

Our Portraits.

H.R.H. the Princess of Wales and Family.

(See page 1.)

On the 10th of March, 1863, H.R.H. the Princess Alexandra of Denmark was married to the heir apparent of our beloved Queen—Albert Edward, Prince of Wales; and since that time, by her charm of manner and sweet disposition, she has gained the love of the whole nation. H.R.H. has five children. Prince Albert Victor Christian Edward was born Jan. 8th, 1864; Prince George Frederick Ernest Albert, on June 3rd, 1865; Princess Louise Victoria Alexandra Dagmar, on Feb. 20th, 1867; Princess Victoria Alexandra Olga Marie, on July 6th, 1868; and the Princess Maude Charlotte Mary Victoria, on Nov. 26th, 1869.

The Princess Louise.

(See page 4.)

H.R.H. Princess Louise Caroline Alberta is the fourth daughter of the Queen, and was born at Buckingham Palace on the 18th of May, 1848. She is of course as accomplished as assiduous and well-directed culture can render her, and has developed decided artistic tendencies towards drawing, painting, and sculpture. The bust of the Queen in the Royal Academy Exhibition of 1870 possessed real merits of execution and verisimilitude; and some interesting specimens of the Princess's work are now exhibited at the collection of pictures and sculpture in Bond-street destined to aid the funds for the relief of destitute widows and orphans of German soldiers. Mrs. Thorneycroft has had the honour of instructing the Princess in the arts of modelling and sculpture. Her Royal Highness has also decided literary tastes, and is so assiduous a reader as to deserve the name of a student. The Princess has been for some years the closest companion of the Queen, her mother, and is greatly beloved by every member of the royal family, whilst her sweetness of disposition endears her to everyone within the sphere of her influence. A graceful act of appreciative kindness was performed by the Princess, in connection with her position as one of the lady patronesses of the National Society for the Aid of the Sick and Wounded. To each of the surgeons proceeding under the auspices of the society to the hospitals of France and Belgium she presented, in some instances personally, a handsome pocket case, ornamented with her monogram and escutcheon, containing the instruments required for the practice of military surgery. The interesting personal appearance of Her Royal Highness is well known to the English public generally; to those who have not had the pleasure of seeing that kindly and gracious face, we offer as good a likeness as it has been in our power to obtain.

It will be remembered that on several recent occasions of State ceremony the Princess Louise has officiated for the Queen, and has always called forth remark for a combination of dignity and kindly graciousness, rightly considered to be the perfection of royal reception. Although royal marriages are by no means of unfrequent occurrence in England, the betrothal of the Princess Louise to the Marquis of Lorn excited a remarkable amount of interest and sympathy. This was due to two causes—the personal popularity of the Princess Louise, and the unusual and somewhat romantic circumstance of a Princess of the Blood forming a matrimonial alliance with a commoner. We must go a long way back in English history to discover a precedent for the alliance which is now sanctioned between such a subject, however ennobled or renowned, and such a bride. Princes have again and again broken through the bar of birth; but Princesses have been instinctively obedient to family law, and we do not find an instance of a daughter of a living crowned head marrying a subject since the reign of Edward III., five centuries since. It is impossible not to admire the courage of Her Majesty in putting aside precedents which were thus enforced by some of her predecessors, without any consideration for the feelings of those immediately affected by them. The Queen has preferred the happiness of her daughter to a pedantic adherence to traditional principles of State policy, which were always at variance with popular feeling, and have now ceased to be supported by any weight of reason.

The Marquis of Lorn.

(See page 5.)

John George Edward Henry Douglas Sutherland, Marquis of Lorn, M.P. for the county of Argyll, the affianced bridegroom of H.R.H. the Princess Louise, is the eldest son of the Duke of Argyll. He was born in 1845, educated at Eton and Trinity College, Cambridge, and was appointed a captain in the London Scottish Volunteers in 1866, and to the same rank in the Sutherlandshire Rifles in 1869. In connection with these appointments it may be stated that he is a zealous supporter of the volunteer force, is a practised marksman with the rifle, and has shot with success in the University v. Houses of Lords and Commons matches at Wimbledon. In person he is handsome, although very youthful in appearance; he has an agreeable ease of manner, and an expression of great good nature and kindliness, and would generally attract favourable remark even from persons unacquainted with him. Those who are of his intimates are aware that he is also gifted with considerable abilities, and that, comparatively young as he is, he has given evidence of industry and of capacity for that description of work which is assigned to young men of his status. He has acted since 1868 as private secretary to the Duke of Argyll, his father, Secretary of State for India; and at one time, when his grace was occupied in the preparation of an important legislative measure, Lord Lorn undertook and carried on with assiduity and success an amount of business not usually within the sphere nor the ordinary capacity of a private secretary. In Parliament he has distinguished himself by a conscientious independence, which has at least once led him to vote against the Ministry of which his father is an eminent member. That he is influenced by the spirit of adventure which is characteristic of the greater number of manly young Englishmen has been shown by the extent of his travels, notably in the United States of America. The book he published on his return, entitled "A Trip to the Tropics," is a very creditable production. It is really remarkable for the impartiality and clearness of the opinions expressed in it concerning the working of the republican institutions of America, when the extreme youth and aristocratic education of the writer are taken into consideration. Although the Marquis of Lorn has not as yet been prominent as a speaker in the House of Commons, he has been heard in other places, and appeared ready and fluent, without a trace of the awkwardness and hesitation of a comparatively unpractised orator. In the circle in which he moves he has acquired unusual esteem and affection, and promises to inherit with the high rank the equally high character of the Duke of Argyll. If personal virtues can maintain old traditions, the head of the Campbells may be regarded in the Western Highlands for some generations to come as almost equal in authority to the sovereign.

The marriage of the Princess Louise and the Marquis of Lorn is, we are informed, fixed to take place in February next.

The Archbishop of Syra and Tenos.

(See page 8.)

The Archbishop of Syra and Tenos takes his title from two islands of the Cyclades group in the Ægean sea, under the dominion of Greece. Syra, the ancient Scyros, lies not far from Delos, and almost in the centre of the Archipelago. It is only five leagues in length; but it has a classical reputation of ancient date, for there, according to the fable, Achilles was educated and espoused Deidamia, the daughter of Lycomedes, the king of the little island. Apollo was its patron divinity, and the fountain where the nymphs used to hold their assemblies, under his auspices, flows with as much life and freshness as of yore. The island is an important member of the Greek dominion. Although its population is fewer than 30,000, most of the foreign powers are represented at it; and its trade is active and extensive. Its bazaars are spread with the produce and manufactures of divers nations, and the flags of ships from many lands wave in its beautiful harbours. Syra, the capital, was built by the Venetians, and stands like an amphitheatre upon the rocky coast, near the ancient Hermopolis, on the east side of the island. The harbour of Syra is good, and modern energy has supplied it with a breakwater and a lighthouse. The island is visited by a regular service of steamboats, by means of which it can be easily reached from Athens, Smyrna, Constantinople, the Dardanelles, Malta, Alexandria, Naples, Marseilles, &c. Near the northern extremity of the island there is a peak which rises 4000ft. above the sea level. The population of the city of Syra is said to be about 15,000.

Tenos, the other portion of the archiepiscopal province, is also an island, lying to the north-east of Syra, and, although larger, of less relative importance. The name is sometimes written Tino, and Tinos, but the ancient Greeks called it Tenos. The island is not far from Andros. Aristotle calls the place Hydrussa, because of its abundant supply of water, and it is also called Ophiussa. The name of Tenos is ascribed to some mythical personage so called. The ancients said that the water of one of its springs could not be mixed with wine, but unfortunately no such virtue is possessed by it at this day. The population is less than 30,000, but it is capable of supporting a much larger number, as its natural resources are considerable. Its white and red wines are famous, especially its *malvoisie*, which is said to be the finest grown. Its marbles are also celebrated, chiefly the *parkino*, an alabaster white with blue veins, and beautiful green varieties. One reason why the population is not larger is said to be that the people constantly emigrate to the mainland. The principal place is San Nicolo or Tenos, on the south side of the island, rising gradually out of the sea, from which its effect is charming. Some remains of antiquity, romantic scenery, a lovely climate, and an abundant soil might reconcile even an archbishop to the narrow limits of such a home.

During his sojourn among us, the Archbishop of Syra and Tenos, who is a very favourable specimen of the higher Greek clergy, has been a sharer of hospitalities of no common order. The clergy, from the archbishops downwards, have vied in their efforts to do him honour; and from York to Canterbury he has been received as an apostle. The distinguished members of his own communion have paid him great respect, but our English Church has done what no other Church is likely to do—it has given him the highest honours which our Universities have to confer.

The Dean of Westminster.

(See page 9.)

The Very Rev. Arthur Penrhyn Stanley, D.D., is not only one of our most accomplished and best known divines, but one of the most highly esteemed and popular of our writers and preachers. His personal character has endeared him to a large circle of persons of most widely divergent shades of political and religious opinion, and his zealous endeavours to promote the general material, intellectual, and spiritual interests of the

Digitized by Google

The Late Charles Dickens.

Digitized by Google

The Late Daniel Maclise.

Digitized by Google

community have rendered him one of our most influential men. His own breadth of view and largeness of heart are shown in his genial recognition of what he believes to be true and good wherever he finds it, and however it may be in proximity with errors of faith and worship. It is therefore not to be wondered at if he holds that there is some ground common to himself with humanity at large, and upon which he can meet on friendly terms with the Jew and the Mahommedan, and even with members of the Brahmo Somaj, as well as with Roman Catholics and Dissenters. That he has boldly, though unostentatiously, acted up to this principle is matter of publicity, and that his example has done something towards making other men of our day more liberal and generous is not to be doubted.

Dean Stanley is the son of the late Bishop Stanley, of Norwich; and it may be due to his experience amid episcopal cares that he has so consistently illustrated the famous dictum of *Nolo episcopari* (I am unwilling to be a bishop), for everybody believes that he could have long ago held a crosier and worn a mitre if he had wanted them. The date of his birth is to be placed about fifty-five years back. He was one of the pupils of Rugby School during the presidency of the eminent Dr. Arnold. From Rugby he went to Oxford, where he obtained a scholarship in Balliol College, and won the Newdegate prize for an English poem entitled "The Gipsies." He has always cherished a liking for poetry, and his elegant poetic tastes appear not only in his graceful prose, but in occasional verse, examples of which have quite recently been given by him to the world. Dr. Stanley took a first class in classics in 1837, in 1839 he gained the prize for the Latin essay, and in 1840 he secured the theological prize and the prize for the English essay. For a number of years he remained tutor of his college and examiner, and he has always borne a good reputation for his attainments in Greek and Hebrew as well as in Latin. In 1845-6 he was select preacher, and he was also appointed secretary of the Oxford University Commission. From 1851 to 1853 he was canon of Canterbury; from 1858 to 1864 he was Regius Professor of Ecclesiastical History at Oxford, chaplain to the Bishop of London, and canon of Christ Church. In 1864 he succeeded to the deanery of Westminster, in the place of Dr. Trench, now Archbishop of Dublin. Since his elevation to the deanery Dr. Stanley has won the best of opinions by his efforts to introduce improvements in the glorious old Abbey and into its official arrangements. Many occurrences which have happened in the Abbey and its precincts during the last five or six years will be remembered as evidences of the liberality and good taste of the Dean.

In 1852-3 Dr. Stanley, in company with three friends, carried out a long-cherished wish to visit the scenes of sacred history in Egypt, Arabia, and Syria. On his tour he used his eyes and judgment, and made his notes; but when he returned, instead of adding one to the long list of unread narratives, he produced a book which is the most charming and one of the most valuable of its class ever written—his "Sinai and Palestine." This work has gone through many editions, and exemplifies in various ways the writer's versatility of genius, variety of learning, and earnest faith. Most of his other works more or less exemplify the same qualities. In 1861 Dr. Stanley accompanied the Prince of Wales on his tour to the East, in the course of which the memorable inspection of the sepulchres of the Patriarchs at Hebron, and other curious and important occurrences, took place. After his return he published a volume of sermons preached in the East, with some valuable additions. We cannot enumerate all the publications of the Dean of Westminster, but the following must not be omitted: "Historical Memorials of Canterbury," published in 1854; "Lectures on the Study of Ecclesiastical History;" "Lectures on the History of the Jewish Church," two volumes of which have made their appearance; "Lectures on the Eastern Church;" numerous contributions to Smith's Dictionaries and other publications, and various theological discourses. Nor must we fail to refer to his work on the history of Westminster Abbey, or "Historical Memorials of Westminster Abbey." His latest acts of a more public character will tend to make his popularity even more universal and enduring: we refer to the ready and Christian liberality which offered the remains of Charles Dickens a final resting place in Westminster Abbey; and to his admirable funeral discourse over the great English novelist, whose decease has covered us with sorrow and surprise. It is needless to say more of Dean Stanley than is said of the good man in Biblical history, that "his works praise him," and that his name is held in honour, as his memory shall be blessed.

The Late Charles Dickens.

(See page 12)

NEVER, perhaps, has the loss of a great writer been so felt as a personal bereavement by millions, as that of Charles Dickens. The author had been so identified with the many works whose genial heartiness had delighted us—his very mannerisms revealing the kindliness and sunny charity of his nature—that the love we felt for his creations we involuntarily transferred to himself. If there are authors who, as it were, live apart from their works, letting their *dramatis personæ* evolve themselves according to their own law, cold chroniclers of that in which they have no concern, it was not thus with Dickens. The stamp of the man was upon all he did—but withal of a man so rich, so observant, so full of healthy sympathy with human nature, and such a power of enjoyment and making us sharers with himself, that to have missed the presence of the workman from his productions would have been at once to lessen their value and our own pleasure in them.

Born at Portsmouth on the 7th of February, 1812, Charles Dickens had only reached his fifty-ninth year. His father, who had been in the Pay Department of the Navy, had retired on his pension at the close of the war, and came to London the same year as a Parliamentary reporter for a daily paper. Charles himself was educated at Chatham, and afterwards at a college near Rochester, the recollections of which quaint old cathedral town so often reappeared in the writings of his maturer years, and near which, at Gad's Hill, famous already in Shakespeare, when a successful man he took up his residence. He was articled to a solicitor, but, though it does not appear that "he penned a stanza when he should engross," the old revolt of literature against law was renewed in his mind, and he left the office to take up his father's profession of reporting.

It was about the year 1834-5 that Mr. Dickens made his *début* as an author, in the pages of the *Old Monthly Magazine*. He sent in the first instance his contributions to that periodical anonymously. "They consisted of sketches, chiefly of a humorous character, and were simply signed 'Boz.' For a long time they did not attract any special attention, but were generally spoken of in newspaper notices of the magazine as 'clever,' 'graphic,' &c." Other sketches by "Boz" also appeared in *Bell's Life* and the *Morning Chronicle*. That the sketches had not yet stamped the rank of their author may be inferred from the fact that at the very time (early in 1836), when he was engaged with Messrs. Chapman and Hall to write a monthly serial, which was no other than the "Pickwick Papers," "Boz" demanded for a proposed continuance of his sketches in the *Monthly Magazine* only the modest remuneration of half-a-guinea a page; while for "Pickwick" itself, it is said, his reward was to be just fifteen pounds fifteen per number. The monetary value of his pen was to be something different in six months. With the "Pickwick Papers," and especially with the introduction into that work of Mr. Pickwick's faithful henchman, Sam Weller, Dickens began to be famous. Costermongers' barrows and baked potato-cans were ornamented with the portraits of Sam and his master, the latter in his never-to-be-forgotten smalls and gaiters; and that the disinterested tribute of piracy to success might not be lacking, a "Penny Boz" brought out a "Penny Pickwick."

In 1837 he published in *Bentley's Miscellany*—a new publication of which he was the first editor—the opening chapters of "Oliver Twist," which was illustrated by George Cruikshank, who also contributed etchings to a collected edition of the "Sketches by Boz;" the "Pickwick Papers" and almost all Mr. Dickens's other works having been accompanied by the designs of Mr. Hablot Browne ("Phiz"). In "Oliver Twist" the author showed that his aim was of something more than a "humorous character," and in Noah Claypole and Mr. Bumble, the Artful Dodger and Charley Bates, Fagin, Bill Sykes, and poor Nancy, he displayed that power of characterisation which has since filled so large a gallery. Here also was exhibited that philanthropic tendency which marked many of his later works—a tendency still more direct and definite in his next work, "Nicholas Nickleby," where, in Dotheboys Hall and Wackford Squeers, he exposed the evils of a certain class of country schools with unsparing severity. Encouraged by the popularity which he had earned on the conclusion of "Nicholas Nickleby" Mr. Dickens determined on a new venture. Abandoning the form of a monthly serial, he started a weekly periodical, called "Master Humphrey's Clock," in which his two stories of "The Old Curiosity Shop" and "Barnaby Rudge" ran their course—the latter a tale of the Gordon Riots of 1780. With "Barnaby Rudge" the issue of "Master Humphrey's Clock" came to an end. In 1842 Mr. Dickens visited America, and on his return published his "American Notes for General Circulation," a work which gave considerable offence to our very susceptible Transatlantic cousins, and in some of its chapters was as damnatory to the then "domestic institution" as Mrs. Stowe herself could have been.

With 1843 came the first of the famous Christmas books—the "Christmas Carol"—followed in the subsequent years up to 1848 by "The Chimes," "The Cricket on the Hearth," "The Battle of Life," and "The Haunted Man"—stories in which the fountains of laughter and of tears are indeed found to be near each other, and which contain some of the most tenderly beautiful things that ever Dickens wrote. In 1850—still inventive, but still following the line he seems unconsciously to have traced from the beginning—he started the weekly serial *Household Words*, a periodical unique in its excellencies, and which perhaps more than any other has manifested a unity of style and colour from the influence of its directing mind. In 1859, ceasing to be connected with *Household Words*, Mr. Dickens established *All the Year Round*, which he continued to superintend to his death.

Reverting now to his novels, after his return from America appeared "Martin Chuzzlewit;" in 1847-8 he wrote "Dombey and Son;" and in 1849 the "History of David Copperfield" was begun, the latter considered by many to be his best work. To these followed "Bleak House" and "Little Dorrit"—all these in his old monthly serial form; and then in *Household Words* and *All the Year Round* appeared "Hard Times," "A Tale of Two Cities," and "Great Expectations." Noticeable again, as witnessing to the inventive power of Dickens's mind, are the yearly issues of Christmas stories in connection with these periodicals, with their delicious bits of introduction, enshrining Mugby Junction and its wonderful boy, Mrs. Lirriper, Dr. Marigold, Joey Ladle, and the rest of their agreeable fraternity—all with their merry jubilant humour, and all with their April lights of gentle pathos, not inconsolable, and not unfruitful.

But Mr. Dickens was not only successful as an author. It has been said of him that he was probably the best after-dinner speaker in England; with a language and a method of his own that were perfectly inimitable, he never

Digitized by Google

failed to set the table in a roar. In spite of all the demands upon his time, he was never chary of his help at charitable gatherings; and many benevolent institutions will have deeply to lament the silence of that eloquent tongue that pleaded for them so often and so well.

For two or three days previously to his death Mr. Dickens complained of a difficulty in doing his work, saying that it did not come spontaneously to him as it used to come. There was no appearance, however, of his being ill. On Wednesday, when he sat down to dinner with his sister-in-law, Miss Hogarth, she saw an unusual appearance in his face, and, becoming alarmed, proposed to telegraph for medical assistance. "No, no," he replied, "I have got the toothache, and shall be better presently." He then asked that the window might be shut, and almost immediately became unconscious. From this he was never roused, and at ten minutes past six on Thursday, June 9, about twenty-four hours after the attack, he died.

At an early hour on Tuesday morning, June 14, the remains of Mr. Dickens were buried in Poets' Corner, Westminster. Although his will had been express in forbidding anything like ceremony and show, it was found that he had named no place in which he desired to lie, and it was therefore possible to accept the offer of the Dean of Westminster, and inter him in what every Englishman would feel to be his fittest resting-place.

The Late Daniel Maclise.

(See page 13)

Daniel Maclise was born in Cork early in the year 1811; but he was of Scottish extraction, and his father, also Daniel Maclise, was an ensign in the Elgin Fencibles. His first effort to make his way in the world was at a banking house in Cork; but, not finding "to cash and balance at a desk, perched like a crow on a three-legged stool," much to his taste, and having evinced some talent for drawing, he adopted the more congenial pursuit after he had attained his sixteenth year. In 1828 he came to London, and at once entered himself as a student both at the Antique and Life Schools of the Royal Academy. He worked at his art with great industry and perseverance, competing successfully for the medals, and even winning the gold one twice successively. He remained two years steadily at work, and then went to Paris to study the galleries and studios of that city. At this period he earned money by designing for booksellers and by painting portraits. He exhibited his first pictures at the British Institute in 1833, and they at once established his fame. The subjects were, "Mokanna unveiling his features to Zelica," "All-Hallow Eve," and "A Love Adventure of Francis I. with Diana of Poictiers." Two years later he exhibited "The Chivalrous Vow of the Ladies and the Peacock," and the Royal Academy elected him an associate. It was a poetical subject artistically treated, although the effect was theatrical. In 1838 "Robin Hood and Richard Cœur de Lion," "Salvator Rosa painting Masaniello," and the "Banquet Scene in Macbeth" were shown; in 1840 "Gil Blas," dressed *en cavalier* (in the possession of Her Majesty), scene from the "Twelfth Night," and "The Sleeping Beauty" were the subjects; and in 1841 he was elected a Royal Academician. From that date onwards it was an exceptional year that he did not paint three large pictures; in 1842 he produced perhaps the best known of his works, the "Play Scene in Hamlet," which now forms one of the many attractions of the South Kensington Museum. It proved a most popular picture, for it was engraved by Mr. C. W. Sharpe for the Art Union of London, and no less than 13,000 impressions have been distributed among the subscribers. In 1844 Mr. Maclise painted "The Lady released by Sabrina from the Enchanted Chair," and a scene from Milton's "Comus," which so pleased Her Majesty and the late Prince Consort that the artist was requested to reproduce it as a fresco in the summer house of the Buckingham Palace Gardens. The "Sacrifice of Noah," and his famous design of Shakespeare's "Seven Ages of Man," were produced in 1848; the latter, two years later, were etched by Mr. Edward Goodall (recently deceased), and published by the Art Union. Mr. Maclise's later pictures include "The Spirit of Chivalry" and the "Spirit of Justice," painted in oil and fresco for the House of Lords; "Caxton showing Edward IV. his first proof-sheet in the Almonry in Westminster;" "Prospero and Miranda;" and in 1854 he exhibited at the Royal Academy his largest and most important picture, "The Marriage of Strongbow and Eva," in ratification of the conquest of Ireland under Henry III. The following year was almost entirely devoted to a tour through Italy in search of fresco work, and to the discharge of his duties as one of the Fine Arts jurors of the Paris Exhibition. The fine set of forty-two drawings illustrative of the History of the Conquest, and exhibited in 1856, were among his smaller works. The frescoes in the Royal Gallery of the Houses of Parliament, illustrations of the glories of England in war by land and sea, from the earliest period of our national existence to Waterloo, are now well known works. In 1866, after Sir Edwin Landseer refused the presidency of the Royal Academy, it was offered to Mr. Maclise, who also declined it. Mr. Maclise died very suddenly on the 25th of April, 1870, from an attack of heart disease. At the usual Royal Academy banquet on the 30th, Mr. Maclise's name was adverted to in a graceful manner by the Prince of Wales, and the late Mr. Charles Dickens paid a touching tribute to the memory of his intimate friend and companion.

Mlle. Sessi.

(See page 16.)

The fair one with the golden locks is before you. Her charming *chevelure* is, however, not her only attraction; she has proved that she has vocal and dramatic capabilities to hold her own even against the leading European stars. In Berlin, during the illness of Pauline Lucca, she had the *répertoire* exclusively of all the leading characters of the modern lyric drama. In Paris, during the absence of Patti, she occupied the same proud position as in Berlin. The artiste who can grapple with the parts in which Persiani, Lind, Sontag, Hayes, Lucca, Nilsson, and Patti have gained their glory must have no ordinary ability. Mathilde Sessi is born of a musical family of Italian opera. Her native place is Vienna, where she studied under the first masters, including Lauffer and Salvi. She made her *début* at Frankfort (on the Maine) in May, 1867, and her success was such as to secure her engagement at Berlin. The first notices of this young talent appeared in these columns in November, 1868, in the letters of our special correspondent, who predicted that Sessi would be heard of in other capitals than the Prussian one. Herr Maurice Strakosch, after the loss of his sister-in-law Adelina Patti, by her marriage with the Marquis de Caux, was looking anxiously for a young *prima donna*, or for a novice whose abilities he could turn to the best account; and, hearing of the great talent of Mathilde Sessi, and that she was the daughter of the celebrated cantatrice Mariana Sessi, for whom Mozart composed the "Clemenza di Tito," and that her grandmother was Victoria Sessi, a once famed contralto, resolved to monopolise such a promising vocalist, with such undeniable antecedents. After her successful career he has farmed her to Covent Garden Theatre, where Mlle. Mathilde has already attacked the parts of Lucia, Maria ("La Figlia"), the Queen of Night, and Violetta ("Traviata"), all with more or less effect. An artiste who at twenty-two years of age can sing Mozart, Donizetti, and Verdi need have no apprehension as to her future career. The lady with the "flowing hair" has an organ of extraordinary compass, she has practised her scales sufficiently to acquire a brilliantly articulated shake, she can attack intervals, and all she has to do is to husband (not herself, we hope) her resources—not to force the voice too much. When the *débuts* of other artistes who have achieved a successful career are called to mind, the attributes of Mlle. Sessi are of a nature to encourage her to go on and study, which of course means to rise and prosper.

Mrs. Rousby.

(See page 17.)

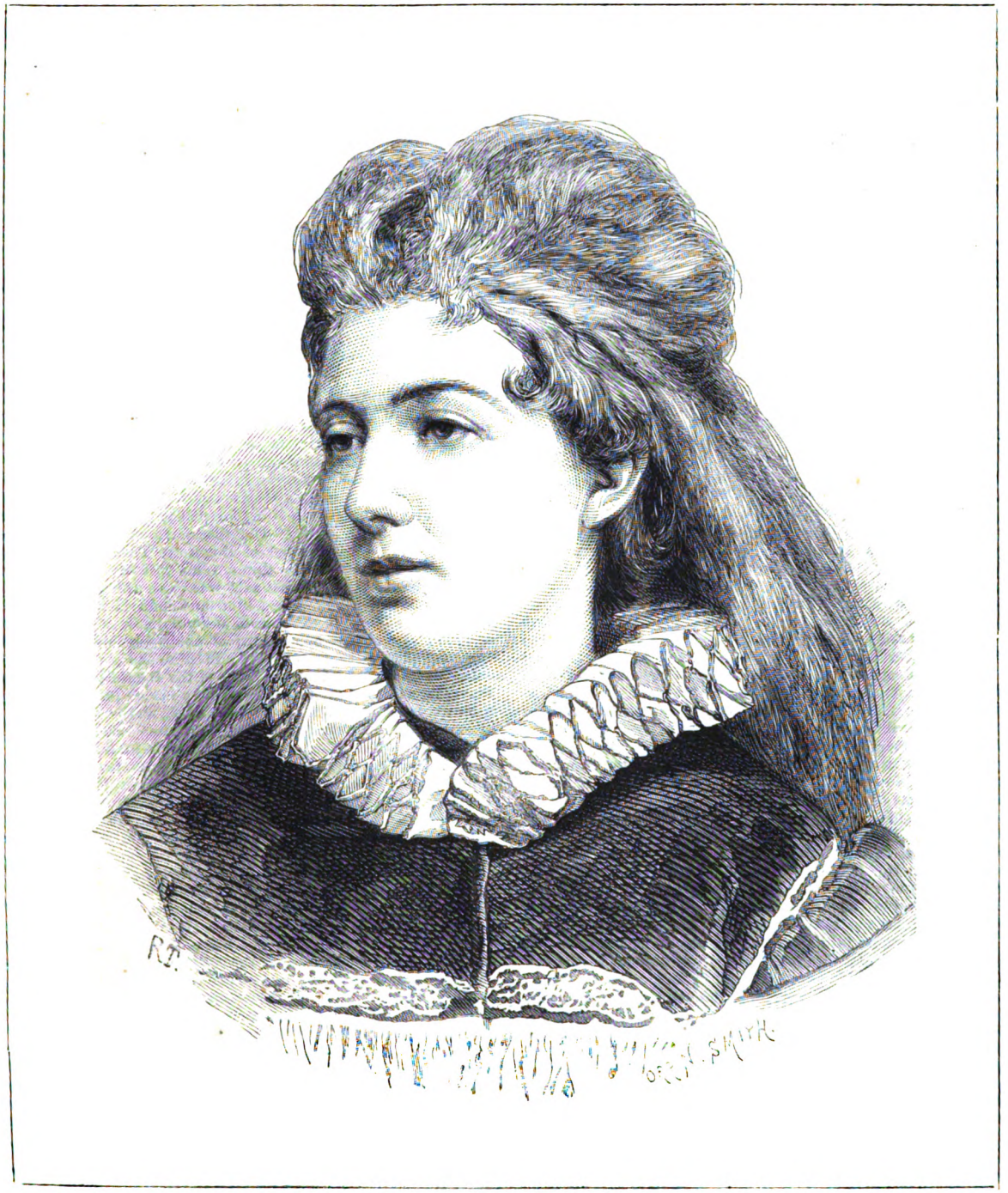
It was a fortunate circumstance for the lovers of the higher branches of the dramatic art that Mr. Tom Taylor once took it into his head to pass a summer holiday in the Channel Islands. It was still more fortunate that the veteran dramatist and critic, unwearied by a sufficiently long dramatic experience, and undaunted by the almost invariably dulness of a country theatre, resolved upon paying a visit to the Theatre Royal, Jersey. For in that comparatively remote portion of Her Majesty's dominions a brilliant of the finest water was waiting to reward the fortunate discoverer. The Guernsey and Jersey theatres were, at the time of Mr. Taylor's visit, under the management of Mr. Wybert Rousby. Mr. Rousby himself played the leading business, as indeed country managers very frequently do, and was assisted by his wife, a lady of gentle birth and education, who had adopted her husband's profession after her marriage. The practised eye of so good a judge of the dramatic art as is Mr. Taylor was not likely to overlook the excellence of the performance which, very probably to his infinite surprise, was presented to him. He saw at once that he was in the presence of true artists, and that for them the large arena of London, and not the narrow stage of a country theatre, was the proper battle ground. All country actors live in the hope of the appearance of that London manager or that London critic who is to give them the much-desired opening in the great city. Mr. Taylor's appearance and advice almost romantically influenced Mr. and Mrs. Rousby, who were not long in agreeing to come to London, and who in the winter of last year made their first appearance at the Queen's Theatre. Mr. Taylor's play, "The Fool's Revenge," was the piece selected for the *début* of the new comers. The part of Fiordelisa, which fell to Mrs. Rousby's lot, is not of sufficient importance to offer any great opportunities of distinction to the actress, and accordingly, although Mrs. Rousby's performance attracted much notice and was favourably commented upon in many quarters, the critical world hardly expected what was in store for it. But in January last Mr. Taylor's new play, specially written for Mrs. Rousby, was produced at the Queen's, and Mrs. Rousby at once achieved one of the most remarkable successes on record. The public and the critics united in praise of the new comer. It was understood at once that the historical drama—the higher class drama which has been for so long a time on the shelf, owing, not so much to the apathy of the public as to the want of actors, and above all, of actresses competent to interpret it—had a newlease of life. The promise of Mrs. Rousby's earlier performances has been amply borne out. She has made a steady and appreciable advance in her art. The tenderness and delicacy of manner, so conspicuous and so delightful at first, are unimpaired; the dignity and grace of the educated lady are as remarkable as ever. But Mrs. Rousby has, greatly to the improvement of the general performance, acquired much force and power. And this is one of the most satisfactory circumstances we have to note in Mrs. Rousby. It is clear that she is an earnest student of her art; that she understands its difficulties, and how to grapple with them; that she has, in a word, all the perseverance and courage of true genius, unspoiled by that hardest of trials, success.

Mrs. Rousby will never be of the Lady Macbeth school of tragic actresses. But wherever grace, womanly tenderness, intellect, and refinement are required, here Mrs. Rousby will be at home—and "here," we are glad to

Digitized by Google

Mlle. Sessi.

Digitized by Google



Mrs. Rousby.

Digitized by Google

think in this case, means almost the whole range of the classical English dramas. Not the least of this charming actress's attractions are those of a personal nature. Mrs. Rousby is as much distinguished by her beauty as by her genius; the graces of her mind are reflected in a most expressive and mobile face; in every look, as in every action, Mrs. Rousby's genius asserts itself.

Mlle. Teresa Tietjens.

(See page 20.)

TERESA TIETJENS was born in Hamburg in June, 1834. Her family is of Hungarian extraction. She studied in Vienna at an early age, and made her *début* in her native city in April, 1849, "Lucrezia Borgia" being her first essay. Her tall and commanding figure and clear and resonant soprano, extending to D in alt, compensated for stage inexperience; but who could conceive a Lucrezia of fifteen? A child in years, the passions of the poisoneress were comparatively feeble; but the voice told in default of artistic finish, and she repeated the part successfully. In 1850 she was at Frankfort, where Jenny Lind had "starred" so triumphantly. After some seasons Tietjens was engaged for Vienna, and appeared as Donna Anna. The impression she produced was great, and she was permanently engaged for three years, her repertory comprising the characters of Valentine in the "Huguenots," Norma, Fidelio, and Leonora in the "Trovatore." The first appearance of Tietjens in London on the 13th of April, 1858, as Valentine in the "Huguenots," will not be forgotten; she had Giuglini for tenor. The powerful voice of Tietjens took the town; it was at that period and for some time afterwards a glorious organ, truthful in intonation, sympathetic in *timbre*, and telling in strong dramatic situations. The principal feature about the life in this country of Tietjens has been her marvellous powers of endurance. Singing throughout the United Kingdom at theatres and concerts, and at musical festivals after a fatiguing season, her strength never seemed to fail; but the abuse of her fine constitution has, of course, told on her once incomparable organ. She has made her mark as a great artiste in the lyric drama, and if her class be not of the first, she is at all events the first of her class.

Mme. Arabella Goddard.

(See page 21.)

MME. ARABELLA GODDARD was born on the 12th of January, 1836, at St. Servan, near St. Malo in Brittany (France). Her parents are English. Her aptitude for music was displayed almost from her very infancy. At four and a half years she made her *début* at a charitable concert in St. Servan, astounding her auditory by a performance of a fantasia on themes from "Don Juan." To cultivate such an extraordinary talent her parents removed to Paris, and the late Kalkbrenner was her first master of note. In 1848 she received lessons from Mrs. Anderson, the instructress of the Queen, who is still pianist to Her Majesty. At eight years of age Miss Goddard performed at Buckingham Palace before Her Majesty and Prince Albert, receiving marked compliments from the royal amateurs. Miss Goddard's next master was Thalberg. Under Mr. George Macfarren she studied harmony, counterpoint, and composition. At a private gathering of artists and amateurs at her father's residence at Notting-hill, in March 1850, her playing of Bach's fugues, as well as of works of the modern school, created a great sensation. Her future fame was confidently predicted by one of her hearers on that occasion. After appearing at a *matinée musicale* given by Miss Bassano the contralto, Miss Goddard made a formal *début* at the Grand National Concerts given in October 1850, at Her Majesty's Theatre. She executed the "Elisir d'Amore" fantasia and the "Tarantella" of Thalberg with signal success. Miss Goddard was married in 1860 to Mr. J. W. Davison, the musical critic, and that union certainly has not assisted her professional career, as it exposed her to attacks from those ill-disposed and ill-conditioned artists who will not hesitate to stab a man through the heart of a woman—the belligerent disposition of a writer is so easily avenged by an indirect assault on his wife. But the storm passed off; the public pronounced decisively by recognising the artistic attributes of assuredly a lady player of exceptional ability. It is really surprising to look back at the innumerable works which Mme. Arabella Goddard has first brought under notice. Her recitals, as regards revivals, have been singularly interesting and valuable. Mme. Goddard has proved that, with a delicate and yet crisp tone, she can combine a force that enables her to dominate over the largest orchestra. Her concerto playing is as vigorous as her treatment of the veriest pianissimo is light. Power and refinement, combined with digital dexterity, are an essential element of her style. Her precision is such, that there is never the slightest apprehension of any notes being slipped or slurred. Even in 1854, in her Continental tour, her commanding talent was recognised in Germany, Italy, and France; but since that year she has made marked progress. The musical instinct and organisation of her early days have been matured by study and practice and varied light and shade has been acquired by experience.

There is one material point connected with the career of Mme. Arabella Goddard, and that is no existing pianist has shown such a command over an existing *répertoire*, whether of music with or without orchestra. No artiste has played so many of the fine but neglected concertos, such as those by Dussek, Woelfl, Steibelt, Weber, Schubert, Hummel, Moscheles, &c.; and it must not be forgotten that she alone has kept the masterly concertos and other able works of the youthful days of Sterndale Bennett before the public. Her latest revivals have been the interesting manuscript fantasias of W. Friedemann Bach (son of *the* Bach) at the Monday Popular Concerts. And this brief memoir cannot be better concluded than by citing the criticism of the celebrated writer Rellstab of Berlin, on the occasion of her playing Bach's fugues at a concert in that capital: "I never heard Bach played with such perfection and clearness. In the Prelude, it seemed as if sparks of melody flew from the piano, while the succeeding fugue stood boldly out, like some bronze statue, before our mind's eye. It was easy to see that when Bach leaves the public cold, and his compositions pass over without making any impression, it is neither the fault of the composition nor the public. We wish the modest artiste all success upon the road she has taken; may she never leave it, never make concessions to the bad taste of the many, but nobly and firmly continue as she has begun."

That Mme. Arabella Goddard has quite followed the counsels of the illustrious Rellstab must be fully admitted.

Father Hyacinthe.

(See page 24.)

CHARLES LOYSON was born at Orleans on the 10th of March, 1827. His father was at that time rector of the Academy in Orleans, but soon after the event went in the same capacity to Metz, and in 1830 to Pau. It was under the warm skies of the more southern clime that the gifted boy, whose youthful poetical effusions were somewhat remarkable, received his early education. At the age of eighteen he entered the priestly seminary of St. Sulpice, which at that time still numbered among its pupils Ernest Renan, the celebrated author of "The Life of Jesus," and "The Life of St. Paul," who, however, belonged to the Paris division of the establishment, while Loyson was in that of Issy, near Paris. The favourite instructor of the talented youth was Baudry, afterwards Bishop of Perigueux, to whom, after his early death, a deserving tribute was paid by his former pupil Loyson, in an enthusiastic and feelingly eloquent discourse delivered in the church of St. Front, in Perigueux. In 1846 Loyson passed on to the seminary in Paris, which Renan had then just quitted. After only four years of theological study, exclusive of the part of a year he had spent at Issy, Charles Loyson received the priestly ordination on June 14, 1851, in the church of Notre Dame, the scene in after days of his oratorical triumphs. His talent for teaching was the cause of his mission to the great seminary at Avignon, in which he was Professor of Philosophy, and from thence, in 1854, he moved to Nantes, as teacher of Dogmatic Theology. His successes here were great, but still more through his gift of oratory than through his talent in teaching, exceptional as it was. An ardent desire to exercise this gift as a preacher now seized him, and induced him to accept a modest vicariat (or curacy) in the church of St. Sulpice, in Paris. Here, however, he found no sufficient opportunity of exercising his talents, and, becoming more and more anxious to devote himself to the acquirement of fame as an orator, he entered in 1858 the order of the Dominican Preaching Friars of Flavigny, and soon afterwards became a novice in the order of Carmelites. Soon the fame of his oratory reached Paris, and he was appointed preacher in the fashionable church of La Madelaine. Before, however, he could take up this office he achieved new triumphs in Bordeaux and Perigueux, and when at last he reached Paris a large audience of believers and unbelievers soon gathered round his pulpit, chained there by his rare talents. The attention of the Archbishop of Paris became quickly drawn towards the wonderful powers of this man, who was able to stir up the almost extinguished religious feelings of a great portion of the population of Paris, and he resolved to fix Loyson permanently in that city. The Advent lectures at Nôtre Dame were restored again, expressly for Father Hyacinthe, and for some time he filled the offices of preacher to the ancient metropolitan church of Paris and superior of the Carmelites at Passy, near the city. The conferences of Father Hyacinthe soon obtained a celebrity by no means inferior to those of his predecessor, Father Lacordaire; and although they frequently overstepped the boundary placed between Catholic pulpit eloquence and the expression of liberal opinions, their success was all the greater. This drew down upon him the envy and hatred of the Jesuits, who had no such orator in their ranks to bring forward, and who anticipated danger from his liberal sentiments. For long, the Archbishop Darboy, who was well disposed towards Father Hyacinthe, sought to paralyse their denunciations against him; but after his discourse on the Peace Convention—still fresh in the memory of all—the breach became inevitable. In July, 1869, the General of the Order of the Carmelites demanded from his inferior silence both in word and writing. To this demand Loyson replied in the following September by that eloquent letter which was subsequently copied into all the newspapers of Europe. Then followed his resignation of the Order, and the haughty letter of admonition addressed to him by Bishop Dupanloup, of Orleans, known as the author of a pamphlet against the notions of modern times, and the reply of the Abbé Loyson, "I am conscious of having committed no great fault, but of having fulfilled a great duty."

The superintendent of the Carmelites has since then attempted to recall the wanderer by another method, and after ten days' grace threatened to strike him with the thunderbolt of excommunication. Charles Loyson withdrew meanwhile to the United States, to return to Europe for the opening of the Œcumenical Council. Thence he returned to Paris, where he set the example of working on the ramparts, to his priestly brethren, debarred by their vows from taking up arms in the defence of their country.

Digitized by Google

Mrs. Rousby.

Digitized by Google

think in this case, means almost the whole range of the classical English dramas. Not the least of this charming actress's attractions are those of a personal nature. Mrs. Rousby is as much distinguished by her beauty as by her genius; the graces of her mind are reflected in a most expressive and mobile face; in every look, as in every action, Mrs. Rousby's genius asserts itself.

Mlle. Teresa Tietjens.

(See page 20.)

TERESA TIETJENS was born in Hamburg in June, 1834. Her family is of Hungarian extraction. She studied in Vienna at an early age, and made her *début* in her native city in April, 1849, "Lucrezia Borgia" being her first essay. Her tall and commanding figure and clear and resonant soprano, extending to D in alt, compensated for stage inexperience; but who could conceive a Lucrezia of fifteen? A child in years, the passions of the poisoneress were comparatively feeble; but the voice told in default of artistic finish, and she repeated the part successfully. In 1850 she was at Frankfort, where Jenny Lind had "starred" so triumphantly. After some seasons Tietjens was engaged for Vienna, and appeared as Donna Anna. The impression she produced was great, and she was permanently engaged for three years, her repertory comprising the characters of Valentine in the "Huguenots," Norma, Fidelio, and Leonora in the "Trovatore." The first appearance of Tietjens in London on the 13th of April, 1858, as Valentine in the "Huguenots," will not be forgotten; she had Giuglini for tenor. The powerful voice of Tietjens took the town; it was at that period and for some time afterwards a glorious organ, truthful in intonation, sympathetic in *timbre*, and telling in strong dramatic situations. The principal feature about the life in this country of Tietjens has been her marvellous powers of endurance. Singing throughout the United Kingdom at theatres and concerts, and at musical festivals after a fatiguing season, her strength never seemed to fail; but the abuse of her fine constitution has, of course, told on her once incomparable organ. She has made her mark as a great artiste in the lyric drama, and if her class be not of the first, she is at all events the first of her class.

Mme. Arabella Goddard.

(See page 21.)

MME. ARABELLA GODDARD was born on the 12th of January, 1836, at St. Servan, near St. Malo in Brittany (France). Her parents are English. Her aptitude for music was displayed almost from her very infancy. At four and a half years she made her *début* at a charitable concert in St. Servan, astounding her auditory by a performance of a fantasia on themes from "Don Juan." To cultivate such an extraordinary talent her parents removed to Paris, and the late Kalkbrenner was her first master of note. In 1848 she received lessons from Mrs. Anderson, the instructress of the Queen, who is still pianist to Her Majesty. At eight years of age Miss Goddard performed at Buckingham Palace before Her Majesty and Prince Albert, receiving marked compliments from the royal amateurs. Miss Goddard's next master was Thalberg. Under Mr. George Macfarren she studied harmony, counterpoint, and composition. At a private gathering of artists and amateurs at her father's residence at Notting-hill, in March 1850, her playing of Bach's fugues, as well as of works of the modern school, created a great sensation. Her future fame was confidently predicted by one of her hearers on that occasion. After appearing at a *matinée musicale* given by Miss Bassano the contralto, Miss Goddard made a formal *début* at the Grand National Concerts given in October 1850, at Her Majesty's Theatre. She executed the "Elisir d'Amore" fantasia and the "Tarantella" of Thalberg with signal success. Miss Goddard was married in 1860 to Mr. J. W. Davison, the musical critic, and that union certainly has not assisted her professional career, as it exposed her to attacks from those ill-disposed and ill-conditioned artists who will not hesitate to stab a man through the heart of a woman—the belligerent disposition of a writer is so easily avenged by an indirect assault on his wife. But the storm passed off; the public pronounced decisively by recognising the artistic attributes of assuredly a lady player of exceptional ability. It is really surprising to look back at the innumerable works which Mme. Arabella Goddard has first brought under notice. Her recitals, as regards revivals, have been singularly interesting and valuable. Mme. Goddard has proved that, with a delicate and yet crisp tone, she can combine a force that enables her to dominate over the largest orchestra. Her concerto playing is as vigorous as her treatment of the veriest pianissimo is light. Power and refinement, combined with digital dexterity, are an essential element of her style. Her precision is such, that there is never the slightest apprehension of any notes being slipped or slurred. Even in 1854, in her Continental tour, her commanding talent was recognised in Germany, Italy, and France; but since that year she has made marked progress. The musical instinct and organisation of her early days have been matured by study and practice and varied light and shade has been acquired by experience.

There is one material point connected with the career of Mme. Arabella Goddard, and that is no existing pianist has shown such a command over an existing *répertoire*, whether of music with or without orchestra. No artiste has played so many of the fine but neglected concertos, such as those by Dussek, Woelfl, Steibelt, Weber, Schubert, Hummel, Moscheles, &c.; and it must not be forgotten that she alone has kept the masterly concertos and other able works of the youthful days of Sterndale Bennett before the public. Her latest revivals have been the interesting manuscript fantasias of W. Friedemann Bach (son of *the* Bach) at the Monday Popular Concerts. And this brief memoir cannot be better concluded than by citing the criticism of the celebrated writer Rellstab of Berlin, on the occasion of her playing Bach's fugues at a concert in that capital: "I never heard Bach played with such perfection and clearness. In the Prelude, it seemed as if sparks of melody flew from the piano, while the succeeding fugue stood boldly out, like some bronze statue, before our mind's eye. It was easy to see that when Bach leaves the public cold, and his compositions pass over without making any impression, it is neither the fault of the composition nor the public. We wish the modest artiste all success upon the road she has taken; may she never leave it, never make concessions to the bad taste of the many, but nobly and firmly continue as she has begun."

That Mme. Arabella Goddard has quite followed the counsels of the illustrious Rellstab must be fully admitted.

Father Hyacinthe.

(See page 24.)

CHARLES LOYSON was born at Orleans on the 10th of March, 1827. His father was at that time rector of the Academy in Orleans, but soon after the event went in the same capacity to Metz, and in 1830 to Pau. It was under the warm skies of the more southern clime that the gifted boy, whose youthful poetical effusions were somewhat remarkable, received his early education. At the age of eighteen he entered the priestly seminary of St. Sulpice, which at that time still numbered among its pupils Ernest Renan, the celebrated author of "The Life of Jesus," and "The Life of St. Paul," who, however, belonged to the Paris division of the establishment, while Loyson was in that of Issy, near Paris. The favourite instructor of the talented youth was Baudry, afterwards Bishop of Perigueux, to whom, after his early death, a deserving tribute was paid by his former pupil Loyson, in an enthusiastic and feelingly eloquent discourse delivered in the church of St. Frout, in Perigueux. In 1846 Loyson passed on to the seminary in Paris, which Renan had then just quitted. After only four years of theological study, exclusive of the part of a year he had spent at Issy, Charles Loyson received the priestly ordination on June 14, 1851, in the church of Notre Dame, the scene in after days of his oratorical triumphs. His talent for teaching was the cause of his mission to the great seminary at Avignon, in which he was Professor of Philosophy, and from thence, in 1854, he moved to Nantes, as teacher of Dogmatic Theology. His successes here were great, but still more through his gift of oratory than through his talent in teaching, exceptional as it was. An ardent desire to exercise this gift as a preacher now seized him, and induced him to accept a modest vicariat (or curacy) in the church of St. Sulpice, in Paris. Here, however, he found no sufficient opportunity of exercising his talents, and, becoming more and more anxious to devote himself to the acquirement of fame as an orator, he entered in 1858 the order of the Dominican Preaching Friars of Flavigny, and soon afterwards became a novice in the order of Carmelites. Soon the fame of his oratory reached Paris, and he was appointed preacher in the fashionable church of La Madelaine. Before, however, he could take up this office he achieved new triumphs in Bordeaux and Perigueux, and when at last he reached Paris a large audience of believers and unbelievers soon gathered round his pulpit, chained there by his rare talents. The attention of the Archbishop of Paris became quickly drawn towards the wonderful powers of this man, who was able to stir up the almost extinguished religious feelings of a great portion of the population of Paris, and he resolved to fix Loyson permanently in that city. The Advent lectures at Nôtre Dame were restored again, expressly for Father Hyacinthe, and for some time he filled the offices of preacher to the ancient metropolitan church of Paris and superior of the Carmelites at Passy, near the city. The conferences of Father Hyacinthe soon obtained a celebrity by no means inferior to those of his predecessor, Father Lacordaire; and although they frequently overstepped the boundary placed between Catholic pulpit eloquence and the expression of liberal opinions, their success was all the greater. This drew down upon him the envy and hatred of the Jesuits, who had no such orator in their ranks to bring forward, and who anticipated danger from his liberal sentiments. For long, the Archbishop Darboy, who was well disposed towards Father Hyacinthe, sought to paralyse their denunciations against him; but after his discourse on the Peace Convention—still fresh in the memory of all—the breach became inevitable. In July, 1869, the General of the Order of the Carmelites demanded from his inferior silence both in word and writing. To this demand Loyson replied in the following September by that eloquent letter which was subsequently copied into all the newspapers of Europe. Then followed his resignation of the Order, and the haughty letter of admonition addressed to him by Bishop Dupanloup, of Orleans, known as the author of a pamphlet against the notions of modern times, and the reply of the Abbé Loyson, "I am conscious of having committed no great fault, but of having fulfilled a great duty."

The superintendent of the Carmelites has since then attempted to recall the wanderer by another method, and after ten days' grace threatened to strike him with the thunderbolt of excommunication. Charles Loyson withdrew meanwhile to the United States, to return to Europe for the opening of the Œcumenical Council. Thence he returned to Paris, where he set the example of working on the ramparts, to his priestly brethren, debarred by their vows from taking up arms in the defence of their country.

Digitized by Google

Pope Pius IX.

(See page 25).

JOHN MARIA MASTAI FERRETTI, now Pope Pius IX., was born at Sinigaglia on May 13, 1792, and was the son of Count Jerome Mastai Ferretti. The family is said to be an ancient one, which can be traced back to the thirteenth century. A pious mother presided over his early education, but when he was twelve years old he was placed in a college at Volterra, where he remained for six years, and left with the intention of adopting the profession of arms in the service of Pius VII. A nervous affection compelled him soon after to abandon his military course, and he entered upon the study of theology at Rome. In 1825 he became a bishop, in 1828 he was made Archbishop of Spoleto, and in 1832 accepted the bishopric of Imola. He occupied these two last sees in troublous times, but his prudence greatly promoted peace, and he was a general favourite in consequence of his active charity and other virtues. Subsequently he was sent to Naples as apostolic nuncio, and, having been designated cardinal *in petto* in 1839, in 1840 was openly raised to the dignity of cardinal by the title of SS. Peter and Marcellinus. When Gregory XVI. died, and the conclave was held for the new appointment, Cardinal Mastai was elected by acclamation. This was in June 1846, and he took the name of Pius IX. in honour of Pius VII., his early patron, and was crowned almost immediately after his election, but did not take solemn possession of the chair of St. Peter until November following.

On his accession to the Papacy, Pius IX. at once proclaimed an amnesty for political offences, he recalled the exiles, and he liberated the prisoners. Reform was his watchword. Austria took offence at his liberal measures, because Lombardy and Venetia became more discontented that ever with Austrian rule. Naples itself was alarmed. Matters became worse when the Pope, through Father Ventura, pronounced the funeral oration of O'Connell in June 1847, declaring O'Connell's name the symbol of the harmony between religion and liberty. Other events which preceded, accompanied, and rapidly followed, added to the difficulties of the reigning pontiff, and the appointment of Cardinal Antonelli mainly tended to bring on a crisis. A demand was made for a lay ministry, and for the levy of forces against Austria. At this juncture a proclamation issued by the Pope was taken as a signal for revolution, and soon after a republic was proclaimed at Paris. This was early in 1848. Several concessions were made to the republican party, and many changes made, but all in vain—the storm increased, and on Nov. 24, the Pope resolved to quit Rome in disguise, and to seek an asylum in Naples. Having retired to Gaeta, he appointed a commission to govern in his absence; but the Romans refused it, and the revolutionary party voted the abolition of the temporal power, and set up a republic. The Pope at once protested before Europe, and Antonelli made an appeal for the armed intervention of France, Austria, Spain, and Naples. France responded, and its forces occupied Rome in July, 1849; in April, 1850, Pius IX. resumed the possession of the Quirinal, where he still remains.

The Pope owed his restoration to the French arms. While at Gaeta he initiated the steps which led to his declaring what had heretofore been "a pious opinion" an article of faith, the dogma of the Immaculate Conception, which was proclaimed a doctrine of the Church in December, 1854? Five months after his return to Rome, Pius IX. divided England into dioceses, and set up an episcopacy here, in the face of most active and energetic remonstrance. A similar step was taken towards Holland in 1853. Two years later, a concordat was signed with Austria. But the next spring a movement began, near the outset of which the chief plenipotentiaries of France and England proclaimed the situation of the Pontifical States an abnormal one. Danger was imminent, and although in 1857 the Pope made a sort of triumphal progress through his states, in 1859, during the war between Sardinia and Austria, a revolt occurred in the Legations, and Victor Emmanuel annexed them. Events rapidly followed each other, and all the efforts of Pius IX. and his friends failed to stop them. In January, 1860, his Holiness issued an encyclical to the bishops, but it was in vain, and soon after Victor Emmanuel was proclaimed King of Italy, with Rome for its capital. Pius lost the greater part of his kingdom, and although he retained possession of Rome and the territory adjacent, his temporal power was reduced to very narrow limits.

The French army of occupation has been withdrawn. The Pope maintained a small army of volunteers from various nations for his protection. The revival of a system of voluntary contributions under the name of Peter-pence from the Catholic world has helped materially to augment the Papal treasury, and large gifts from wealthy princes and nobles have been liberally bestowed. On Dec. 8, 1864, the Pope issued his famous Encyclical proclaiming the jubilee of 1865, to which was added the Syllabus of eighty errors condemned by his Holiness. More recently a general or Œcumenical Council was summoned at Rome, for the decision of weighty questions which were surmised rather than authoritatively stated. It was rumoured that three opinions especially were to be exalted to the rank of articles of faith: 1. The bodily assumption of the Blessed Virgin into Heaven; 2. The temporal power of the Popes; and 3. The personal or official infallibility of the Popes.

The present troubles in France necessitated the withdrawal of the French troops. The Italians seized the opportunity to carry out their long-cherished project of making Rome the capital of Italy, under the King Victor Emmanuel. The Pope, seeing that real resistance was vain, made a feint of opposing the entrance of the royal troops for a brief space, but speedily bade all bloodshed to cease, and admitted them into the city. He is now deprived of all temporal power in Italy, and restricted to the exercise of his spiritual supremacy, and the Government of the Leonine City.

Pastimes.

Amusements with Numbers.

THE following method of telling, or appearing to tell, a number thought of, was invented by the mathematician Ozanam: 1. Desire a person to think of a sum of money, say a certain number of sovereigns. 2. Tell him to imagine that some one has lent him a similar sum, and to add the two together. 3. Now let the person imagine that ten pounds are given to him. This sum is to be added to the former. 4. Let the person imagine that he gives half the entire sum to the poor, retaining the other half. 5. Let the person return the amount lent him, *i.e.*, subtract the amount lent from what he has after giving to the poor. 6. Ask the person if he knows what remains. He will say "yes." You then say, "And I also know the number; it is equal to the number of pieces I put in my hand." 7. Put five coins into your hand, open it, and say, "This is the number that remain over." In the case supposed, whatever the number thought of, the remainder must be five. The reason is clear. The sum, half of which is given to the poor, is only the number thought of plus ten; and when the poor have received their part, there remains only the number thought of plus five; and when the number borrowed is returned (which is the same as the number thought of) there must remain five. The result will always be half the number given in the third part of the operation. If the trick is repeated, the number given in the third part of the operation should always be different, as if the result is several times the same the deception would be discovered. You do not really know what was the number thought of, but you tell a result without any apparent clue. If asked to repeat the process, it is best not to name the result at first, but to continue the operation, so as to render it more complex, saying, for example, after the fifth operation, double the remainder, deduct two, take the fourth part and so on, keeping the different steps in mind, in order to know how much the first result has been increased or diminished. This irregular variation generally puzzles the audience.

To tell two or more numbers thought of, provided none exceeds nine.—Tell the person to add 1 to the double of the first number thought of; desire him to multiply the whole by 5, and to add to the product the second number. If there is a third, tell him to double again and add 1 to the product, and multiply the new product by 5, and to add the third number. If there is a fourth number, let him double again and add 1 and the number thought of, and so on for any more numbers. Then ask the number arrising from the preceding operations, and if there were two numbers thought of subtract 5 from it; if three 55: if four 555; and the remainder will be composed of figures representing the numbers thought of. *Example*; Suppose the numbers thought of are 3, 4, and 6. Double the first and add 1, this gives 7; multiply by 5, which gives 35; then add the second number thought of making 39. This is doubled amounts 78; one added 79. This multiplied by 5 gives 395, and 6, the third number thought of, gives 401. If 55 be deducted from this, we have for remainder 346, the figures of which—viz. 3, 4, and 6—are the numbers thought of.

Another way to tell two or more numbers thought of.—If one or more of the numbers thought of is greater than 9 we must proceed differently, according to whether the number of the numbers thought of is even or odd. If an odd number of numbers is thought of, ask the sum of the first and second, of the second and third, of the third and fourth, and so on to the last; and then the sum of the first and last. Having written down all these sums in order, add together all those which result from the first, third, fifth, and other odd operations; and make another sum of those the places of which are even—viz. the second, fourth, sixth, &c. Subtract this sum from the former, and the remainder will be double the first number; from this we may find all the rest. *Example*: Suppose the numbers thought of are 3, 7, 13, 17, 20. These when added two and two, as before explained, give 10, 20, 30, 37, 23. The sum of the first, third, and fifth is 63; that of the second and fourth is 57. If 57 is subtracted from 63, the remainder will be 6, which is double the first number thought of, viz. 3. If 3 be taken from 10, the first of the sums, the remainder will be 7, the second number; if seven is taken from 20, it will give 13, the third number; and so on for the rest. In the second case, if the number of the numbers thought of is even, you must ask and write down as above the sum of the first and second, the second and third, and so on as before; but instead of the sum of the first and last you must finally take that of the second and last. Then add together those which stand in the even places, and form them into a new sum, and then add those in the odd places, the first excepted, and subtract this sum from the former. The result will be the double of the second number. If the second number thus found be subtracted from the sum of the first and second, you will have the first number; if it be taken from that of the second and third, it will give the third number; and so on for the rest. *Example:* Say the numbers thought of are 3, 7, 13, 17. The sums formed as above are 10, 20, 30, 24. The sum of the second and fourth is 44, from which if 30, the third, is subtracted, the remainder will be 14, the double of 7, the second number. the first is therefore 3, the third 13, and the fourth 17.

Digitized by Google

Mlle. Teresa Tietjens.

Digitized by Google

Madame Arabella Goddard.

Digitized by Google

The Garden.

A Selection of Hardy Perennials.

1. Anemone alba.
2. — Pavonina.
3. — fulgens.
4. — sylvestris.
5. Aquilegia cærulea.
6. — glandulosa.
7. Trollius napellifolius.
8. Ranunculus aconitifolius plena.
9. — acris plena.
10. — amplexicaulis.
11. — bullatus plena.
12. Helleborus olympicus.
13. — atro-rubens.
14. Pæonia tenuifolia pl.
15. Hepatica angulosa.
16. Epimedium macranthum.
17. — pinnatum elegans.
18. Corydalis nobilis.
19. Dielytra formosa.
20. Thermopsis fabacea.
21. Coronilla montana.
22. Lathyrus Sibthorpi.
23. — californicus.
24. Orobus flaccidus.
25. — angustifolius
26. — roseus.
27. Aster elegans.
28. — grandiflorus (for sunny walls).
29. — turbinellus.
30. — lævis.
31. — pyrenæus.
32. — versicolor.
33. Echinacea angustifolia.
34. Echinops ritro.
35. — ruthenicus.
36. Pyrethrum uliginosum.
37. Platycodon autumnale
38. Gentiana Andrewsi.
39. — ciliata.
40. Calystegia dahurica.
41. Convolvulus lineatus.
42. Morina longifolia.
43. Scabiosa caucasica
44. Eryngium amethystinum.
45. — Bourgati.
46. — cæruleum.
47. Statice eximia.
48. — tatarica.
49. Dodecatheon Jeffreyanum.
50. Acanthus spinosissimus.
51. Phlomis Herba-Venti.
52. Polygonum Sieboldi.
53. Pentstemon venustus.
54. — procerus.
55. Vicia argentea.
56. Iris Kæmpferii.
57. — nudicaulis
58. Carpesium Richei.
59. Comelina cælestis.
60. Cypripedium spectabile.
61. Dracocephalum grandiflorum
62. Lithospermum fruticosum.
63. Linum flavum. The true plant is hardy and herbaceous.
64. Lobelia Tupa.
65. Michauxia campanuloides.
66. Ononis spinosus albiflorus.
67. Phygelius capensis.
68. Spigelia marilandica (in moist peat).
69. Rhexia virginica (ditto).
70. Symphytum bohemicum.
71. Thalictrum fœtidum.
72. Verbascum vernale.
73. Veronica taurica.
74. — corymbesa.
75. — amethystina.
76. Zauschneria californica
77. Hibiscus roseus
78. Chrysobactron Hookeri
79. Malva campanulata.
80. Ferula neapolitana.
81. Sedum spectabile.
82. Silene pennsylvanica.
83. Rudbeckia Newmanni.
84. Liatris spicata.
85. — elegans.
86. Erodium Manescavi.
87. Iberis Tenoreana (for light sandy soils).
88. Chelidonium japonicum.
89. Sympiandra pendula.
90. Armeria cephalotes.
91. Astragalus vaginatus.
92. — monspessulanus.
93. Melissa grandiflora.
94. Œnothera missouriensis.
95. — speciosa.
96. — anisoloba.
97. Podophyllum Emodi.
98. Geum chiloense.
99. Symphytum caucasicum.
100. Trillium grandiflorum.

Choice Flowers and Plants.

Dahlia Imperialis.

The Imperial dahlia has very large and graceful pinnate leaves, and flowers of a pure and beautiful French white, thrown up in a great cone-like mass, and resembling such lilies as *L. triginum Fortunei*, which, instead of merely developing a head of flowers, shoot up a great candelabrum laden with them. There is little chance of the plant producing its flowers in the open air in this country, but it will, notwithstanding, be of service both in the flower garden and conservatory.

Planted in rich soil, and placed in a warm sheltered position in the open air, it grows pretty beautifully with us in summer, and, in consequence of its large and graceful leaves, is an ornament worthy of being used as a "fine-foliaged plant," or "sub-tropical plant" if you like. Just at the time that it begins to gather together its flowering energies the best of our season fails, and the plant must soon fail too, if not immediately taken up and placed in a light and warm greenhouse. If plunged out in a large pot or tub during the summer, it may be taken up without injury, and will in all probability flower under glass in the autumn. We should have very small hopes of its flowering well if planted out so that its great roots must be mutilated when being taken up, and therefore the safe way will be to pot in a very large pot, and plunge that in the ground. The roots would probably go through the pot and enter the ground, but the main mass of them could be taken up without disturbance; and then it could be shifted into a larger pot, or small tub, in which to flower.

Silene Alpestris (the Alpine Catchfly).

The catchflies, as generally known, are rarely included among choice alpine plants; but this species possesses every quality that renders one worthy of extended culture—great beauty of bloom, perfect hardiness, very dwarf and compact habit, and a constitution that enables it to flourish in any soil. It is one of those plants which should be used in abundance on every well-made rockwork, with the Aubrietia, tiny shrubs like *Menziesia empetrifolia*, and all first-class alpines that may be readily grown in the open air. To secure a perfect bloom, it should not be disturbed, but allowed to spread forth into established tufts, and, not being fastidious as to soil, will, when once tastefully associated with appropriate plants, require no attention except removing the flower stems when the starry blooms have passed away. Like most alpines, it should have perfect exposure to the full sun; it should never be cocked up amongst burrs or stones in such a position that a dry wind may parch the life out of the tiny roots, and it should be protected from being overrun by coarser plants. We once regretted to see a colony of ants take up their abode in a tuft of this plant, and begin to elevate the soil amongst its tiny leaves; but as the ants built their hill, Silene expanded her leaves, and finally grew to be quite a little pile of starry snow, finer than any of its neighbours.

It is a native of the Alps of Austria. Grows about 4in. to 6in.; is readily propagated by seed, which is offered by seedsmen. It flowers in May.

Mespilus Smithii.

Among the most attractive of hardy trees in flower in May is this species of medlar. It flowers much more profusely than the common medlar, and is a fine object associated with the hawthorns and chestnuts. The bloom not being produced in large trusses, the shining foliage is never hidden by it as in the case of the hawthorns, so that in the distance the tree looks as if it were dotted, not frosted, over with white. It will grow as much as 30ft. or 40ft. high, forms a round, spreading, handsome head, and is perfectly hardy. It is sometimes known as *M. grandiflora*, but it is more correctly *Mespilus Smithii* of Decandolle. Its native country is not accurately known.

Tacsonia Van-Volxemi.

This Tacsonia is without exception the most beautiful of all the greenhouse climbers we know, while its culture is always satisfactory, from the rapidity of its growth and abundance of its flowers. These are very large, suspended at the end of a filament-like tube sometimes nearly 1 ft. long—a thread-like process which hangs down straight into the house, and then spreads into a very large flower of vivid crimson, scarlet shaded, however, so as to be indescribable. It comes from New Granada, and thrives luxuriously in conservatory, greenhouse, orchard house, or, indeed, any cool structure. It will do in a large pot, but it is much the best way to plant it out in a bed of earth if such exist in the house; if not, it is well worth while making a special little brick pit for it—this pit to be filled with light and rather sandy soil; the plant then put in, and trained over the roof, or over slender arches, or up rafters. It flowers throughout the whole of the summer and autumn months. Wherever the drawing room opens right into the conservatory—as is frequently the case—it would be well to so plant this that its suspended blooms may be seen from the interior.

Acacia humifusa.

Acacia humifusa grows upwards sufficiently to enable us to train it to rafters, pillars, &c., but then begins to throw down long green tresses of fine leaves, and becomes, even when out of flower, a graceful ornament to the conservatory or greenhouse. In spring these long tresses become covered with flowers. As to culture, there needs little to be said. It, like most of its brethren, will grow in almost any soil.

Gunnera scabra.

This is a South American plant, and yet quite hardy. Darwin says of it in his "Naturalist's Voyage:"—"I one day noticed growing on the sandstone cliffs some very fine plants of the Panke (*Gunnera scabra*), which somewhat resembles the rhubarb on a gigantic scale. The inhabitants eat the stalks, which are sub-acid, and tan leather with the roots, and prepare a black dye from them. The leaf is nearly circular, but deeply indented on its margin. I measured one which was nearly 8ft. in diameter, and therefore no less than 24ft. in circumference! The stalk is rather more than a yard high, and each plant sends out four or five of these enormous leaves, presenting altogether a very noble appearance." Darwin does not speak of the inflorescence, which is more remarkable than the leaves. The little flowers and seeds are seated densely on conical fleshy masses a few inches long, and these in their turn being seated as densely as they can stand on a thick stem, the whole has the appearance of a compound cone a couple of feet high (on our best plant) very heavy, and perhaps the oddest-looking thing ever seen in the way of fructification. This great spike springs from the root itself, the leaves also springing from the root as in the case of the rhubarbs. We had two plants in a wet peat bog—one in deep rich soil, and with the crown well raised above the level, and the whole protected under a couple of barrowloads of leaf mould; the other left exposed, and not allowed any particularly good soil. Both plants survived the severest winters, but the one protected and well fed grew much the largest. The leaves of the largest plant used sometimes to grow four feet in diameter, the texture being of extraordinary thickness and rugosity. We have, however, in the Royal Gardens at Kew, seen it grow to a larger size than that. The bottom there is the very reverse of bog, while the situation is warmer and more sheltered than where we grew it. But the Kew people met its wants very sagaciously, by building a little bank of turf around it, so as to admit of its absorbing a thorough dose of water now and then, while in winter it was protected with dry leaves and a piece of tarpaulin. Similar protection, plenty of water in summer, and a warm and sheltered position, are all that are necessary for success with this very striking object. It is not difficult to obtain, and may be raised from seed, which is offered by some of our seedsmen. It should be planted in some isolated spot, and not as a rule in the "flower garden proper," as it must not be disturbed after being well planted, and would associate badly with the ordinary occupants of the parterre.

Primula Amœna.

The flowers are large, of a pleasing purple hue, and out before the snow has left the ground. In leaf it is not unlike the primrose. It is so much earlier than the common primrose, that when that species is in full flower *amœna* has quite finished blooming, and sent up almost the same kind of strong tuft of leaves which the common primrose does after its flowers are faded. We have seen it flourishing quite freely on a chalky soil inimical to most alpine plants. It is readily propagated by division of the root.

Digitized by Google

Madame Arabella Goddard.

Digitized by Google

The Garden.

A Selection of Hardy Perennials.

1. Anemone alba.
2. — Pavonina.
3. — fulgens.
4. — sylvestris.
5. Aquilegia cærulea.
6. — glandulosa.
7. Trollius napellifolius.
8. Ranunculus aconitifolius plena.
9. — acris plena.
10. — amplexicaulis.
11. — bullatus plena.
12. Helleborus olympicus.
13. — atro-rubens.
14. Pæonia tenuifolia pl.
15. Hepatica angulosa.
16. Epimedium macranthum.
17. — pinnatum elegans.
18. Corydalis nobilis.
19. Dielytra formosa.
20. Thermopsis fabacea.
21. Coronilla montana.
22. Lathyrus Sibthorpi.
23. — californicus.
24. Orobus flaccidus.
25. — angustifolius
26. — roseus.
27. Aster elegans.
28. — grandiflorus (for sunny walls).
29. — turbinellus.
30. — lævis.
31. — pyrenæus.
32. — versicolor.
33. Echinacea angustifolia.
34. Echinops Ritro.
35. — ruthenicus.
36. Pyrethrum uliginosum.
37. Platycodon autumnale
38. Gentiana Andrewsi.
39. — ciliata.
40. Calystegia dahurica.
41. Convolvulus lineatus.
42. Morina longifolia.
43. Scabiosa caucasica.
44. Eryngium amethystinum.
45. — Bourgati.
46. — cæruleum.
47. Statice eximia.
48. — tatarica.
49. Dodecatheon Jeffreyanum.
50. Acanthus spinosissimus.
51. Phlomis Herba-Venti.
52. Polygonum Sieboldi.
53. Pentstemon venustus.
54. — procerus.
55. Vicia argentea.
56. Iris Kæmpferii.
57. — nudicaulis.
58. Carpesium Richei.
59. Comelina cælestis.
60. Cypripedium spectabile.
61. Dracocephalum grandiflorum
62. Lithospermum fruticosum.
63. Linum flavum. The true plant is hardy and herbaceous.
64. Lobelia Tupa.
65. Michauxia campanuloides.
66. Ononis spinosus albiflorus.
67. Phygelius capensis.
68. Spigelia marilandica (in moist peat).
69. Rhexia virginica (ditto).
70. Symphytum bohemicum.
71. Thalictrum fœtidum.
72. Verbascum vernale.
73. Veronica taurica.
74. — corymbesa.
75. — amethystina.
76. Zauschneria californica
77. Hibiscus roseus
78. Chrysobactron Hookeri
79. Malva campanulata.
80. Ferula neapolitana.
81. Sedum spectabile.
82. Silene pennsylvanica.
83. Rudbeckia Newmanni.
84. Liatris spicata.
85. — elegans.
86. Erodium Manescavi.
87. Iberis Tenoreana (for light sandy soils).
88. Chelidonium japonicum.
89. Sympiandra pendula.
90. Armeria cephalotes.
91. Astragalus vaginatus.
92. — monspessulanus.
93. Melissa grandiflora.
94. Œnothera missouriensis.
95. — speciosa.
96. — anisoloba.
97. Podophyllum Emodi.
98. Geum chiloense.
99. Symphytum caucasicum.
100. Trillium grandiflorum.

Choice Flowers and Plants.

Dahlia Imperialis.

The Imperial dahlia has very large and graceful pinnate leaves, and flowers of a pure and beautiful French white, thrown up in a great cone-like mass, and resembling such lilies as *L. triginum Fortunei*, which, instead of merely developing a head of flowers, shoot up a great candelabrum laden with them. There is little chance of the plant producing its flowers in the open air in this country, but it will, notwithstanding, be of service both in the flower garden and conservatory.

Planted in rich soil, and placed in a warm sheltered position in the open air, it grows pretty beautifully with us in summer, and, in consequence of its large and graceful leaves, is an ornament worthy of being used as a "fine-foliaged plant," or "sub-tropical plant" if you like. Just at the time that it begins to gather together its flowering energies the best of our season fails, and the plant must soon fail too, if not immediately taken up and placed in a light and warm greenhouse. If plunged out in a large pot or tub during the summer, it may be taken up without injury, and will in all probability flower under glass in the autumn. We should have very small hopes of its flowering well if planted out so that its great roots must be mutilated when being taken up, and therefore the safe way will be to pot in a very large pot, and plunge that in the ground. The roots would probably go through the pot and enter the ground, but the main mass of them could be taken up without disturbance; and then it could be shifted into a larger pot, or small tub, in which to flower.

Silene Alpestris (the Alpine Catchfly).

The catchflies, as generally known, are rarely included among choice alpine plants; but this species possesses every quality that renders one worthy of extended culture—great beauty of bloom, perfect hardiness, very dwarf and compact habit, and a constitution that enables it to flourish in any soil. It is one of those plants which should be used in abundance on every well-made rockwork, with the Aubrietia, tiny shrubs like *Menziesia empetrifolia*, and all first-class alpines that may be readily grown in the open air. To secure a perfect bloom, it should not be disturbed, but allowed to spread forth into established tufts, and, not being fastidious as to soil, will, when once tastefully associated with appropriate plants, require no attention except removing the flower stems when the starry blooms have passed away. Like most alpines, it should have perfect exposure to the full sun; it should never be cocked up amongst burrs or stones in such a position that a dry wind may parch the life out of the tiny roots, and it should be protected from being overrun by coarser plants. We once regretted to see a colony of ants take up their abode in a tuft of this plant, and begin to elevate the soil amongst its tiny leaves; but as the ants built their hill, Silene expanded her leaves, and finally grew to be quite a little pile of starry snow, finer than any of its neighbours.

It is a native of the Alps of Austria. Grows about 4in. to 6in.; is readily propagated by seed, which is offered by seedsmen. It flowers in May.

Mespilus Smithii.

Among the most attractive of hardy trees in flower in May is this species of medlar. It flowers much more profusely than the common medlar, and is a fine object associated with the hawthorns and chestnuts. The bloom not being produced in large trusses, the shining foliage is never hidden by it as in the case of the hawthorns, so that in the distance the tree looks as if it were dotted, not frosted, over with white. It will grow as much as 30ft. or 40ft. high, forms a round, spreading, handsome head, and is perfectly hardy. It is sometimes known as *M. grandiflora*, but it is more correctly *Mespilus Smithii* of Decandolle. Its native country is not accurately known.

Tacsonia Van-Volxemi.

This Tacsonia is without exception the most beautiful of all the greenhouse climbers we know, while its culture is always satisfactory, from the rapidity of its growth and abundance of its flowers. These are very large, suspended at the end of a filament-like tube sometimes nearly 1 ft. long—a thread-like process which hangs down straight into the house, and then spreads into a very large flower of vivid crimson, scarlet shaded, however, so as to be indescribable. It comes from New Granada, and thrives luxuriously in conservatory, greenhouse, orchard house, or, indeed, any cool structure. It will do in a large pot, but it is much the best way to plant it out in a bed of earth if such exist in the house; if not, it is well worth while making a special little brick pit for it—this pit to be filled with light and rather sandy soil; the plant then put in, and trained over the roof, or over slender arches, or up rafters. It flowers throughout the whole of the summer and autumn months. Wherever the drawing room opens right into the conservatory—as is frequently the case—it would be well to so plant this that its suspended blooms may be seen from the interior.

Acacia humifusa.

Acacia humifusa grows upwards sufficiently to enable us to train it to rafters, pillars, &c., but then begins to throw down long green tresses of fine leaves, and becomes, even when out of flower, a graceful ornament to the conservatory or greenhouse. In spring these long tresses become covered with flowers. As to culture, there needs little to be said. It, like most of its brethren, will grow in almost any soil.

Gunnera scabra.

This is a South American plant, and yet quite hardy. Darwin says of it in his "Naturalist's Voyage:"—"I one day noticed growing on the sandstone cliffs some very fine plants of the Panke (*Gunnera scabra*), which somewhat resembles the rhubarb on a gigantic scale. The inhabitants eat the stalks, which are sub-acid, and tan leather with the roots, and prepare a black dye from them. The leaf is nearly circular, but deeply indented on its margin. I measured one which was nearly 8ft. in diameter, and therefore no less than 24ft. in circumference! The stalk is rather more than a yard high, and each plant sends out four or five of these enormous leaves, presenting altogether a very noble appearance." Darwin does not speak of the inflorescence, which is more remarkable than the leaves. The little flowers and seeds are seated densely on conical fleshy masses a few inches long, and these in their turn being seated as densely as they can stand on a thick stem, the whole has the appearance of a compound cone a couple of feet high (on our best plant) very heavy, and perhaps the oddest-looking thing ever seen in the way of fructification. This great spike springs from the root itself, the leaves also springing from the root as in the case of the rhubarbs. We had two plants in a wet peat bog—one in deep rich soil, and with the crown well raised above the level, and the whole protected under a couple of barrowloads of leaf mould; the other left exposed, and not allowed any particularly good soil. Both plants survived the severest winters, but the one protected and well fed grew much the largest. The leaves of the largest plant used sometimes to grow four feet in diameter, the texture being of extraordinary thickness and rugosity. We have, however, in the Royal Gardens at Kew, seen it grow to a larger size than that. The bottom there is the very reverse of bog, while the situation is warmer and more sheltered than where we grew it. But the Kew people met its wants very sagaciously, by building a little bank of turf around it, so as to admit of its absorbing a thorough dose of water now and then, while in winter it was protected with dry leaves and a piece of tarpaulin. Similar protection, plenty of water in summer, and a warm and sheltered position, are all that are necessary for success with this very striking object. It is not difficult to obtain, and may be raised from seed, which is offered by some of our seedsmen. It should be planted in some isolated spot, and not as a rule in the "flower garden proper," as it must not be disturbed after being well planted, and would associate badly with the ordinary occupants of the parterre.

Primula Amœna.

The flowers are large, of a pleasing purple hue, and out before the snow has left the ground. In leaf it is not unlike the primrose. It is so much earlier than the common primrose, that when that species is in full flower *amœna* has quite finished blooming, and sent up almost the same kind of strong tuft of leaves which the common primrose does after its flowers are faded. We have seen it flourishing quite freely on a chalky soil inimical to most alpine plants. It is readily propagated by division of the root.

Digitized by Google

PRIMULA NIVALIS.

This plant is very easy of culture, and may be grown in pots or in the open air. If in pots, it should be frequently divided; for it has a tendency, in common with other choice primulas, to get a little lanky about the base of the shoots, the whole thing is likely to go off if not taken out of the pot and divided into as many pieces as possible. Every shoot will form a plant, inasmuch as each is usually furnished with little rootlets, which shoot into fresh soil immediately. On dry ground it would have little or no chance unless surrounded by a few stones, which would prevent evaporation, and at the same time save it from being lost among coarser things. The ground would also be the better of being covered with an inch or so of cocoa fibre. In moist and elevated regions there would be less trouble, but, in all, care should be taken to give the snowy primrose what it deserves—a select position in rockwork or in the border, and a light free soil during the warm season. It flowers in April and May.

ANEMONE RANUNCULOIDES (Yellow Wood Anemone).

This is a South-European species, and apparently not so free on the generality of our soils as the blue anemone, but when grown into well-established tufts on a chalky, warm, and well-drained soil, it displays qualities. We have not found it to do well on clay soil, but on chalky soil it seems to grow as free as the common crowfoot. It is quite charming for association with tufts of the blue or common wood anemones, the Dane's blood or pasque flower, any of the varieties of *Anemone hepatica*, the aubretias, and like plants. Will grow well in partial shade, but flourishes to perfection when fully exposed. Flowers the end of March and beginning of April; height, 4in. to 6in. Propagated readily by division, and also by seeds.

CYCLAMEN REPANDUM.

This is large in the flower, and hardy. In mild and favourable parts of England it will grow quite as healthfully as ever the common ivy-leaved cyclamen has done. The colour is a deep crimson rose. It is a native of Southern Europe, likes partial shade in the summer, and would prove as easy to naturalise on a sunny slope, in a thin wood or plantation, on a warm soil, as *Cyclamen hederæfolium* is found to be. It may be propagated by seeds, which are not, however, offered by seedsmen, so far as we know. It is to be had in the form of plants.

IRIS CRISTATA.

This does not rise above the ground more than a couple of inches, having flowers, however, as large as many of the tall and coarser species. It is a native of North America. It flowers in May; blue, with spots of a deeper blue on the outer petals, with a stripe of orange and yellow variegation down the centre of each. It loves and flourishes luxuriantly on rich but free and light soil, and a warm position. The little rhizomes have a habit of uplifting themselves, and of course the plant too, above the ground, and should in spring be covered with an inch or two of fine soil to prevent any bad effects resulting from this. Somewhat moist districts will suit it Charming for association with the dwarf Crimean iris, the Alpine catch-fly, and any other dwarf gems among the later spring flowers.

DODECATHEON JEFFREYANUM.

A splendid species of American cowslip, which grows as high as 2ft., in pots. It has large and thick leaves of a dark green, and with reddish mid-ribs, very strong and healthy looking, and perfectly hardy, the flower being like that of the older species, except that it is somewhat larger and darker in colour. It will prove a thoroughly hardy and first-class border plant, not requiring any particular attention. Soil rather deep, and freely enriched with leaf-mould, suits it and most of the family to perfection.

A Few May Flowers.

IBERIS CORIFOLIA.

THE common white perennial iberis (*I. saxatilis*) is a very widely-spread plant among us, and one for which there are several names. The best description we can give of *I. corifolia* is to say that it is considerably less than one-half the size of *saxatilis*, very neat and spreading, being only 3in. or 4in. high when in full bloom. It is perfectly covered with small white flowers early in May, is as hardy as the dandelion, and a very gem for the rockwork or select spring garden. It will do as well for the front and lower margin of the mixed border as on the rockwork, and a very tasteful use may be made of it in forming an evergreen (except when covered with snowy flowers in May) edging around a bed of very choice dwarf shrubs. Readily propagated from cuttings.

AMMYRSINE THYMIFOLIUM.

A neat and very lovely tiny shrub, otherwise known as Ledum, forming compact bushes from 4in. to 6in. high, and densely covered with pinkish white flowers in May, the unopened buds being of a delicate pink hue. It is particularly suited for grouping with diminutive shrubs, such as the Partridge Berry, the sweet *Daphne Cneorum*, the tiny Andromedas, and willow like *S. reticulata* and *serpyllifolia*, that do not rise more than 1in. or 2in. above the ground. Requires peat; and, if planted on rockwork, should have have a bed of that beneath it.

TROLLIUS ASIATICUS (Globe Flower).

This is usually at or very near its best about May-day, and nothing can be richer or more striking than the appearance it then presents. Not unlike one of our common ranunculuses in leaf, it grows from 18in. to 2ft. high, and produces abundance of rich yellow flowers, deliciously sweet. There is a row of abortive petals in the centre, which are of a pure orange colour, and give the flowers a peculiarly rich appearance. It is as easily grown as the common crowfoot, and should be associated with such fine May flowers as the Caucasian borage, the Fair Ladies of France (*Ranunculus aconitifolius fl. pl.*), and the double marsh marigold. As to position, it is equally good for the mixed border or the rougher spots on rockwork.

TROLLIUS NAPELLIFOLIUS.

Not unlike the preceding species in leaf, this is a much larger and finer kind as regards the flower, which is almost globular in shape, and when fully expanded half as large again as the preceding. It also is remarkably sweet, but does not present the same rich hue of orange and yellow in the centre. It grows from 15in. to 2ft. high, and there is no finer border flower. Suited for the same purpose as its congeners.

CORYDALIS NOBILIS.

This is well named, for it is truly fine compared to the other members of the genus that are known and cultivated. The leaves are a good deal divided, and the plant strong and neat, growing when in flower 10in. or 1ft. high; the flower stems shoot strong and leafy to the top, and bear a massive head of flower, composed of many individual blooms in various stages. They are arranged in a short and close spiral whorl, the unopened ones at the apex of the flower, forming a light green rosette, and contrasting singularly with the fully opened flowers lower down. The perfect ones are of a rich golden yellow, with a small protuberance in the centre of each, of a reddish chocolate colour; and the effect of this, with the yellow and the green rosette when the bloom is young, makes the plant very ornamental. It is quite easy of culture as a border plant, but is rather slow of increase. Is worthy of good deep loam wherever planted.

Management of Achimenes.

PLUNGE the old pots full of last year's roots into a bottom heat, and when the young plants are a couple of inches high, transplant as you would young balsams. They are generally grown in shallow pans. The plants must be dibbed in at about 2in. or 3in. apart. Use compost, and when potted off they should be plunged again for a fortnight or three weeks, and then transferred to the planthouse. Whatever compost is used, be sure that the pots are thoroughly drained, and add silver sand to the compost. They like a half-shady situation at all times, a somewhat moist air and warmth. Their roots should not receive too much moisture at first, but it should be progressively increased. The syringe should be sparely used. In order to have a succession through the whole summer, they must be potted in succession.

To Skeletonise Leaves.—The leaves are to be put into an earthen or glass vessel, and a large quantity of rain water to be poured over them; after this they are to be left in the open air and to the heat of the sun, without covering the vessel. As the water evaporates and the leaves become dry, more water must be added; the leaves will by this means putrefy, but the time required for this varies; some plants will be finished in a month, others will require two months or longer, according to the toughness of their parenchyma. When they have been in a state of putrefaction for some time, the two membranes will begin to separate, and the green part of the leaf to become fluid; then the operation of clearing is to be performed. The leaf is to be put upon a flat white earthen plate, and covered with clear water; and being gently squeezed with the finger, the membranes will begin to open, and the green substance will come out at the edges; the membranes must be taken off with the finger, and great caution must be used in separating them near the middle rib. When once there is an opening towards this separation, the whole membrane always follows easily; when both membranes are taken off, the skeleton is finished, and it has to be washed clean with water, and then dried between the leaves of a book. Fruits are divested of their pulp and made into skeletons in a different manner. Take, for an instance, a fine large pear which is soft and not tough; let it be carefully pared without squeezing it, or without injuring either the crown or the stalk; put it into a pot of rain water, covered, set it over the fire, and let it boil gently till perfectly soft, then take it out and lay it in a dish filled with cold water; then, holding it by the stalk in one hand, rub off as much of the pulp as you can with the finger and thumb, beginning at the stalk and rubbing regularly towards the crown. The fibres are most tender towards the extremities, and are therefore to be treated with great care there. When the pulp has been cleared pretty well off, the point of a fine penknife may be of use to pick away the pulp sticking to the core. In order to see how the operation advances, the soiled water must be thrown away from time to time, and clean poured on in its place. When the pulp is in this manner perfectly separated, the clean skeleton is to be preserved in spirits of wine. This method may be pursued with the bark of trees, which afford interesting views of their constituent fibres.

Digitized by Google

Father Hyacinthe.

Digitized by Google

Pope Pius IX.

Digitized by Google

The Lady's Work Table.

Introduction.

Our predictions have been verified. Modern point lace has been the popular fancy work of the year 1870, as we ventured to prophecy twelve months ago would be the case. Many styles of lace have been successfully imitated with woven thread and cotton braids; and great perfection has been attained by many amateurs in this most delicate of handworks. But there has been one drawback to this mania for modern point lace making—it has become common; many workers have copied simple braiding patterns, filling in the spaces with loose unevenly-formed stitches, imagining that effect was the only object to be sought after. The result is that we frequently encounter badly made lace, which is a positive eyesore; lace, being one of those accessories which it is quite possible to do without, should never be attempted by fancy workers who have not high aims in their labour—who do not intend to make their lace what it should be, the most beautiful, the most delicate of all fabrics, and an heirloom.

The fashionable work for ladies during the forthcoming year will be pillow lace-making; they will make the "real thing" with bobbins and thread, on a small pillow, as their grandmothers and great grandmothers were wont to do before railways and sewing machines and woven lace braid came into vogue. By these means they will be enabled to make the braid as they work, and so avoid all those fullnesses and turns always required by the exigences of the pattern, however skilfully designed. This pillow lace has already been practised in the highest circles of society; some of Her Majesty's Maids of Honour have produced exquisite lace on the pillow; the art is now spreading, and we have no doubt but that English ladies will have sufficient discrimination to appreciate the pillow lace as it deserves. Mrs. Mitchell, of Soho Bazaar, has introduced this work.

In canvas work, generally known as Berlin-wool work, there have been several new styles introduced during the year. Mrs. Mee, of Brook-street, Grosvenor-square, has patented a new plan of copying embroidery patterns. The designs are printed in colour on tracing cloth, which though strong, is transparent and thin; this is laid over the canvas, and thus obviates the necessity of drawing the pattern or counting stitches. It is an admirable invention, as it saves time and trouble, and you are certain of the effect of your work before commencing it.

The Mesdames Bouttelier, of Oxford-street, have also introduced a novelty which is worthy of attention—one of those happy thoughts which when we see it immediately suggests the inquiry, Why it never occurred to any one before? It is called the "Work of the Period." It consists of satin damask, with a rich pattern, which is traced out with coloured silks in the same manner and same stitches as Breton embroidery. It is one of the happiest ideas.

Another novelty that the past year has seen introduced is the tufted canvas work, admirably suited to carriage rugs and piano mats, likewise for mats to place before a writing or dressing table. The wool is so knotted into the canvas that it all appears on the surface—very rich effects are produced, and are becoming popular, as no wool is wasted on the wrong side of the canvas, which, as a matter of course, is never seen. This is by Mrs. Shales, of 17, Garway-road, Bayswater.

In the accompanying illustrations we have sought to give as much variety of work as space allowed. The Italian point lace vallance is especially beautiful, and the coloured border is a style of pattern at present in high favor.

Vallance for Bracket in Italian Point Lace.

[Frontispiece.]

(Designed by Madame de G.)

Trace the design on kid, and tack the linen braid carefully on; whip all the edges of the braid that are not quite flat with fine linen thread, and draw them close. To work the flowers and leaves, tack J. W. Taylor's Mecklenburg linen thread No. 8 round each part, work buttonhole stitch along one edge of the leaf, take the thread back, and continue working the buttonhole stitch until the leaf is filled; then buttonhole all round the edge. Work the bars with dots on, and the little raised buttonhole round (in the centre of the flower) last. In working the flower, the thread must be sufficiently coarse to make them about the same substance as the braid used. The length of the piece of lace required must depend on the size of the bracket it is intended to adorn. If the worker has not one ready, a common wooden bracket can easily be made, covered with blue or crimson velvet, with a vallance of velvet, and the Italian Point lace put over it, and headed by a good silk cord to match.

This makes a beautiful ornament for a room at a small cost.

Design for Border.

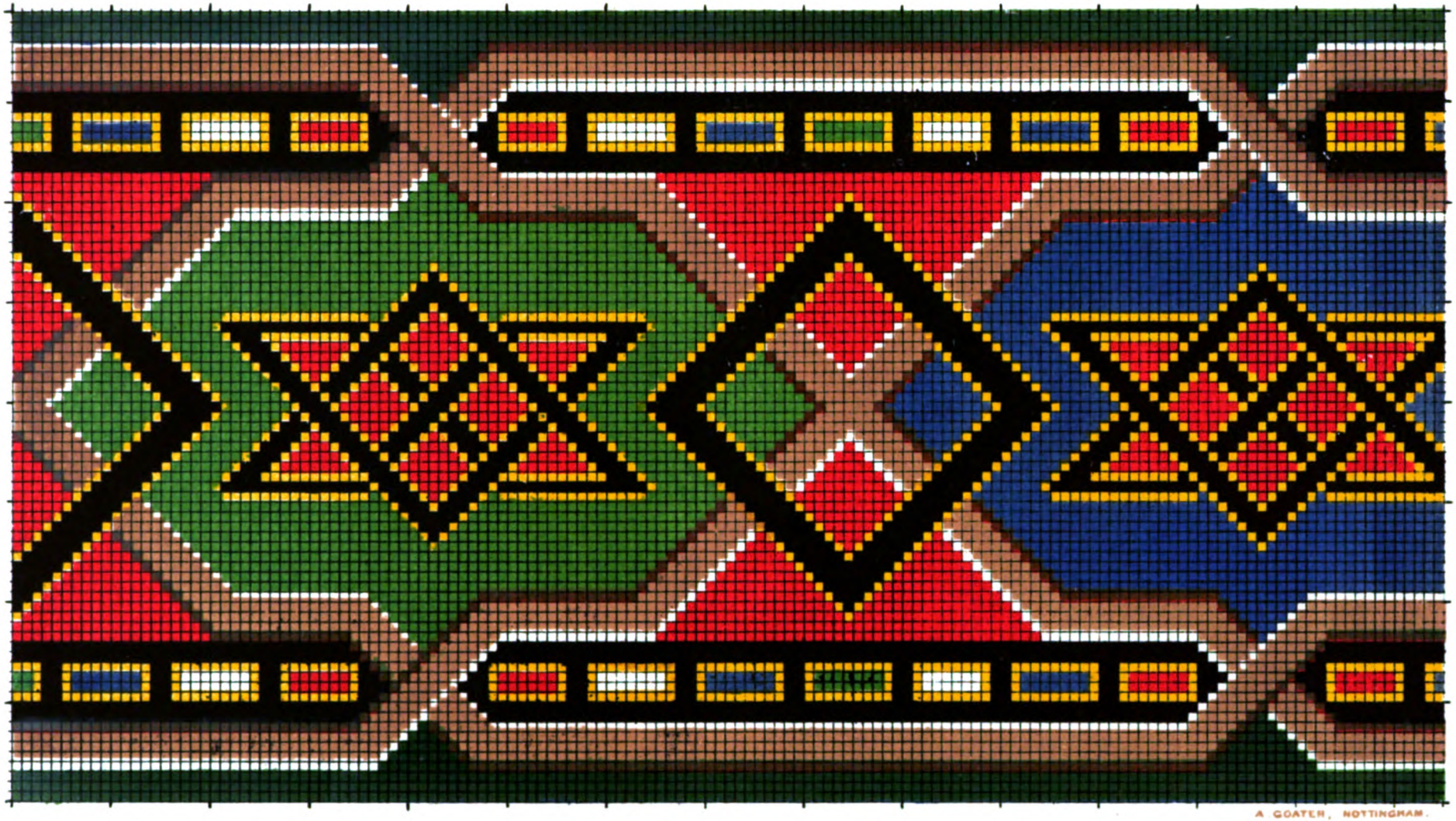
This border is designed by Mesdames Le Bouttelier, 125, Oxford-street, London. It can be used for either a table cloth or curtain border, and would likewise serve for a fender stool. It is worked on Penelope canvas with either Berlin wool or filoselle silks; the latter of course produces the richer effect.

1. Carriage Blanket (Crochet).

The materials required for this blanket are a fine bone crochet hook No. 8, 1lb. white single Berlin wool, half a pound blue or red. The engraving on page 28 gives a section of this handsome cover joined together; the woodcut below, a square, larger, for embroidering the stripes. The cover is worked in stripes of diamond with white single Berlin wool; then the sides of each stripe are crocheted over with coloured wool. Each stripe is joined together with a row of filoselle in single crochet—the filoselle must be the same colour as the wool. Commence the white stripe by making 3 Ch., take up the two chain as loops, and work back in crochet tricotee. 2nd row—* Increase one stitch on each side the 2nd loop

by working a loop in the horizontal stitch between the middle and side stitches; work back 5 plain loops. 3rd row—Increase a loop as in last row after the first plain loop, which is on the needle, and before the last stitch, so that you have 7 loops in the row; work back plain. 4th row—Work as the last row, but of course having 9 loops. Continue to work in this manner until the 12th row, in which you have 24 stitches. Work these 24 back plain, then take up the 24 loops again. Work back as follows: The two first loops together, plain to the end of the row where work the two last together. 14th row—Take up the loop just before the two end ones, which are worked together, then plain to the end of the row, taking up the two together as one stitch; again work back as in last row. Decrease in this manner in each row until you have only three loops on the needle again; these work back plain; this finishes one diamond; repeat from * in the 2nd row. When a sufficient number of stripes are finished, take the coloured wool and work a row of double crochet on each side the stripe. Commence in the first row, and put the wool in the horizontal loop just before each long loop at the commencement of each row. Work 3 DC. in the 12th row to enable you to turn the corners well. 2nd row of colour—Make a loop, put it on the needles * then put the wool round the needle, take up the first DC. and draw the wool through (taking up the back of the loop), put the wool round the needle again, then into the same loop, draw the wool through, take the wool on the needle, and draw through all the loops on it, take the wool on the needle and draw through the next DC., then draw through all the loops on the needle; repeat from *, work three stitches at the corner and miss one DC. in the narrowest part. Join the stripes by working the two edges together with a row of filoselle in single crochet. You then embroider each diamond by the engraving above; it is worked with green stalks and blue flowers. Then crochet the border. 1st row—1 DC. on the first stitch, * 7 Ch., 1 DC. on the 3rd stitch from the last; repeat from *. At the top of each diamond leave one stitch only between the chain stitches. 2nd row—* 1 DC. on the 4th of the next 7 Ch., 7 Ch.; repeat from *. Then loop a knot of coloured wool cut into lengths of 6in. into the 4th of each seven chain.

Digitized by Google



A. GOATER, NOTTINGHAM.

DESIGN FOR BORDER.

FOR TABLE CLOTH.

Digitized by Google

Digitized by Google

2. Lady's Under Bodice with Short Sleeves (Knitting).

MATERIALS.—1½oz. of single Berlin wool in ½oz. skeins, of any colour preferred, 5 wooden or bone knitting needles, No. 10, a bone crochet hook to suit the wool, and 6 mother of pearl shirt buttons.

Commence the bodice at the waist, by casting on loosely 120 stitches divided on four needles, 30 on each. It is knitted in rows backwards and forwards, first (for the edge) in ribs of 2 plain, 2 purl, for 12 rows, afterwards alternately one row plain, one row purl, so that the right side of the work should appear to be all plain knitting. The 13th row is plain; and continue knitting backwards and forwards to the end of the 24th row. 25th row—16 plain, increase in the following stitch by knitting a plain and a purl in it, 14 plain, increase as before, 56 plain, increase, 14 plain, increase, 16 plain. 26th to 28th row—Without increase. 29th row—17 plain, increase, 88 plain, increase, 17 plain. 30th to 32nd row—Without increase. 33rd row—18 plain, increase, 14 plain, increase, 58 plain, increase, 14 plain, increase, 18 plain. 34th to 36th row—Without increase. 37th row—19th plain, increase, 90 plain, increase, 19 plain. 38th to 40th row.—Without increase. 41st row—20 plain, increase, 14 plain, increase, 60 plain, increase, 14 plain, increase, 20 plain. 42nd to 44th row—Without increase. 45th row—21 plain, increase, 92 plain, increase, 21 plain. 46th to 48th row—Without increase. 49th row—22 plain, increase, 14 plain, increase, 62 plain, increase, 19 plain, increase, 22 plain. 50th to 22nd row—Without increase. 53rd row—23 plain, increase, 94 plain, increase, 23 plain. 54th to 56th row—Without increase. 57th row—24 plain, increase, 94 plain, increase, 24 plain. 58th to 60th row—Without increase. 61st row—25 plain, increase, 94 plain, increase, 25 plain. 62nd row—Purl. 63rd row—The armhole begins. Knit the first 42 stitches backwards and forwards without increase to the 80th row for the right front. 81st row—To give width on the shoulder, increase as before in the last stitch but one, and do the same in the 87th, 93rd, and 99th rows. 100th to 106th row—Without increase. 107th row—Cast off the first 8 stitches, knit the rest plain. 108th row—Purl. 109th row—Cast off the 3 first stitches, knit the rest plain. 111th and 113th rows—Like the 109th. 114th row—Purl. There should now be 29 stitches left. 115th row—The shoulder-piece commences, for which knit the first 6 stitches plain; turn back and purl the same 6 stitches. Knit 12 plain, turn back, and purl the same 12 stitches. Knit 16 plain, turn back, and purl the same 16 stitches. Knit 21 plain, turn back, and purl the 21 stitches. Knit 27 plain, turn back, and purl the 27 stitches. Knit 21 plain, turn back, and purl the same 21 stitches. Knit 16 plain, turn back, and purl the 16 stitches. Knit 12 plain, turn back, and purl the same 12 stitches. Knit 6 plain, turn back, and purl the same 6 stitches; then knit a plain and purl row with all the 29 stitches of the right front piece. Knit the second front in the same way to correspond exactly with this one. The middle stitches for the back must then be knitted straight backwards and forwards for 16 rows. In the 17th row, after the 1st stitch and before the last, increase in the same manner as before, and do the same in the 23rd, 29th, 36th, and 42nd rows. After the latter 12 more straight rows follow; then the outer stitches of the back on each side must be cast off, on the wrong side, with those of the corresponding front, putting the two needles together, knitting a stitch from each at the same time, and passing one over the other, as in the heel of a stocking. Knit the stitches remaining in the centre of the back for 6 more straight rows, increasing in the 1st of them after the 1st stitch and before the last; when the 6 rows are completed, cast off and sew the ends of this narrow strip to the shoulder pieces. For the short sleeves, pick up 66 stitches from the edge of the armhole on 3 needles, and knit them for 15 rounds in ribs of 2 plain, 2 purl, like the top of a stocking, then cast off loosely. Round the throat and down both sides of the front a strip of 7 or 8 rows is to be worked in double crochet (either with the same wool or a contrast, as may be preferred), taking up both the upper threads of the stitch. In the 4th row six buttonholes are to be made in the right front, at equal distances, by making 2 chain and missing 2 stitches of the former row. If a smaller-sized bodice is wanted, use steel needles No. 12.

---

3. Striped Mitten.

MATERIALS—4 needles, No. 15, required; single German wool, two colours. The directions are given for scarlet and black. Only two needles are used at first. Knitted in Andalusian wool, these mittens are a child's size.

With scarlet wool cast on 40 stitches. Knit 3 rows plain. Be particular throughout this mitten to slip the first stitch of each row, excepting the first time after you have cast on, when it must be knitted. With black wool, knit 4 rows plain. Repeat these 4 rows in alternate stripes of scarlet and black until your hand is wide enough, which it will be, for an average size, when you have done 28 stripes, but in the last stripe only knit plain 3 rows. The 4th is as follows:—4th row of last stripe for width of hand: Knit 2, pull the first stitch over the 2nd, knit another, and do the same. Repeat until you have cast off 10 stitches, knit 19, then cast off the remaining 10 loops as you did at the beginning of this row.

THE THUMB.—The 20 loops now left are for the thumb, which for the right hand is worked thus: With scarlet wool, cast 8 stitches on a fresh needle, plain knitting on the same the stitches left until within 3 of the end, when you knit 2 together, knit 1. 2nd row—Knit plain. 3rd row—Knit plain to within 3 of end, when knit 2 together, knit 1. 4th row—Plain knitting. Repeat the last 2 rows, in alternate stripes of 4 rows each stripe, until you have worked 10 stripes and reduced the stitches to 8, the number you cast on for top of thumb. Cast off these 8. Neatly sew or knit up the mitten and thumb.

TOP OF MITTEN.—Four needles are now used. You can knit this in a wide stripe of one colour, or alternate stripes of 4 rows each. With scarlet wool along top of mitten, take up, and as you take up knit 56 stitches, arranging them thus: 20 on two needles, 16 on the third. Rib the next row by alternately knitting 2, seaming 2. Continue the ribbing until you have the width you require, then cast off. Take up 56 stitches along the bottom for wrist of mitten, and knit to correspond with the top, making it the length you like.—*Stripe at top of thumb*: Take up, and as you take up knit 20 stitches, 8 on 2 needles, 4 on the third. Rib length required, then cast off.

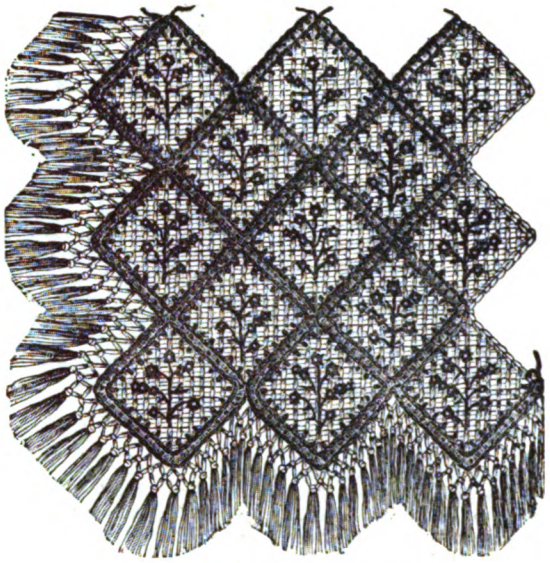
LEFT-HAND THUMB.—When you have only the 20 stitches left on needle, take scarlet wool, and knit plain to end of 20 stitches, then cast on 8 more for top of thumb; this makes the stripes fall properly for this hand. 2nd row—Knit plain until within 3 of the end, when you knit 2 together, knit 4. 3rd row—Knit plain. Repeat the 2 last rows until you have your 10 stripes, then cast off.

---

4. Pelerine (Crochet Tricotee).

YOU require wool of two colours for this, 8oz. of grey single Berlin wool, 2 of scarlet, and a bone hook, No. 6. The two parts are worked separately: first the cape, then the point at the back. Commence the left side of the cape first, by making a chain of 130 stitches with grey wool. It is worked throughout in crochet tricotée. 1st row—Take up all the loops, and work back. 2nd row—Grey wool, and plain. 3rd row.—In this row you commence the first row of border. Work the first loop grey, all the rest scarlet; work back. 4th row—1st loop grey, 1 scarlet, the rest grey, and work back. 5th row—1 grey, 1 scarlet, 1 grey, all the rest scarlet, work back. 6th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, all the rest grey; work back. 7th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, all the rest scarlet, and work back. 8th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, all the rest grey. The 9th, 10th, and 11th rows are all like the 8th. The 12th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, increase one loop by making a stitch between this last grey and the next, then all the rest grey; work back. 13th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, all the rest grey. 14th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, 10 grey, 2 together in grey; repeat from * with grey, and work back. 15th row—Like the 12th row. The 16th, 17th, and 18th rows like the 13th. 19th row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, * 9 plain, 2 together in grey; repeat from *. 20th and 21st row—Like the 13th row. 22nd row—Like 12th row. 23rd row—1 grey, 1 scarlet, 1 grey, 1 scarlet, 1 grey, 1 scarlet, * 8 grey, 2 together; repeat from *. 24th, 25th, 26th rows—Like the 13th row. 27th row—Like the 12th. When you have finished this row, fasten off. Make a chain of 130 again for the right-hand side of the cape; repeat from the 1st row, but reverse the border and increasing stitch by working them at the end of the row instead of at the commencement. When you come to the 27th row you unite the two parts by working a plain row in grey on each half; all the rest of the cape is now worked in grey wool. 29th row—7 plain, 2 together; repeat at the end of the row; work 7 plain to match the first side. This must be done in all the succeeding rows. 30th row—Plain. 31st row—7 plain, 2 together, * 6 plain, 2 together; repeat from *. 32nd row—Plain. 33rd row—7 plain, 2 together, * 5 plain, 2 together, repeat from *. 34th row—Plain. 35th row—7 plain, 2 together, * 4 plain, 2 together, repeat. 36th row—Plain. 37th row—7 plain, 2 together, * 3 plain, 2 together, repeat. 38th row—Plain. 39th row—7 plain, 2 together, * 2 plain, 2 together, repeat from *. 40th row—Plain. 41st row—7 plain, 2 together, 1 plain, 2 together, repeat. 42nd row—Take 2 together throughout the row. 43rd row—Like the 42nd. 44th row—10 single, taking up each long loop as a stitch, raise all but the last 10, work back. 45th row—5 single on the 5 first loops, raise all but the last 5, and work, and if it is too wide in the neck, work 2 together throughout the row again, work back, and fasten off. Now commence the piece for the back: make a chain of 2 stitches with grey wool, take up the 1st loop and work the two back. 2nd row—Make a stitch between these two loops and work back. 3rd and 4th rows—Each 3 loops. 5th row—Increase 1 loop on each side the centre loop. Work back. 6th and 7th rows plain. 8th row—2 grey loops, increase a stitch, but with scarlet wool, a grey loop, increase a stitch with scarlet, 2 grey loops, work back. 9th and 10th rows—Plain, but working the 3rd and 5th loops in scarlet, and these two loops are worked in scarlet throughout the whole pattern. 11th row—Increase 1 grey loop on each side the centre stitch. 12th and 13th rows—Plain. 14th row—Increase as before, but with scarlet wool. 15th and 16th rows—Plain, working the 3rd and 5th stitch on each side in scarlet. Continue to work in this manner, increasing every 3rd row with grey wool, and working these two stitches on each side in scarlet until you have 87 stitches in the row. Then take up 18 only, work back, take up 17, and so on, taking one less until the work is brought to a point, fasten off; now work the other side in the same manner, then arrange the neck to the neck of the cape, and work together with a row of double crochet. Work also a row all round the cape and this back piece; then work the border. 1st row of border in grey wool—* 3 treble in the

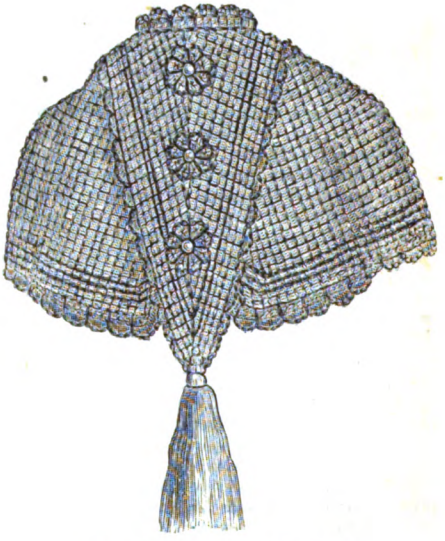
Digitized by Google



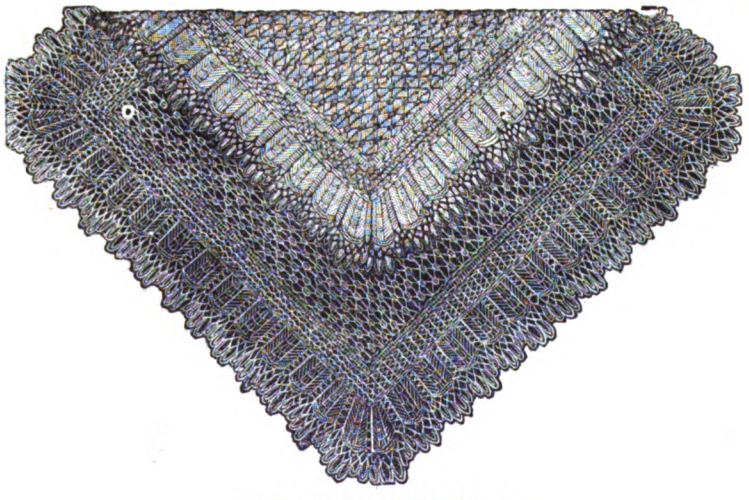
1. Carriage Blanket (Crochet).

2. Lady's Under Bodice (Knitting).

3. Striped Mitten.



4. Pelerine (Crochet Tricotee).



5. Small Shawl (Knitting).

Digitized by Google

6. Scarf (Knitting).

7. Lady's Carriage Boot.

8. Gentleman's Comforter (Crochet).

9. Pelerine (Crochet).

10. Cloak (Crochet).

10A. Back of Cloak (Crochet).

Digitized by Google

3rd stitch, 1 Ch.; repeat. 2nd row—* Scarlet wool. 3 long on the 2nd of the 3 treble, 1 Ch., the thread 3 times round the needle, work a long treble in the double crochet just under the next chain stitch of last row; repeat. The rosettes on the back are commenced with 8 Ch.; unite work, * 3 treble in the next stitch, 1 Ch.; repeat 7 times. Work the 2nd row of the border on this row, and fasten off. Cover a button with scarlet in the centre of each, add a long tassel at the back, and cord and tassels to draw up with.

---

5. Small Shawl or Neckerchief (Knitting).

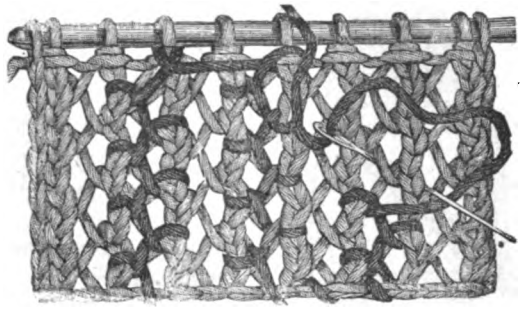
MATERIALS—Pink, blue, scarlet or white Shetland wool, 2 long wooden needles, No. 10, a rather fine netting needle, and 2 meshes, one of ¾in. and the other ¼in wide.

This small square shawl or kerchief may be thrown either over the head or neck, and from its lightness and elasticity will be found pleasant for summer wear. The width is 166 stitches, which must be loosely cast on. It is worked in rows backwards and forwards, and after one purl row begin the open stripe, that surrounds the shawl as an inner border, thus: 1st row—Slip 1, * over, knit 2 together, repeat from * throughout, until the last stitch, which is plain. 2nd to 6th rows—Like the 1st; these rows complete the open border at the end of the shawl. 7th row—Slip 1, * over, knit 2 together, repeat from * twice more, for the open border at one side of the shawl; then knit plain to the last 6 stitches of the row, and repeat the open stripe as at the beginning of the row, for the border on the other side. 8th row—Like 7th, except that the plain stitches of the centre must be purled. 9th row—Like 7th. 10th row—Like 8th. 11th row—After taking off 1 and working the first 6 stitches as before, * 3 plain knit 3 stitches (1 plain, 1 purl, 1 plain) into the next, and repeat from * till you come to the last six stitches required for the open border on the opposite side. 12th row—After the open stripe, as usual, purl, purling as 1 stitch the 3 stiches made in one of former row wherever they occur; last 6 stitches as before. 13th and 14th rows—Like 7th and 8th. 15th row—similar to the 11th, but the 3 stitches in one, which, when the knitting is stretched, will be seen to form spots, must come between the former ones; therefore, after the usual open border at the commencement, knit 1 plain, then the * 3 stitches in one (1 plain, 1 purl, 1 plain), 3 plain, and repeat from * to last 6 stitches, which knit as before. 16th to 18th rows—Same as 12th to 14th rows. 19th row—Same as 11th, and go on repeating from 11th to 18th rows, till the spotted centre of the shawl measures a square, then repeat the first 6 rows for the open border on the fourth side of the shawl. When the last row of the border is completed let the stitches remain on the needle, and commence knitting the edging or lace required for that side. As each of the four parts of the lace is to be separately knitted to the shawl, the ends of each piece must be increased in a sloping direction; for this purpose at the beginning of every row, both plain and purl, a stitch must be added after the 1st stitch by bringing the thread over; or if the pattern begins with an "over," then this additional stitch must be cast on the right-hand needle after knitting the first stitch. These are not included in the pattern. 1st row—Plain. 2nd row—Purl. 3rd row—Slip 1, * over twice, knit 3 together, repeat from *. 4th row—Purl, knitting a purl and a plain stitch on each "over twice" of last row. 5th and 6th rows—Same as 1st and 2nd. 7th row—* over, 1 plain, over 1 plain, over, 1 plain, knit 2 together 3 times, over, knit 2 together 4 times, over, 1 plain, over, 1 plain, over, 1 plain; repeat from *. 8th row—Purl. 9th row—Plain, but the open stripe between every repetition of the pattern must be continued, for which purpose, when you come to the stitch on the "over" of the 7th row, between the two sets of "knit 2 together," bring the thread forward and knit it and the next together, and this must be done at each place where it occurs. 10th row—Purl. Repeat from the 7th row. As you gradually increase the number of stitches at the beginning and end of the rows by the one stitch added, more of the pattern must be done at the beginning and end, observing that the "knit 2 together 3 times" must be kept in a straight line over each other, next to the open stripe; as many "over, 1 plain" before them at the beginning as can be brought in, up to 6, which is the full number of holes, and by degrees the "knit 2 together 4 times;" in like manner the pattern is to be continued at the other end. The pattern is to be repeated 6 times in the depth, and before the 6th repetition an additional plain and purl row are to be knitted straight along, not keeping up the open stripe, then the 11th row for the sixth time, but leaving out the "over" of the open stripe, and after a purl row the stitches are to be cast off loosely. The lace is to be knitted in the same way to the other three sides of the shawl, and for this purpose the edge stitches must be picked up, taking care that the number of stitches corresponds on all four sides, so that, by diminishing or adding, if necessary, the number shall be kept to 166. The crossway ends of the four pieces of lace are to be sewn together on the wrong side, and then round the whole outside edge of the lace 3 rows of netting with double wool are to be worked. The two first rows are netted on the smallest mesh, putting a stitch into every alternate one of the cast-of row; for the 3rd row the wider mesh is used. The shawl, when completed, must be held over the steam of hot water, and be made thoroughly damp. It is then to be pinned out on a covered board or table, and allowed to remain for twenty-four hours. In pinning it out it is necessary to be careful that it is kept perfectly straight and square.

6. Scarf for the Throat (Knitting).

MATERIALS—Scarlet, blue, or pink single Berlin wool, black filoselle, two wooden needles, No. 10. This scarf for the throat is composed, as the detail given below shows, of light open knitting in scarlet, blue, pink, or any coloured single Berlin wool, interwoven with stitches of black silk. Light grey wool and rose-coloured filoselle is also a pretty mixture for this purpose. That the illustration may be better understood, we may add that in the detail the *wrong* side of the work is represented, in order that the manner of doing the herring-bone or feather stitch with the silk might be more clearly shown, for whilst on the wrong side the course of the silk thread may be continuously traced, on the right side it has more the appearance of detached stitches.

For the breadth of this scarf, which is knitted across, 90 stitches are to be cast on with the coloured wool, then follows the 1st row. Take off a



stitch, * put the thread over, knit 2 together, repeat from *; the last stitch of the row is to be knitted plain. 2nd row—Take off a stitch,* purl the next one, with the "thread over" of former row, together, thread over, repeat from *; the last stitch of the row to be knitted plain. 3rd row—Like 1st. 4th row—Like 2nd. Continue repeating these two rows alternately till the length of one yard and rather more than three-eighths is knitted, when cast off the stitches. Afterwards the work must be spread on an ironing blanket, on a table or ironing board, and tightly pinned out; a muslin dipped in cold water and wrung out, placed upon it, and ironed with a hot iron till the muslin becomes dry. Then the embroidery with the filoselle is to be done, after the completion of which the scarf is to be folded in half, the square ends gathered together, and a tassel of the wool of suitable thickness and 5½ inches in length, the top worked over with silk to match, fixed to each of them.

Instead of single Berlin, this scarf may be knitted in Shetland wool, which will make it lighter and more elegant, but not so warm.

---

7. Lady's Carriage Boot.

THIS boot when knitted must have a cork sole placed inside, and tacked down. If liked, another can be put *outside*, to make the sole warmer. Place a pretty rosette on the instep.

The directions are given for knitting this boot in the double Berlin Partridge wool, with scarlet stripes in the ribbing at the top. Required—4½oz. of partridge wool, ½oz. of scarlet, four needles, No. 12 for an average knitter, No. 13 for a loose knitter. Measure the needles by Chamber's registered Bell gauge.

With partridge wool, cast on 60 stitches loosely, 20 on each needle. Knit one round plain. * Knit 2, seam 2 alternately for 4 rounds. Repeat these 4 rounds in scarlet: Continue to repeat from * until you can count 4 scarlet stripes, and have 5 done in the partridge wool. You may break off the scarlet wool after the 4th stripe, as it will not be required again. You will have worked 36 rounds of the ribbing. Knit plain 10 stitches; the next stitch is called the centre stitch of the back needle. Each round *now* commences on it, and this stitch must *always* be seamed throughout the leg. Knit 3 rounds plain. Seam a round. Repeat these 4 rounds three times more. 17th round—Seam centre stitch, knit 1, knit 2 together. Knit plain the rest of round until you come to within 3 of the end, when you must knit 2 together, knit 1. 18th and 19th rounds—Knit plain. 20th round—Seam all. 21st, 22nd, and 23rd rounds—Knit plain. 24th round—Seam all. Repeat from 17th round three times more; you will have only 12 stitches left on your back needle. * Knit three rounds plain. Seam the next round. Repeat from * once more. If you count the number of seamed ribs down the leg, you will have 14. Knit one round plain.

TO PREPARE FOR HEEL.—Prepare for heel by knitting to the end of your *back* needle, and from 1st side (or next needle) knit off on back needle 7 stitches. Knit the other 13 stitches from 1st side needle, on another needle. Knit 2nd side needle to within 7 stitches of the end. These 7 you must pass to the heel or back needle without knitting. You ought to have 26 on heel and 13 on each side needle. The 2 front needles are not used again until the heel is completed. The heel is made by working the back needle backwards and forwards. Always slip the 1st stitch in each row, excepting the first time you knit the 1st row. 1st, 2nd, and third rows—

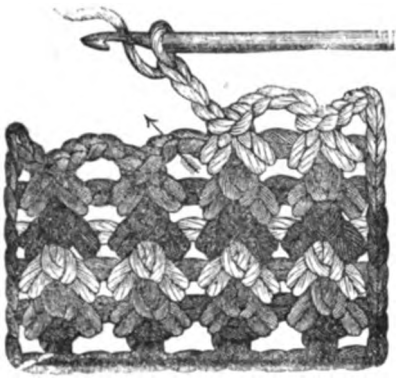
Digitized by Google

Knit plain. 4th row—Seam all. Repeat these 4 rows seven times more. 33rd row—Slip 1, knit 16, knit 2 together, * turn your needle and work back; slip 1, knit 8, knit 2 together, repeat from * until you have only 10 stitches left on needle.

To form the Foot.—Commence by slipping 1st stitch, knit 9, and with same needle take up, and as you take up knit 18 stitches from side of your heel. Knit 3 stitches off front needle on the same, knit all the stitches from the 2 front needles, excepting the 3 last, on another needle. These 3 must be knitted on a third needle, with which take up, and as you take up knit 18 stitches from other side of heel; also knit 5 stitches from next needle on this. You will have 26 stitches on each side-needle, 20 on front needle. The next needle is called your 1st side-needle. * 1st side-needle—Seam all till within 5 of the end, when seam 2 together, seam 3. Front needle—All seamed. 2nd side-needle—Seam 3, seam 2 together, seam to the end of needle. Three rounds plain knitting. Repeat from * until you have 18 stitches only on each of your side needles. Seam one round, knit 3 rounds. Repeat these 4 rounds until your foot is with 2in. of the length you wish it. Now to narrow off for the toe. * 1st side-needle—Seam all till within 5 of end, when seam 2 together, seam 3. Front needle—All seamed. 2nd side-needle—Seam 3, seam 2 together, seam to end. Three rounds knit plain, repeat from * 5 times more, seam a round, knit plain 3 rounds, the last to be done very loosely. Draw the wool through the loops, and sew up the toe inside the boot.

8. Gentleman's Comforter (Crochet).

This is very pretty if worked in fine wool as a shawl, and the directions given for the comforter will be found to answer the purpose, though of course, if used as a shawl, a square must be worked. For this comforter you require 2oz. each of black, white, and purple fleecy or double Berlin wool, and a bone hook, No. 8. The detail No. 1*a* gives the stitch full. Make a chain with black wool the length you require the work, then turn and commence the 2nd row. All the rows commence on the right-hand side of the work, so each row must be fastened off when finished. 1st row



No. 1*a*. Detail of Comforter.

—* Take the wool on the needle, take up the 5th chain, take the wool on the needle, take up the same chain again, draw the wool through all the loops on the needle, 3 Ch., miss 2 Ch., work the double stitch as before in the next stitch, repeating from * for it; at the end of the row, after the last double stitch work 3 Ch., 1 DC. (double crochet) in the last chain stitch. 2nd row—Join the violet wool work 1 DC. in the first of the 3 chain, 3 Ch.,* the wool over the needle, put the needle just under the 3rd of the first 3 chain, and draw the wool through, put the wool over the needle again and insert the needle just under the first of the next 3 Ch., draw the wool through, then through all the loops on the needle, 3 Ch., repeat from * working the double stitch on each side the double stitch of last row to the end of the length of work, when work 3 Ch., 1 DC. on the 3rd Ch.; fasten off. 3rd row—With white wool, and work as the 2nd row. 4th row—With purple wool as the 2nd row. 5th row—With black wool as the 2nd row. Repeat from the second row, taking care to work throughout a row of purple on each side the row of white; when you have worked 48 rows lay the first and last row together, and join with black wool in the following manner: 1 DC. upon the 2nd of the first 3 Ch., * 3 Ch., 1 DC. upon the 2 Ch., on the opposite side, 3 Ch., 1 DC. upon the 2nd of the next 3 Ch. on the opposite side again; repeat from * the whole length, then join the two ends by working them together with a row of double crochet in black wool, now working the heading for the fringe.

The Fringe.—With white wool. 1st row—1 DC. in the first stitch, 2 Ch., miss 2 DC., * 1 treble or the wool twice round the needle in the next stitch, 2 Ch., 1 DC. in the next DC., 2 Ch., 1 treble in the next DC., miss 1 DC., and repeat from * and fasten off. 2nd row—With black wool. 1 DC. on the first DC. of last row, * 5 Ch., 1 DC. upon the DC. between the two treble stitches; repeat from * and fasten off. 3rd row—Purple wool. 1 DC. on the first DC. of last row, * 5 Ch., 1 DC. upon the 3rd of the next 5 Ch.; repeat and fasten off. Cut the purple and black wool into lengths of 6 inches, loop 4 threads of each colour into each loop of 5 chain in the last row and fasten off.

9. Pelerine (Crochet).

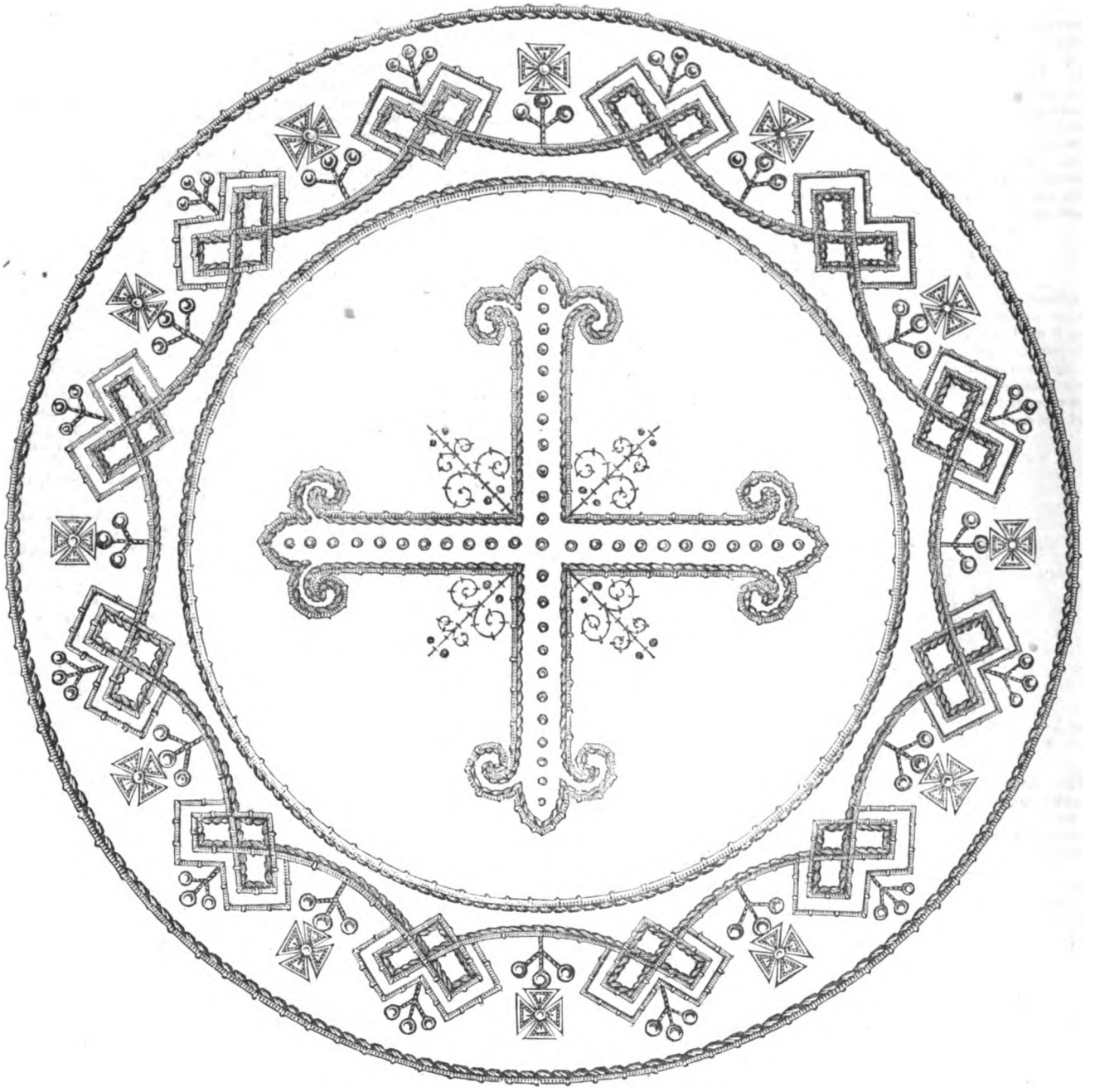
This pelerine is not only very useful, but very simple in its execution. Grey and either scarlet or purple wool for the border is required; use fleecy or 6-thread Lady Betty, and a long hook, No. 4. The work is commenced from the bottom; make a chain with 296 stitches with grey wool; this is for the whole width of the cape. 1st row—Plain crochet tricotée. 2nd row—Take the two first loops together with grey wool, 3 scarlet loops, *5 grey, 4 scarlet; repeat to the end; finish the end with taking two stitches together in grey. 3rd row—1 grey loop, 3 scarlet, * 5 grey, 4 scarlet; repeat from *. In all the rows of border finish with the same colour that commences the row, and with the same decreasings. 4th row—* 4 grey, 2 scarlet, 1 grey, 2 scarlet loops; repeat from *. 5th row—Two together with grey, 3 grey, * 1 scarlet, 1 grey, 1 scarlet, 6 grey; repeat from *. 6th row—4 grey, * 1 scarlet, 1 grey, 1 scarlet, 6 grey; repeat from *. 7th row—4 grey, * 1 scarlet, 1 grey, 1 scarlet, 2 grey, 2 scarlet, 2 grey; repeat from *. 8th row—2 together with grey, 2 grey, * 1 scarlet, 1 grey, 1 scarlet, 6 grey; repeat from *. 9th row—3 grey, * 1 scarlet, 1 grey, 1 scarlet, 6 grey; repeat from *. 10th row—2 grey, * 5 scarlet, 4 grey; repeat from *. 11th row—2 together with grey, * 5 scarlet, 4 grey; repeat from *. 12th row—1 grey, 2 scarlet, 1 grey, 3 scarlet, * 2 grey, 3 scarlet, 1 grey, 3 scarlet; repeat from *. 13th row—1 grey, * 5 scarlet, 4 grey; repeat from *. 14th row—2 together with grey, 1 grey, 3 scarlet, * 4 grey, 5 scarlet, repeat from *. 15th row—2 grey, 2 scarlet, * 6 grey, 3 scarlet; repeat from *. 16th row—2 grey, 2 scarlet, * 6 grey, 3 scarlet; repeat from *. 17th row—2 together with grey, 1 scarlet, * 8 grey, 1 scarlet; repeat from *. 18th row—2 together with grey, and all the rest grey to the end, when 2 together again. 19th row—Plain. The rest of the cape is worked in grey wool. 20th row—* Plain. 21st row—2 together, 12 plain, 2 together, * 10 plain, 2 together; repeat from * until the end of the row, when work 12 plain and 2 together. 22nd, 23rd, 24th rows—Plain. 25th row—2 together, 11 plain, 2 together, * 9 plain, 2 together; repeat from * and at the end work as at the commencement of row. 26th, 27th, 28th rows—Plain. 29th row—2 together, 10 plain, 2 together, * 8 plain, 2 together; repeat from *, and end as at first. 30th, 31st, and 32nd rows—Plain. 33rd row—2 together, 9 plain, 2 together, * 7 plain, 2 together; repeat from *, and end as at first. The end of the row must be finished as it commences throughout. 34th, 35th, 36th rows—Plain. 37th row—2 together, 8 plain, 2 together, * 6 plain, 2 together; repeat from *, and end as before. 38th, 39th, 40th rows—Plain. 41st row—2 together, 7 plain, 2 together, * 5 plain, 2 together; repeat from *, &c. 42nd, 43rd, 44th rows—Plain. 45th row—2 together, 6 plain, 2 together, * 4 plain, 2 together; repeat from *, &c. 46th, 47th, 48th rows—Plain. 49th row—2 together, 5 plain, 2 together, * 3 plain, 2 together; repeat from *. 50th, 51st, 52nd rows—Plain. 53rd row—2 together, * 4 plain, 2 together; repeat from *, and throughout. 54th row—Same as 53rd. 55th row—Two loops together throughout the row. 56th row—Double crotchet, work a row of double crochet down each side the front and round the bottom; then work the following border in scarlet and grey.

Border.—1st row with grey, * 1 double crochet in the next stitch, miss 2 DC. underneath, 6 treble stitches in the following, miss 2 DC., and repeat from *. 2nd row with scarlet wool—1 long upon the 1st DC. of last row, * 5 Ch., 1 DC. between the 3rd and 4th treble, 5 Ch., 1 long upon the next DC.; repeat from *. Cut the two colours of wool into lengths of 8 inches, and knot 3 threads of each wool into each loop of chain round the bottom of the mantle. Make a chain of grey, and add tassels to draw up the cape round the neck.

10. Cloak (Crochet).

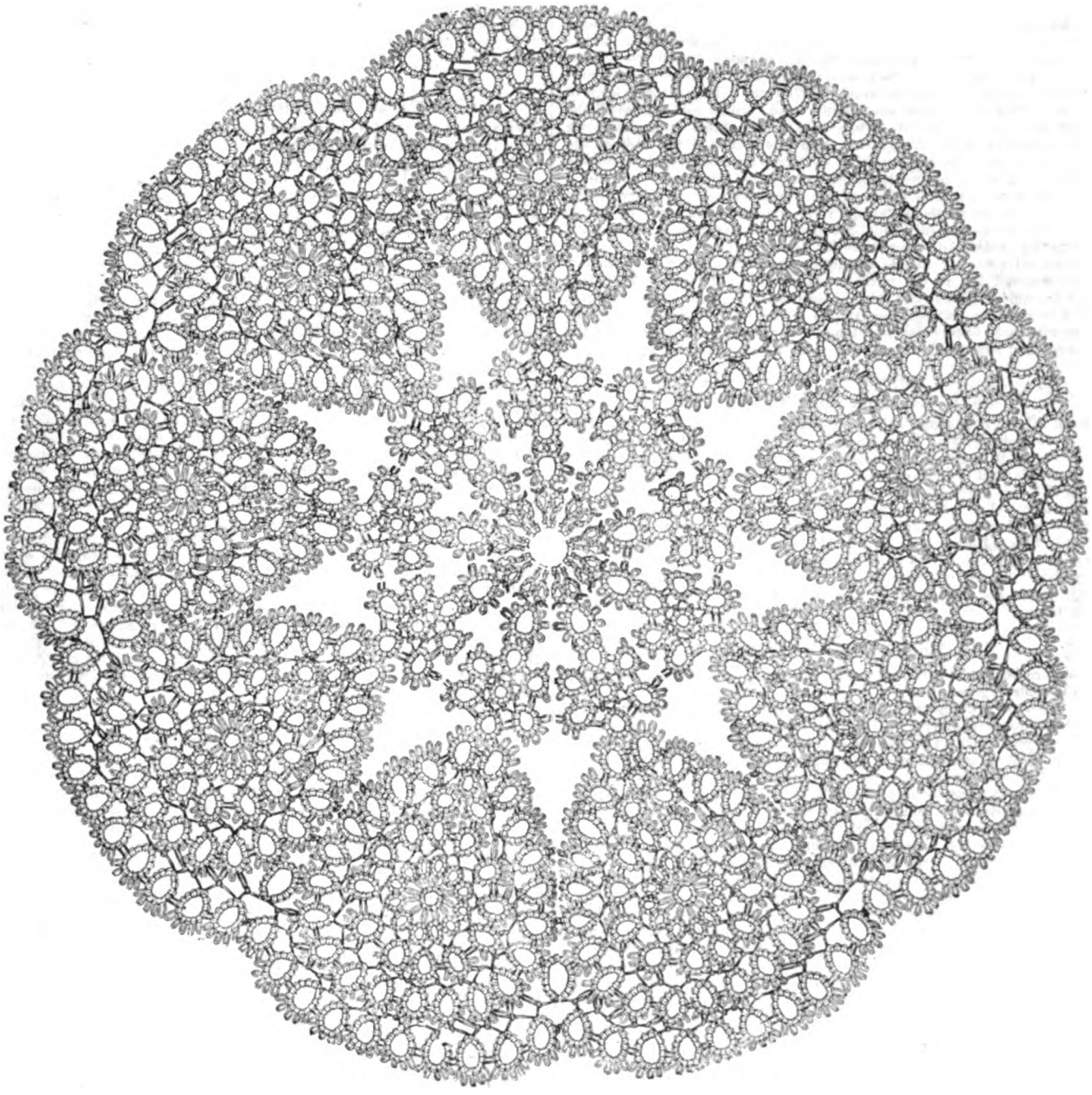
A long bone crochet hook No. 4 is required for this, and scarlet and white 3 thread fleecy wool, or partridge and black; 6 thread Lady Betty wool would be preferable, being lighter and softer; but you can rarely procure partridge wool in that make. The shape of this cloak is like the burnous, but without the hood, and instead of being rounded, it forms a point at the back. The engraving No. 10*a* shows the back of the cloak. Commence with a dark stripe at the bottom of the front, and for this make a chain of 150 stitches. Work 3 rows plain in crochet tricotée. 4th row—Increase a loop by taking up a stitch between the first and second long loop in the row; the rest plain; work back. 5th row—Plain. 6th row—Take the white wool and work a plain row. 7th row—In this row, and also in the 4th row in the light stripe, a little pattern in black wool is worked. Have a separate ball for the purpose, and pass it on from one pattern to the other (the cloak would look very well without it, if extra trouble is not desired). * 8 loops plain with white wool, 2 black loops; repeat from * and work back, taking care to work the black loops through with black wool. 8th row—Increase as in 4th row, rest plain. 9th row—4 white loops, * 2 black loops, 8 white loops; repeat from *, and work back. 10th row—Plain. 11th row—Join the dark wool, and work 5 rows, increasing in the 2nd row of the 5; work 15 stripes in this manner, each stripe consisting of five rows, and increasing one stitch at the commencement of every 4th row in the work, and working the little pattern in the white stripes, you will now have 74 rows, and are about to commence a light or white stripe. Now commence the neck, and for this decrease at the end of the rows by leaving the loops unworked. 75th row—White wool. Leave 1 loop unraised at the end, and still continue to increase at the commencement of every 4th row. 76th row—Take up all the loops

Digitized by Google



11. Alms Dish Mat.

Digitized by Google



12. Round d'Oyley (Tatting).

Digitized by Google

of last row excepting the last. 77th row—Take up *all* the loops of last row. 78th row—Take up all the loops but the last of the preceding row. 79th row—Leave one loop at the end. 80th row—Dark wool. Work all the loops of last row. 81st row—Leave the last loop unworked. 82nd row—Work all the loops of last row. 83rd row—Leave one loop at the end. 84th row—Work all the loops of last row. 85th row—White wool; raise all the loops. 86th row—Leave one loop at the end. 87th row—Raise all the loops of last row. 88th row—Leave one loop unraised. 89th row—Raise all the loops of last row. 90th row—Dark wool; raise all the loops of last row. 91st row—Leave one loop unraised. 92nd row—Raise all the loops of last row. 93rd row—Leave one loop unraised. 94th row—Raise all the loops of last row. 95th row—White; raise all the loops of last row. 96th row—Leave one loop unraised. 97th row—Raise all the loops of last row. 98th row—Leave one loop unraised. 99th row—Raise all the loops. 100th row—Dark wool; raise all the loops of last row. 101st row—Leave one loop unraised. 102nd row—Raise all the loops of last row. 103rd row—Leave one loop unraised. 104th row—Raise all the loops of last row. 105th row—White wool. This stripe is worked plain at both ends of the row. This stripe forms the middle of the back of the cloak; now work 21 stripes, working the directions backwards from the 104th row, increasing one stitch in the neck in the rows where you left a stitch, and decreasing one stitch at the commencement of every fourth row throughout the whole pattern. When finished, work a row of double crochet with dark wool all round the bottom of the cloak. Then work the following border, with white wool for the fringe.

BORDER.—1st row—1 double crochet on the first stitch, * 5 Ch., miss 2 double crochet, 1 DC. in the next; repeat from *. 2nd row—With dark wool, * 1 double crochet in the third of the next 5 Ch., 5 Ch.; repeat from *. Cut the two colours of wool into lengths of 8in., and knot three or four lengths into each loop of chain stitches. Then make a long chain of the light wool, and two tassels at each end, to tie it with round the neck.

11. Alms Dish Mat.

To work this mat the material is to be prepared precisely as for any other kind of embroidery, viz., the pattern is first to be drawn on the velvet, which is then to be pasted or smoothly tacked on tightly framed holland. The materials used in the work are comprised in gold passing, gold beads, crochet silk, fine purse, and sewings.

The colour of the silks must of course be governed by the ground. Should it be of crimson, a light but rich olive green, either in crochet silk or coarse floss, stitched down with gold sewings, and the "passing" sewn over with crimson, would be in correct taste.

We advise the use of two qualities of "passing" (coarse and very fine) for this design, and that the gold beads be of two distinct sizes, as shown in the engraving.

12. Round D'Oyley (Tatting).

YOU require Ardern's cotton No. 32, and a tatting shuttle. Commence with the centre figure.

THE RING IN THE CENTRE.—1 double, 1 purl, 17 times, 1 double, draw up. Now work a small oval of 3 double, 1 purl, 3 double, draw up; * join to the next purl, work on it another oval like the last; repeat from * until you have 18 of these small ovals, then knot the cotton into the purl at the top of the first oval for the

2nd round.—A large oval of 2 double, 1 purl, then 1 double, 1 purl, 8 times, 2 double, draw up, join to the purl at the top of the second small oval, then join the cotton to the purl, stitch on the third oval, work the large oval again, joining to the last large oval worked in the first purl stitch; work in this manner until the round is complete, when you should have 9 ovals; join the 9th to the first oval, as well as to the one preceding it, and fasten off. On this round of ovals you work a round of 9 stars.

THE STAR.—Commence in the centre with 1 double, 1 purl 6 times, draw up; on these 6 purl stitches work a round of 6 small ovals, each oval consisting of 2 double, 1 purl, 2 double, 1 purl, 1 double, 1 purl, 1 double, 1 purl, 2 double, 1 purl, 2 double; draw up, join the 3rd oval by the centre purl stitch to the same purl stitch on one of the 9 ovals of last round; in working the following stars join them together in the first and second ovals as well.

Now work the 9 outside figures. Commence with the star in the centre; make a ring of 1 double, 1 purl, 12 times, draw up, loop the cotton into the first purl stitch, and work the 2nd round. This is composed of 12 small ovals; each oval is worked with 5 double, 1 purl, 5 double, and is joined to the purl under it—that is, the purl on the ring.

3rd round.—Join to the purl in the first oval, work an oval of 3 double, 1 purl, then 1 double, 1 purl, 6 times, 3 double, draw up, join to the purl on the next oval, leave a small piece of cotton, and work another oval like the last, joining them together in the first and last purl stitches; repeat the round until you have 12 ovals, and join the last oval to the first. Now work the three small ovals forming the trefoil at the top of the figure. Each oval is worked with 3 double, 1 purl, then 1 double, 1 purl, three times, 3 double, join the two under ovals to two of the ovals in the last round of the star. When these are finished, work the row of ovals outside the trefoil and star. Commence in the 3rd purl of the top oval of the trefoil, and work an oval of 4 double, 1 purl, then 1 double, 1 purl, 6 times, 4 double, draw up, join to the 3rd purl of the same oval, and work another oval like the last, joining to the last oval in the first purl stitch. The engraving is so distinct that you can follow it for the position of the remaining ovals, which are all worked like the first. Then finish the d'oyley by working the outside round. Commence the round with the large oval between the two figures; for this work 6 double, join to the 8th oval in the last round of the figure, 5 double, join to the 17th oval of the next figure, then work the ovals round the bottom of this outside figure, each oval is worked with 5 double, 1 purl, then 1 double, 1 purl, 6 times, 5 double, follow the engraving for the position of the remaining ovals, which are all worked like the last. This makes a very good toilet cushion. If used for this purpose, a round cushion should be made on a circle of cardboard; let it be well wadded and raised in the centre, covered with pink satin, a ruche of the same placed on the outside edge of the cushion, and the tatting laid lightly over it and slightly fastened at different distances.

13. Tatted Medallion for Trimmings, &c.

Two threads are required for this rosette. Commence by working the two stars in the corners of the medallion.

THE STARS.—For the centre work 2 D., 1 P. 12 times; draw close; loop into the first purl, and work an oval of 12 double, 1 purl, 12 double, draw close; work an oval like the last in each of the 12 purl stitches on the foundation, making 12 ovals; then knot into the first oval again (in the purl stitch), and now work the ten little ovals at the side of the medallion. 1st oval—Leave one-eighth of an inch of cotton, then commence 3 D., knot into the purl on the oval again, 6 double, knot into the last oval of the star, 3 D., 1 P., 3 D., 1 P. (a large P.), 6 D., 1 P., 3 D., draw close; leave a small piece of cotton, and repeat this oval (joining to the one worked before it in the two first purl stitches) 8 times; then work the oval again, and in the two last purl stitches join to the ovals of the second star; fasten off. Join to the 3rd oval on the first star, and repeat these 10 ovals again, joining in the last oval to the second star again.

Now join the 2 threads to the purl in the last oval of the first star, it has been already used by the first of the 10 ovals, * work on the 2nd thread 4 D., 1 P., 4 D., join into the purl at the top of the first small oval, repeat from * 10 times, joining into each small oval, and at the last to the second star. Then work the same on the other side. Now work the outside row. Join into the 11th oval of the first star with the two threads, * * work on the 2nd thread 3 D., * 1 P., 1 D. * 5 times, 1 P., 3 D., join into the next purl on the last thread, and repeat from * * to the next star, to which join; then work on the other side in the same manner.

Now work the two stars in the centre of the medallion. Commence an oval. 16 D., join to the oval on the first star between the two sides of the medallion, 16 D., draw up; repeat the oval, joining to the bottom of the 3rd small oval at the side, then a 3rd oval 16 D., 1 P., 16 D. The 4th oval—Join to the 3rd oval on the 2nd side of the medallion from the first star, fasten off; now work another star like this at the other end of the medallion; fasten off; then work in the centre 2 ovals, joining to the purl stitches of the two ovals of the stars, and to the connecting thread between the 5th and 6th small ovals at the sides. These medallions will look very well joined together for a border.

14. Medallion (Tatting).

COMMENCE in the centre with 1 double, 1 purl, then 2 double, 1 purl seven times, 1 double, draw up. Knot the cotton into the first purl, leaving the eighth of an inch of cotton, * then work an oval of 5 double, 1 purl, 3 double, 1 purl, 3 double, 1 purl, 5 double, draw up. Knot the cotton into the next purl, leaving the same amount of cotton as before, and repeat from * seven more times. The outside row is worked with two threads; join them together, and * with the shuttle work an oval of 6 double, 1 purl, 3 double, join to the purl in the oval underneath, 3 double, 1 purl, 6 double, draw up, over the second thread work 16 double; repeat from *, joining each oval to the last one worked in the first purl stitch.

15. Medallion for Antimacassars, D'Oyleys, Covers, &c.

THIS is extremely pretty if worked with fine cotton. Use Ardern's cotton, No. 22, and a *very* fine crochet hook. Commence by making the 8 leaves in the centre of the medallion, * 13 chain, 1 treble, or the thread twice round the needle, in the 8th chain and each of the 4 next stitches; 1 long in the 3rd and 2nd, 1 single in the first; repeat from * 7 more times, making 8 leaves, then join to the 1st leaf with a single on the single stitch in that leaf. 2nd round—8 chain, * work 1 long on the 2nd long stitch in the next leaf, working at the back of the leaves 3 Ch., 1 double treble, or the thread 3 times round the needle just between the first and second leaves, working on the single crochet stitch, 3 Ch.; repeat from * all round. At the end of the round work 3 Ch., 1 single on the 5th of the 8 Ch., and 1 single on each of the two next chain. 3rd round—7 Ch., 1 long on the same stitch as the last single, 1 Ch., * 1 long in the 2nd of the next 3 Ch. of last round, 3 Ch., 1 long in the same stitch as the last, 1 Ch.; repeat from * at the end of the round. Work 1 single in the 3rd of the first 7 Ch., 1 single row over the next 3 Ch. 4th round—3 Ch., 1 long over the same 3 Ch. as the single stitch just worked in last round, 2 Ch, 2 long over the same, 3 Ch. again, * 1 Ch., 2 long over the next 3 Ch., 2 Ch., 2 long over the same 3 Ch.; repeat from * at the end of the round; work 1 single on the 3rd of the first 3 Ch. 5th round—1 single on the next 2 long, 3 Ch., 1 long over the

Digitized by Google

2 Ch., * 3 Ch., 2 long over the same 2 Ch., 2 Ch., 2 long over the next 2 Ch.; repeat from *. 6th round—1 single on the next 2 long, 3 Ch., 1 long over the 2 Ch., * 3 Ch., 2 long over the same 2 Ch., 3 Ch., 2 long over the next 2 Ch.; at the end of the round turn, 1 DC. on the next chain, turn, work the 7th round. * 6 Ch., 1 single in the 2nd of the 6 chain, 2 long in the next 3 Ch., a picot of 5 Ch., 1 single in the first of the 5 chain, 2 long in the same 3 Ch., a picot, 1 Ch., 1 DC. in the second of the next 3 Ch.; repeat from *, and fasten off.

16. Square of Tatting.

This little square is very pretty when worked, and is suitable for the ends of cravats, trimming aprons, or they can be worked and joined together as a border or antimacassars.

Two threads are required, and a fine crochet hook. You commence with the star in the centre. Work for the foundation of this star, 3 double (D.), 1 purl (P.) 7 times, draw up; work close to this join * a large oval of 12 D., 1 P., 12 D., draw close, draw the cotton through the next loop on the foundation, pass the loop over the left hand, and work on it a small oval of 8 D., 1 P., 8 D, draw close, draw through the next purl in the same manner, and repeat from *, taking up each loop successively, so that you have at the end 4 large and 4 small ovals. * * Draw the cotton through the purl of the first large oval, and crochet 12 chain, take the last of these 12 chain upon the hand as a loop, and work the first trefoil of 3 ovals close together. Each oval is made of 10 D., 1 P., 10 D. After the 3rd oval crochet back 5 single on the first 5 chain of the 12 Ch., then 5 Ch., another trefoil like the last, joining the purl of the first oval in the trefoil, to the purl in the last oval in the last trefoil, 5 single on the 5 Ch., 5 Ch., another trefoil worked as the last. 5 single on the 5 Ch., and 7 single on the 7 Ch. left of the first 12 Ch. Knit into the purl of the large oval in the star again, then draw through the purl on the next oval of the star, and work a small oval of 5 double; join to the last oval in the last trefoil 5 D., 1 P., 5 D.; draw up. Repeat from * * all round the star, joining the first oval of the next trefoil to the purl in this small oval just worked; fasten off. Join the 2 threads together to the purl of the 2nd oval in the centre of one set of trefoils, * work over the 2nd thread, 3 D., 1 P., 2 D., 1 P., 2 D., 1 P., 2 D., 1 P., 3 D., draw through the purl uniting the next 2 trefoils, then repeat from * again, and join to the different points as the design shows clearly; at the end fasten off neatly.

17. Vallance for Chimney Pieces.

This border is very handsome worked for a chimney piece, bracket, or small table. It is composed of roses, large rose buds, rose leaves, and butterflies, but requires an experienced worker.

The Butterfly.—This is worked in entirely ribbed crochet, edged with a border of open crochet. The ribbed crochet is worked by taking up the stitch from the back of the loop instead of the front of the double crochet stitch. Make a chain of 13, turn, work back on it 12 double crochet, 1 Ch., turn, 12 DC., 1 Ch., turn, 12 DC., * 3 Ch.—this side on which the three Ch., are worked is for the inside of the wing going next the body—work back, 1 DC. on the 2 Ch. and the following DC., then 1 Ch., turn DC to the *end of* last row; repeat from * until you have 6 ribs, or 13 little rows. If properly worked this makes the last row finish at the top by the 3 Ch., work 5 Ch., turn, * 1 long on the 3rd DC., 2 Ch., from the last * repeat to the corner, where work three times in one stitch; then continue as before on the edge of the 13 rows to the foundation chain, turn, and work 4 DC. over each 2 Ch., finishing on the 3rd of the first 5 Ch. Work 3 chain for the foundation of the next wing, turn, work back on it 12 DC., draw the last stitch through the 1st DC. on the last wing, turn, 10 DC., turn, 8 DC., join to the next DC. on the last wing, turn, 8 DC., 3 Ch., turn, work 10 DC., *join to the* last wing in the next DC., turn 12 DC., 3 Ch., work back in DC., join to the next stitch on the last wing, turn, 3 Ch., * 1 long in the 2nd DC., 2 Ch., repeat from * to the end of the 10th of the foundation chain, *turn*, and work back in the same manner, working each long stitch in the space of the row before, and of course in both rows working 3 times in the corner stitch, *finish* at the end of the row between the two last long *stitches*; join to the 10th DC. from the last used on the last wing, turn, and work 4 DC. over each 2 Ch., finish on the 2nd long from the end; fasten off. Then work a row of DC. on the inside of the wing, taking up each *stitch* at each rib in the large wing; fasten off at the beginning of the first foundation chain stitch. Work the other half exactly like this, but, instead of *fastening off*, work after the last DC. on the inside of the wing 5 Ch. for the commencement of the body, turn, work 1 DC. on the 4th Ch., 1 long in each of the 3 next, 1 long on the first DC., then treble in each remaining DC., 2 chain (*for the head*), 6 DC. in the 1st Ch., draw the last stitch through the first DC., 2 single on the 2 last DC., 10 Ch., unite in the side of the wing (for the feelers), turn, 5 DC. in the last Ch., then 1 single on each of the next 9, 2 DC. in the middle of the head, work one single in the next, then 10 Ch. again for the next feeler, which work as the other; fasten off. Sew the other wing to the body on the opposite side with a needle and thread.

The Rose.—Make a chain of 16, unite with 1 single on the first of the 16 Ch., then 7 Ch., 1 long in the 2nd chain in the ring, * 4 Ch., 1 long in the 2nd chain from the last used; repeat from * 5 times, then 4 Ch., 1 single in the 3rd of the 7th Ch., work over the next 4 Ch., 1 DC., 6 long, 1 DC.; repeat, over each seven chain, 1 single on the long stitch in the first round *behind* the first leaf, 5 Ch., 1 single on the next long stitch; repeat of last round 6 Ch., 1 single on the next single; repeat, over each 6 Ch. work 1 DC., 10 long, 1 DC. For the 4th round of leaves, 1 single on the 1st single of last round, 7 Ch., 1 single on the next single; repeat, over each 7 Ch. work 1 DC., 4 long, 4 treble, 4 long, 1 DC. The 5th round of leaves, 1 single on the 1st single, 8 Ch.; repeat, over each 8 chain work 1 DC., 4 long, 6 treble, 4 long, 1 DC. The last or 6th round of leaves, 1 single on the 1st single, 9 Ch.; repeat, over each 9 Ch. work 3 long, 4 treble, 6 double treble, or the thread three times round the needle, 4 treble, 3 long; fasten off.

The Rosebud.—Commence with the little round just above the stalk, 2 Ch., work 5 DC., in the first of the 2 Ch., then 1 DC. on the first of these 5 DC., so joining them into a circle; work 2 DC. in each stitch, taking up the back of the loop only. When this little round is finished, work 18 chain, turn and work back on the 18 Ch., 17 DC. When you come to the round work 2 DC. in each stitch until you come to the stitch before the 18 Ch., work 1 DC. in it, then 6 Ch., 1 long in the 7th of the first, 18 Ch., 6 Ch., a treble in the 15th of the 18 Ch., 5 Ch.; turn and work back on this last little row 17 DC., then 4 single on the round, turn, work back, 1 DC., 2 long, 4 treble, 8 double treble, 6 treble; and in the last chain 4 long and 1 DC., 8 Ch., 1 DC., and 4 long in the top of the first 18 Ch. Now work down this side with 6 treble, 8 double treble, 4 treble, 2 long, 1 DC., 1 DC. on the 2nd stitch in the round, work in DC. on the round to the other side, then up the long and treble stitches to the 3rd long at the top of the bud. Now 9 Ch., 1 single in the first Ch. three times, 1 single on the last DC., 6 DC. over the 8 Ch., 9 Ch., 1 single in the first of the 9 Ch. three times, 1 single on the last DC., 6 DC. over the same 8 Ch., 1 DC. in the 2nd long stitch, 9 Ch., 1 single in the first chain three times, 1 single on the last DC., 1 DC. in each stitch to the round and on the round; fasten off.

The Rose Leaf.—For the first row in the first half of the leaf make a chain of 8, work back on it 7 DC.; the leaf is worked throughout in ribbed crochet, 2 Ch. for the turn on this, the outside edge of the leaf. 1 DC. upon the first Ch., and each of the next 6 DC., leaving the last unworked, * 1 Ch., turn. 1 DC. on each DC. of last little row, 3 Ch., turn, 1 DC. on the two first chain and next DC., excepting the last, turn, repeat from * until you have *ten ribs* on each side the work; you then begin to narrow for the point of the leaf. Work to the outside again, 3 Ch., work back in DC., leaving *three* stitches unworked of last row, 1 Ch., turn, DC. to the outside; 3 Ch., turn, DC., leaving 6 stitches unworked, 1 Ch., turn, work back in DC., 3 Ch., 1 DC. on each stitch of last row, then on each DC. left in all the preceding rows, and 1 DC. on the edges of each row also, until you come to the first row in the leaf, now turn for the vein 6 Ch., the first three of these form a long stitch, 1 treble in the 3rd DC., * 2 Ch., 1 treble in the 3rd DC., repeat from * 4 times, 2 Ch., 1 long in the 3rd DC. to the point of the leaf; turn, and work a row of DC. back upon this last row, ending on the 4th of the 6 Ch. You now make the 8 Ch. and work the first half of the leaf over again, but at the turn inside, instead of making 1 Ch., draw the last stitch through the 2nd DC. on the vein; at the end of the leaf cut off the thread and sew it neatly in. For the stalks, work the requisite number of chain stitches and back again on them in double crochet; the stalks should not be worked until all the separate parts are arranged on paper, then work the chain stitches, drawing the last through the part to be united. The engraving gives this so clearly that further explanations are unnecessary.

The height of the original border is 9½ inches from the deepest part of the scollop. The width of each scollop is 5½ inches. Arrange your sprays upon paper cut the shape of the scollops; then work round them the 1st row of the border, in which you work the long stitches. The longest of the stitches has the thread taken 6 times round the needle before taking up the spray or flower; each long stitch is preceded by 5 Ch.; upon this row work a row of double crochet. 3rd row—5 Ch., miss 2 DC., 1 DC. in the 3rd stitch; over the bottom of the scollop, that is where the rosebud is, only miss 1 DC. between each 5 Ch. 4th row—* 5 Ch., 1 DC. in the 3rd of the next 5 Ch. 5th row to the 12th row, as the 4th; in the narrow part between the scollops you must diminish the chain stitches to keep the border in its proper shape. 13th row—5 Ch., 1 long upon the 3rd of the next 5 Ch., * 7 Ch., 1 DC. upon the first of the 7 Ch. 3 times; 1 single upon the last long stitch, 5 Ch., 1 DC. upon the 3rd of the next 5 Ch. repeat from the beginning of the row.

18. Medallion in Crochet, Tatting, and Point Lace.

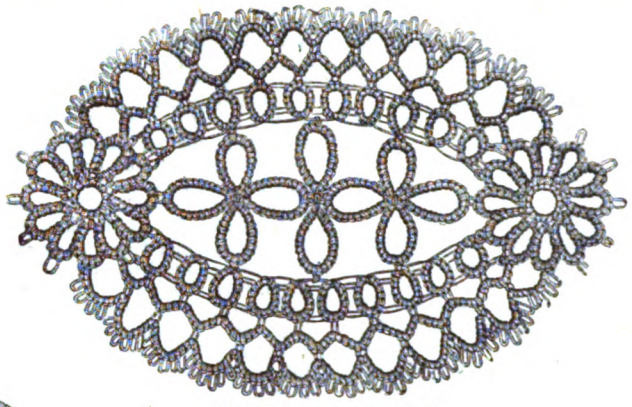
This medallion is very effective when worked, and pretty for d'oyleys, the ends of cravats, muslin aprons, &c. Very fine linen thread is required. crochet cotton No. 24 (Evans's), also No. 26, and a very fine crochet hook.

With the finest cotton crochet the spray of flowers. All the pieces are worked separately, then joined together. The spray consists of three leaves, two rosebuds, a small rose, and two forget-me-nots.

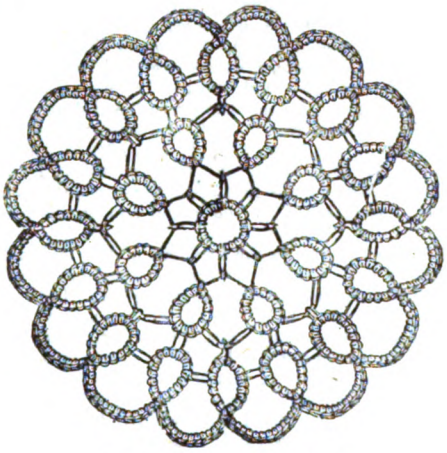
The Forget-me-not.—Make a chain of 6 unite. In the first chain of the ring work a leaf of 1 double crochet, 4 long, 1 double crochet; repeat in each stitch in the ring, making 6 little leaves before fastening off. Make the two little tendrils with 4 Ch. and 5 Chain.

The Large Rose Leaves.—Make a chain of 13, work back on it 1 DC on the 12th, 1 long on the 11th and 10th Ch., 1 treble or the thread twice round the needle on the 9th and 8th, 1 double treble or the thread three times round the needle on the 7th and 6th, 1 treble on the 5th and 4th

Digitized by Google

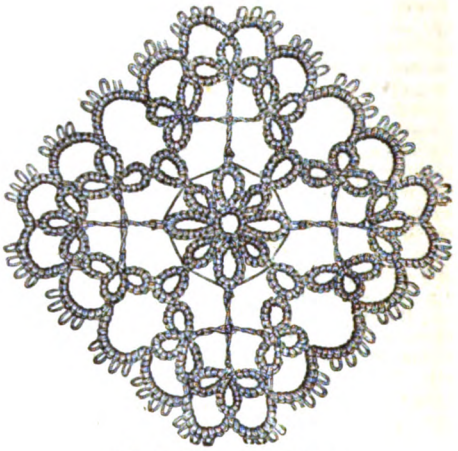


13. Medallion (Tatting).

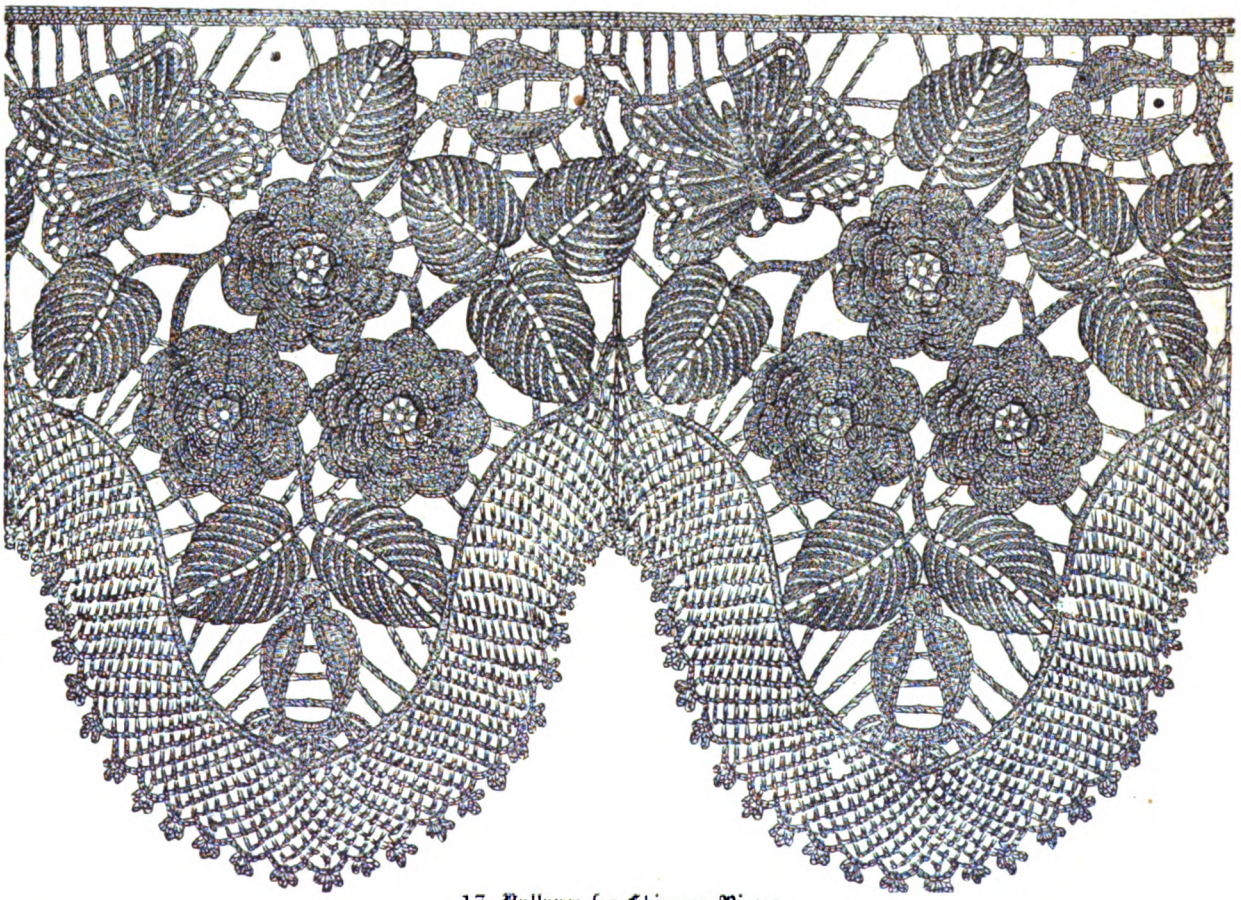


14. Medallion (Tatting).

15. Medallion for Antimacassar (Crochet).

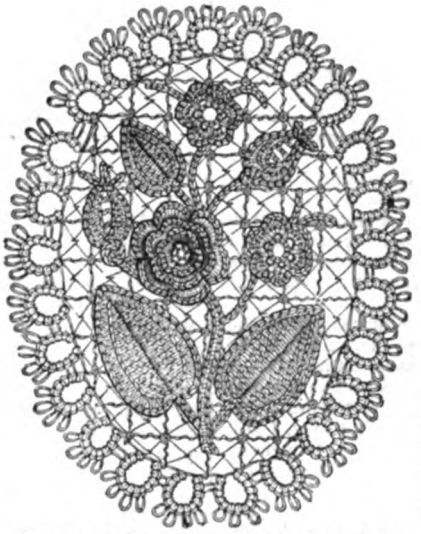


16. Square of Tatting.

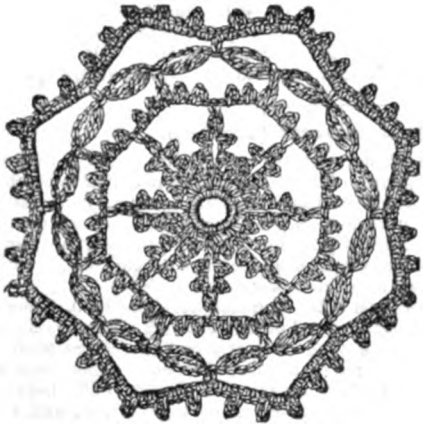


17. Vallance for Chimney Pieces.

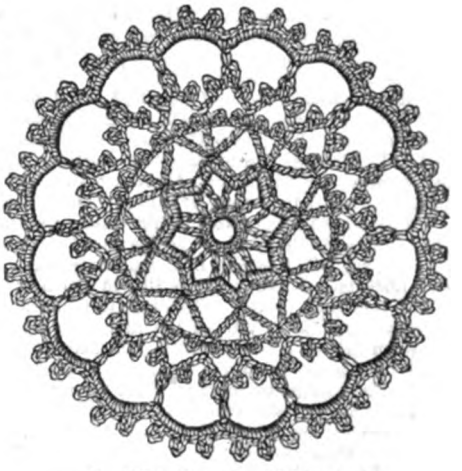
Digitized by Google



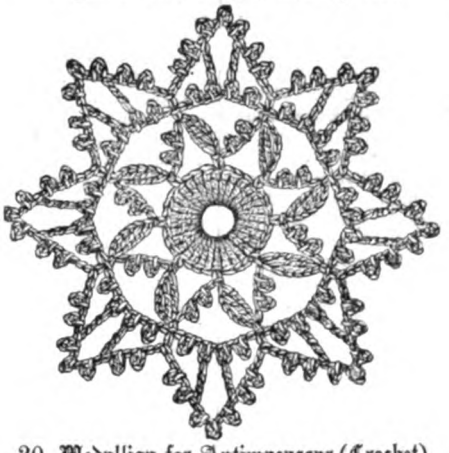
18. Medallion (Crochet, Tatting, &c.).



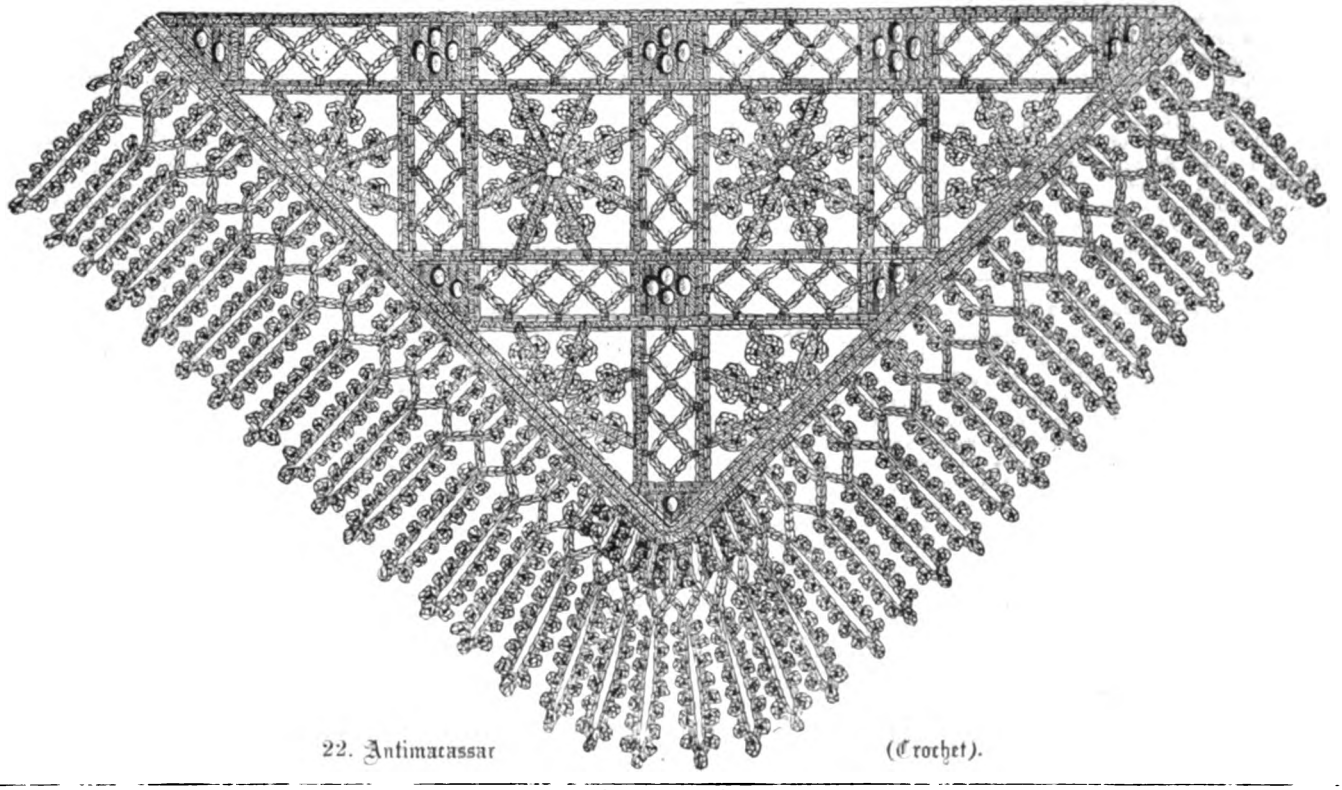
19. Medallion for Antimacassar (Crochet).



21. Medallion for d'Oyley, &c. (Crochet).



20. Medallion for Antimacassar (Crochet).



22. Antimacassar (Crochet).

Digitized by Google

long on the 3rd and 2nd, 3 double in the 1st, then turn the work round and work 1 long on the 2nd and 3rd of the 13 Ch., 1 treble on the 4th and 5th, a double treble on the 6th and 7th, a treble on the 8th and 9th, a long on the 10th and 11th, 3 DC. in the stitch at the top of the leaf, and work all round the leaf in double crochet. When you come to the 2nd of the 3 chain at the bottom of the leaf, make the short stalk by working 4 Ch., turn, 1 DC. on each, then 1 single on the last DC. on the leaf, work in DC to the point, where fasten off neatly, and run the end in.

THE SMALL LEAF.—Make a chain of 8, turn, 1 DC. on the 7th, 1 long on the 6th and 5th, 1 treble on the 4th and 3rd Ch., 1 long on the 2nd, 3 DC. in the 1st; work up the other side the chain in the same manner, then work round with DC., working 3 DC. in the point, and on the 2nd of the 3rd DC. at the bottom work the small stalk of 4 Ch., 1 single on the first three of these 4 Ch., 1 single on the last DC. on the leaf, then DC. to the point and fasten off.

THE ROSE.—Make a chain of 6 unite, 5 Ch., 1 long in the next Ch. in the ring, * 2 Ch., 1 long in the next Ch., from *, repeat three more times, 2 Ch., 1 single on the 3rd of the 5 Ch.; work over each of these 2 Ch., 1 DC., 4 long, 1 DC. The 2nd row of leaves—1 single on the first long in the first round, working behind the row of leaves, * 4 Ch., 1 single on the next long, repeat from * all round; then over each 4 chain work 1 DC., 6 long, 1 DC. The 3rd round of leaves—Work behind the last round of leaves, 1 single on the first single, * 5 Ch., 1 single on the next single, repeat from * over each 5 Ch.; work 1 DC., 8 long, 1 DC., and fasten off.

THE ROSEBUD.—2 Ch., work 5 DC. in the first chain, 1 single on the first DC., then 8 Ch., turn 1 DC. on the 7th and 6th chain, 1 long on the 5th, 4th, 3rd, and 2nd Ch., 1 DC. on the first, then 2 DC. on each stitch in the round when the last is worked, 2 Ch., one long on the 3rd of the first 8 Ch., 2 Ch., 1 long on the 6th of the 8 Ch., 2 Ch., 1 single in the 8th Ch., turn, a picot of 7 Ch. 1 single on the first, three times; then work in DC. and long stitches over the last chain and long, in the same manner as on the 8 Ch., 1 single on the last DC. on the round, and work in single to the middle of the round, where work 5 Ch. for the stalk, and fasten off. Now work the tatted ovals round the medallion with the coarser cotton. 1st oval.—3 double, 1 purl, 3 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 3 double, 1 purl, 3 double; draw up. Work 25 of these, joining them to each other in the first and last purl stitches, leaving a small piece of cotton between each. Now take a piece of kid or glazed linen; tack the different flowers and leaves on in their places, then unite them by the main stalk, which is chain stitch, with DC., worked back on it. Take hold of the smaller stalks in their respective places, and so unite them. Cut an oval in paper the size of the spray, leaving a margin all round. On this margin tack the tatting, remove the paper, then work over with the linen thread, and fill in the grounding by the pattern in point lace stitches.

19. Medallion for Antimacassar.

USE Ardern's cotton No. 24, and a very fine crochet hook. Make a chain of 12, unite; in this work 24 DC., 1 single on the first DC. 2nd round—* 5 Ch., 1 DC. in the 2nd DC., 1 Ch., a picot of 5 Ch., 1 single in the first of the 5 Ch., 1 Ch., a picot, 1 Ch., a picot, 1 Ch., a picot, 1 Ch., a picot, 1 Ch., 1 DC. on the next DC. in last round; repeat from * 7 more times; at the end of the round fasten off. 3rd round. 1 DC. on the centre picot of one of the points in last round, * 5 picots close together, each made of 5 chain stitches, 1 DC. in the 3rd picot of the next point; repeat from * and fasten off. 4th round. 1 DC. on the 3rd of the first 5 picots of last round, * 5 Ch., 2 treble in the first of the 5 Ch, 6 Ch., 2 treble in the 2nd of the 6 chain, 1 DC. on the 3rd of the next 5 picots; repeat from * and fasten off. 5th round—1 DC. on the chain stitch left between the 4 treble stitches in last round, * 10 Ch., 1 DC. on the next single chain stitch; repeat from *. 6th round—Over each 10 Ch. work 3 DC., 4 Ch., 2 DC., 4 Ch., 2 DC., 4 Ch., 3 DC., 4 Ch., 2 DC., 4 Ch., 3 DC.; fasten off.

20. Medallion for Antimacassar.

USE Ardern's cotton No. 24, and a very fine crochet hook. Make a chain of 8, unite; in this work 32 treble. 2nd round—1 DC., * 6 Ch., 1 treble in the first of the 6 Ch., 1 treble in the DC. just worked, and in working these treble stitches keep the last loop on the needle of the first treble until the 2nd is worked, 1 Ch., 2 picots, each worked with 5 Ch., 1 Ch., miss 3 treble of last round, 1 DC. in the next; repeat from * 7 more times, and fasten off. 3rd round—1 DC. just upon the 2 treble of last round, * 1 Ch., 4 picots together, 1 Ch., 1 DC. on the next 2 treble stitches; repeat from *. 4th round—1 DC. on the DC. of last round, * 2 Ch., 2 picots, 1 double treble, or the thread 3 times round the needle, in the 2nd picot of last round, 3 picots together, 1 double treble in the next picot of last round, 2 picots, 2 Ch., 1 DC. on the next DC. of last round; repeat from *, and fasten off.

21. Medallion for Antimacassars, d'Oyleys, &c.

USE Evans's No. 22 crochet cotton and a very fine crochet hook. Make a chain of 8, unite, in this work 16 double crochet. 2nd round—8 Ch., 1 long in the last DC. of last round, * 1 long in the 2nd DC. from the last long, 5 Ch., 1 long in the same DC. as the last long, repeat from * 6 times, then one single in the 3rd of the 8 Ch. at the commencement of the round. 3rd round—9 DC. over every 5 Ch., at the end of the round work 1 single on the 5 first of the first 9 DC. 4th round—9 Ch., 1 single in the 5th of the 9 Ch. forming a picot, a picot of 5 chain 1 single in the first of the 5 Ch., * 1 treble or the thread twice round the needle on the 5th DC. of the first 9 DC. of last round, work 2 picots close together like the last made, a double treble or the thread three times round the needle in the same DC. as the last treble stitch, a double treble in the 5th DC. of the next point, 2 picots; repeat from *. At the end of the round, after working the last double treble, work one single in the 5th of the first 9 Ch. 6th round—* 1 Ch., three picots each of 5 Ch., 1 DC. on the next treble, 1 Ch., 3 picots, 1 DC. just over the two double treble; repeat from * and fasten off. 7th round—* 1 DC. on the middle picot of the next three picots of last round, 7 Ch.; repeat from *. 8th round—Over every 7 Ch. of last round work 3 DC., 4 Ch., 2 DC., 4 Ch., 2 DC., 4 Ch., 3 DC., and fasten off; work as many of these medallions together as you require, joining them together in the 2nd of the three picots in the succeeding scollops. If worked in the fine cotton, no smaller star will be required to fill in the empty space.

22. Antimacassar (Crochet).

THIS pattern is composed of stars framed round with crochet to form squares; these squares are joined by still smaller squares of double crochet, with a network of chain stitch between the little squares; it is rather difficult to work neatly, as it requires a great many joins. Work first as many stars as you think you will require for the cover; the stars are joined together from a corner of the work, instead of in a longer row, in order that the open stripes between may run in a slanting direction.

1ST STAR.—2 Ch.* *, 2 picots of 5 Ch. each close together, 4 Ch., 1 double crochet (DC.) upon the first and second of this 4 Ch., 2 picots again (the 4 Ch., with the double crochet worked upon it forms the centre picot in each point of the star), 3 chain; repeat from * * 7 more times, making 8 sets of picots, turn, work 1 single on the 2nd of each 3 Ch. between the picots, so drawing up the star; then 1 S. on the 1st Ch., and 1 S. on the turn; fasten off. 1st row round the star—6 Ch., 1 DC. on the top of 1st point, * 6 Ch., 1 DC. upon the top of the next point, 12 Ch., 1 DC. upon the next point; repeat from * twice more; then 6 Ch., 1 DC. upon the next point, 6 Ch., 1 DC. upon the first DC. in the row. 2nd row—1 DC. in each stitch of last row, excepting on the 6th of each 12 chain, work between the 6th and 7th of these 12 Ch. an extra DC. for the corners; at the end fasten off, work another star exactly like this; then work a small square of double crochet to unite them.

THE SMALL SQUARE.—8 Ch., work back upon this 8 Ch., 7 DC., 1 Ch. at the end. 2nd row—DC. in the centre stitch work 3 DC. to form the little knot; 1 Ch. at the end. 3rd row—7 DC., DC., 1 Ch. 4th row—A knot of 3 DC. in the 3rd and 5th stitches, the rest plain, 1 Ch. at the end. 5th row—7 plain, 1 Ch. 6th row—Like the 2nd. 7th row—Join to a corner of one large square with a star in the centre, DC. to the end of the row; join to the corner stitch of the 2nd large square turn, work in DC. down the side of the little square worked, and fasten off. When more large squares are worked, you would fasten off by joining in the corner stitch of a 3rd square. Now join the cotton to the corner stitch of one of these two large squares already joined just above the square worked, 8 Ch., join to the corner of the 2nd square, and work back 7 DC. upon the 8 Ch.; then repeat from the 2nd row of the small square. When you have worked to the end, and brought the DC. into the stitch in which you commenced this small square, pass the thread over the corner, work 4 DC. upon the next side of the little square, 3 Ch., turn, 1 DC. upon the 4th DC. after the corner you have just passed on the large square, 7 Ch., 1 DC. between the 3rd and 4th DC. over the next 6 Ch. on the same large square; 7 Ch., 1 DC. upon the 4th of the next 13 DC., 3 Ch., 1 DC. upon the middle stitch on the side of the next little square, 3 Ch., turn, 1 DC. upon the 4th DC. on the side of the 2nd large square, 3 Ch., 1 DC. upon the 4th of the next 7 Ch., 3 Ch., 1 DC. between the 3rd and 4th of the next 6 DC. on the large square, 3 Ch., 1 D.C. upon the 4th of the next 7 Ch., 3 Ch., 1 DC. upon the 4th of the next 13 DC., 3 Ch., 1 S. on the 4th DC. in the little square where you commenced the net work, 3 DC. upon the remaining half side of this little square, 1 S. in the uniting stitch of the large and small squares, fasten off, but when more stars are joined together you can pass the cotton from one space to the other without a break, which makes the work much finer. When all the whole stars you require are joined together, work some half stars for the outside edges of the cover. They are all worked alike, and can be easily joined by the engraving.

THE HALF STARS.—Work 4 points only of the first star, then join and fasten off. 1st row round the square—6 Ch., 1 DC. on the 1st point, 6 Ch. 1 DC. on the next point, 12 Ch., 1 DC. on the 3rd point, 6 Ch., 1 DC. on the 4th point; 18 Ch., 1 DC. on the last picot in the 4th point (in the 7th of this 18 Ch. the corner of a half little square is joined), 1 DC. on the next Ch. in the point, 1 Ch., 1 DC. on the 2nd Ch. in the half star, 1 DC. on the 1st picot in the 1st point, 12 Ch., 1 DC. on the first of the first 6 Ch. 2nd row—Work in DC. to the 7th of the 18 Ch., working 2 in the 6th of the 12 Ch.; fasten off.

The little half squares of double crochet are worked by leaving one stitch less at the end of one side the square only, so that you finish with one stitch. When all the stars and half stars are joined and finished, work 2 rows of double crochet all round the cover, increasing in the corners; then work the

BORDER.—2 Ch., * 2 picots close together, 1 DC. upon the 4th DC., 2 picots, 1 Ch., 1 DC. upon the 1st of the 2 Ch., 3 Ch., 14 picots, 1 single in the

Digitized by Google

foundation of the 1st picot of Ch.; repeat from *, taking up the 4th of the 5 Ch. for the double crochet after the 4th little picot before the long loop, 5 picots; in the corners work a loop in every alternate stitch instead of every 4th.

23 and 23*. D'Oyleys (Point Lace).

These squares are useful for d'oyleys, and also for lining with coloured satin, and arranged on a sofa pillow in the same manner as *guipure d'art*. The plain linen braid, with open edge, is used for this design, and the spaces are barred together with button-hole stitches; a wheel-stitch forms the centre of many of the spaces. The mode of working is as follows: Trace the pattern on kid, then tack the linen braid very carefully on, so as to make each turn as nearly the same as the design as possible; whip the edges of the braid with fine linen thread (drawing it flat wherever it is full in the turns). Fill in all the parts worked by white crossings with a variety of old point stitches. Much taste was displayed in former generations in arranging the stitches with regard to artistic effect, but as some workers will make a stitch appear light and transparent, others will work the same stitch in a close and firm manner.

24. Border (Tatting).

This is extremely handsome, and not at all difficult to work. Two threads are required. Commence by working the row of trefoils in the middle of the work; * the top oval is worked with 9 double, 1 purl, 9 double, draw close; work close to this the two large ovals; each oval consists of 12 D., 1 P., 12 D.; leave half an inch of cotton, work a Josephine knot, of 7 double, leave half an inch of cotton, and repeat from * and fasten off. 2nd row—This is worked at the top of the trefoils and over the 2nd thread throughout; join the two threads, then join to the purl in the 1st oval of the trefoil, 2 D., † 1 P., 1 D., from † 5 times 1 P., 2 D., join to the purl in the next trefoil, and repeat the row. 3rd row—Knot the cotton into the 2nd large oval of the first trefoil, and at the same time to the purl in the first oval of the next trefoil, work the very small oval of 6 D., 1 P., 6 D., draw close, and knot into the purl again; now work the large oval outside this small oval, 8 D., * 1 P., 1 D. 8 times from *, 1 P., 8 D., draw close; leave a small piece of cotton, and work a knot of 7 D.; leave a piece the same length as the last, and repeat from the commencement of the row, taking up the next trefoils, and joining the large oval in the first purl to the large oval preceding it.

25. Border (Tatting and Crochet).

Work first all the stars; each star is worked separately and joined to the one preceding it. Commence in the centre of the star with the shuttle, work a round of 2 D., 1 P. 6 times, draw up, * join the cotton to the next purl, and work the 1st oval, 7 D., 1 P., 7 D., draw up, * draw the cotton through the next purl, and work another oval like the last; repeat from *, making 6 ovals on each star, fasten off neatly; join the next star you work to this in the 3rd and 4th ovals. When you have worked the number you require, with a fine crochet hook work the foundation. 1st row—1 double crochet upon the purl in the first oval of the first star, * 7 Ch., 1 long upon the purl of the next oval, 7 Ch., 1 DC., upon the purl connecting the two stars; repeat from *. 2nd row—1 DC. upon the first long stitch, * 11 Ch., 1 DC. upon the next long; repeat from * 3rd row—1 long upon the first stitch of last row, * 1 Ch., miss 1 Ch. underneath, 1 long in the following; repeat from * and fasten off.

26. Border (Tatting and Crochet).

Commence this border by working first the large oval inside the five small ovals, 5 double, 1 purl, repeat 4 times, 5 double, draw up, pass the thread to the first purl, and work a small oval of 5 double, 1 purl, 5 double, draw up, pass the thread to the next purl, and work an oval of 5 double, 1 purl, 3 double, 1 large purl, 2 double, draw up, pass the thread to the next purl, work an oval of 2 double, join to the large purl of the last oval, 3 double, 1 purl, 3 double, 1 large purl, 2 double, draw up, pass the thread to the next purl, and work an oval of 2 double, join to the last oval, 3 double, 1 purl, 5 double, draw up, pass the thread to the last purl on the large oval, and work an oval like the first, knot the cotton through the join into the large oval, leave an inch of cotton, and repeat the large oval, then the small ovals, joining the two first to the two last small ovals upon the last large oval. Work the length required in this manner; then take a crochet hook and work * 5 DC. over the first half of the thread between the two first large ovals, 1 DC. over the thread, taking up the purl between the ovals as well; 5 DC. over the next half of the thread between these same ovals, 1 DC. over the join in the large oval; repeat from * and fasten off. 2nd row—1 treble upon the 3rd of the first 5 DC., * 10 Ch., 1 treble upon the 3rd of the second 5 DC. in the same space, leave the last loop of this treble upon the needle; 1 treble upon the DC. in the join of the large oval, still leaving the last loop of the first treble on the needle, 1 treble on the 3rd of the next 5 DC.; work off all the loops on the needle and repeat from *. 3rd row—1 long upon the first stitch, * 1 Ch., 1 long upon the 2nd stitch underneath; repeat from * and fasten off.

27. Edging (Cordon Braid and Crochet).

Use Evans's cotton, No. 24, and fine cordon braid; also a fine steel crochet hook. 1st row—1 double crochet upon the 1st loop of braid, * 10 Ch., miss 1 loop, 1 DC. in the next loop, turn, 1 DC. on each of the first 2 Ch. of the 10, then 2 long, 1 treble on the next 3 stitches, making 5 stitches on the 10 chain altogether, 5 Ch., 1 DC. in the 2nd loop from the last on the braid, turn, 2 DC., 2 long, 1 treble on the 5 Ch., 5 Ch., 1 DC. in the 3rd loop from the last, turn, 2 DC., 2 long, 1 treble on the 5 Ch., 5 Ch., 1 DC. in the 2nd loop on the braid, turn, 2 DC., 2 long, 1 treble on the 5 Ch., turn, 5 Ch., 1 DC. on the 2nd loop on the braid, 4 Ch., 1 DC. in the next loop; repeat from * the length required, and fasten off. 2nd row—1 DC. upon the first DC. of last row, * upon the next, 5 chain, work 2 DC., 2 long, 1 treble, 9 Ch., work upon the 5 Ch. after the 4 points of last row, 1 treble, 2 long, 2 DC., 1 DC. upon each of the next 6 stitches in last row; repeat from *, and fasten off. 3rd row—In this row you work the 2nd row of braid to the last row, 1 DC. upon the 1st DC. of last row, 2 Ch. 1 DC. upon the 1st loop of the 2nd piece of braid, * 2 Ch., miss 2 stitches of the 2nd row, 1 DC. in the following, 2 Ch., 1 DC. upon next loop on the 2nd piece of braid; repeat from *. 4th row—Work on the other side the 2nd piece of braid for the foundation 1 DC. on the first loop, * 2 Ch., 1 DC. in the next loop; repeat from *. 5th row—This is worked on the outside of the scollop. Commence by taking the three loops together just over the 4 Ch. of the 1st row, work a DC. upon them, 6 Ch., 1 long in the 2nd of the 6 Ch., 1 DC. in the next loop; repeat until you come to the bottom of the scollop, where work 3 loops together again with a double crochet.

28. Border (Cordon Braid and Crochet).

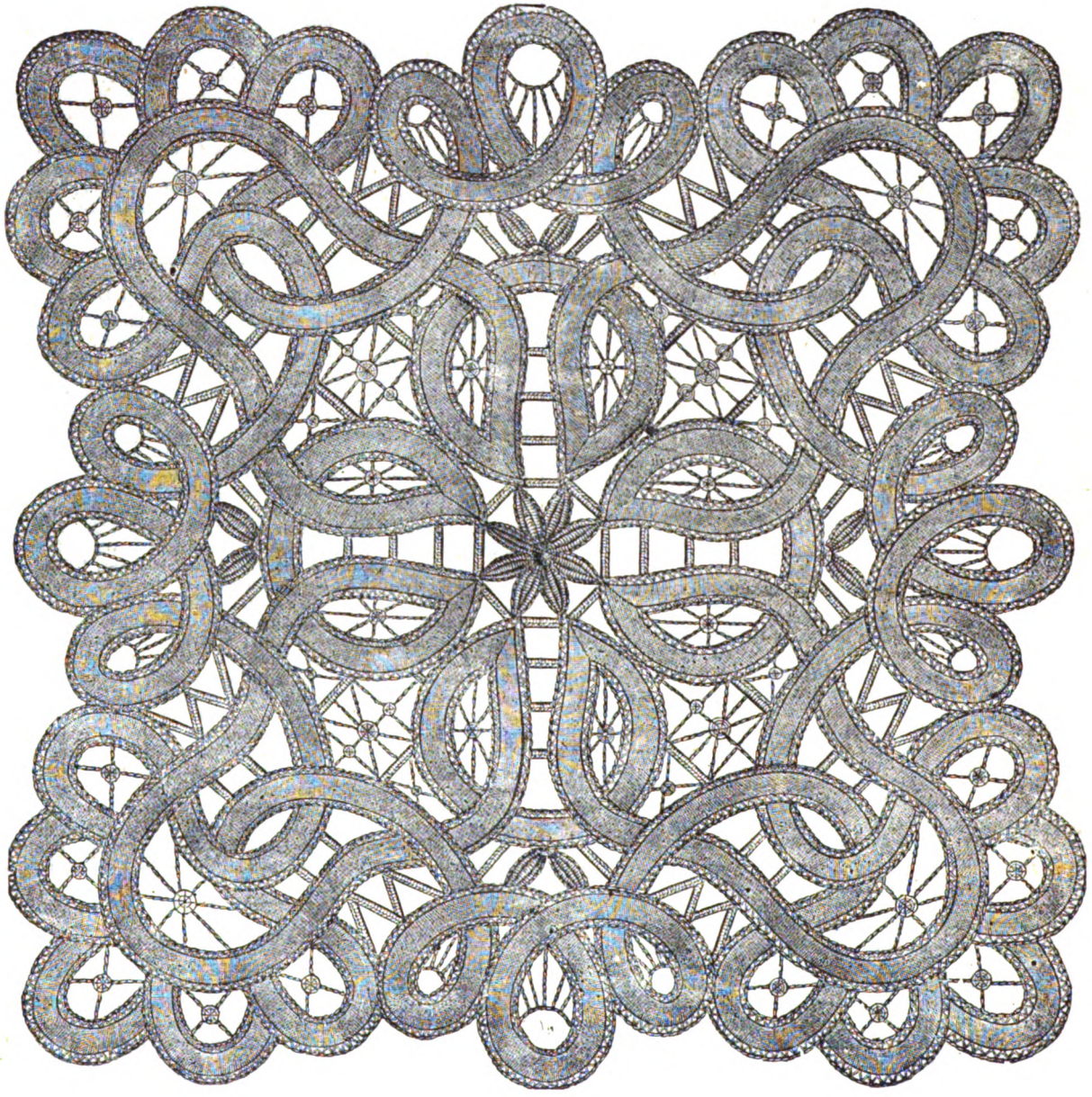
Use Evans's cotton, No. 24, and fine cordon braid, with a fine hook. Commence by working the row of points inside the scollop. 1st row—1 double crochet upon the first loop, * 7 Ch., 1 DC. on the 6th and 5th chain stitches, 1 long on the 4th and 3rd, 1 treble on the 2nd, 1 double treble on the thread three times round the needle on the first Ch., take up the two next loops on the braid together, and work a DC. on them; repeat from * 5 more times, making 6 points only; then work another point exactly like the last, and 1 DC. upon the *next loop* only, 4 Ch., 1 DC. upon the next loop; repeat from * and fasten off. 2nd row—1 DC. upon the first DC. of last row, * 6 Ch., 1 DC. at the top of the first point, 3 Ch. 1 DC. on the 2nd point, 3 Ch., 1 DC. on the 3rd point, 1 DC. on the 4th and the 5th points, 3 Ch., 1 DC. on the 6th point, 3 Ch., 1 DC. on the 7th point, 6 Ch., 1 DC. on the next DC., 4 Ch., 1 DC. upon the next DC. of last row; repeat from * and fasten off. 3rd row—1 DC. upon the first DC. of last row, * 1 DC. upon each of the next 6 Ch., 2 Ch., 1 long upon each of the next 17 stitches, 2 Ch. 1 long upon each of the 6 Ch., 1 DC., and 4 Ch.; repeat from *, and fasten off. 4th row—1 long upon the first DC. of last row, * 1 Ch., miss 1 stitch of last row, 1 long upon the next; repeat from * 5 times, making 6 long altogether, 4 Ch. The thread over the needle twice, take up the 6th long of last row, work back through two loops only; the thread over the needle again, take up the 11th long, work back through all the loops on the needle, taking off two at a time, 2 Ch., 1 long upon the middle of this last cross stitch, 4 Ch., 1 long upon the last of the 17 long, 1 Ch., miss 1, 1 long, on the next to the beginning of the next 17 long, when work as before. 5th row—1 long upon each stitch of last row. You now work the other side of the braid for the edge. The edge—1 DC. upon the loop just over the first two loops taken together in the first row, take up the next 3 loops together, and work a DC. on them, 1 DC. on the next loop 3 Ch., 1 DC. in the next loop to the end of the scollop; repeat the whole row. 2nd row—Over every three chain of last row work 1 DC., 5 long, 1 DC., and fasten off.

29. Border (Tatting).

This is very handsome when worked, and anything but difficult to execute. You require two threads and a fine crochet hook. You work first the foundation row. With the shuttle, * an oval of 6 D., 1 P., 6 D., draw close, leave a quarter of an inch of cotton and repeat the length you require from *, then turn and crochet over the thread left between the ovals in double crochet. 2nd row—Join the thread to the first oval, * with the shuttle a large oval of 6 D., 1 P., 2 D., 1 P., 2 D., 1 P., 6 D., draw close. Now work over the 2nd thread 5 double, join to the purl of the next oval in last row, 7 double over the 2nd thread, with the shuttle work the trefoil. First large oval—8 D., join to the last purl in the last large oval, 8 D., draw up. 2nd oval of trefoil—6 D., 1 P., 2 D., 1 P., 2 D., 1 P., 2 D., 1 P., 2 D., 1 P., 6 D., draw close. 3rd oval—8 D., 1 P., 8 D., draw close, over the 2nd thread work 7 double, join to the next oval in the 1st row, 5 double over the 2nd thread, join to the next small oval in last row. Commence again from *, joining this large oval in the first purl to the purl in the 3rd oval of the trefoil.

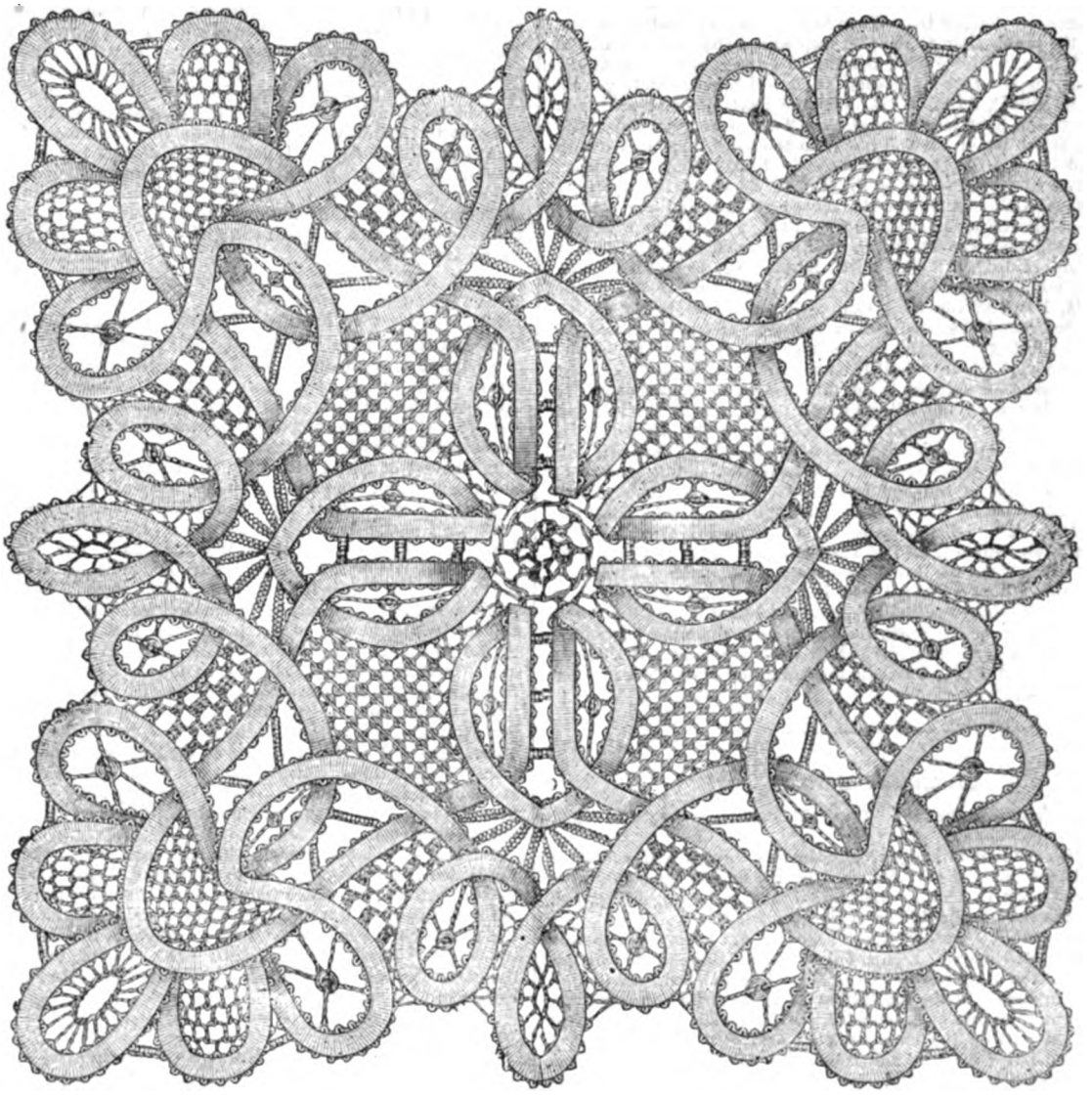
3rd row—This row consists of small ovals, an oval of 3 D., 1 purl four times, joining the 2nd purl to the purl in the large oval; draw up, knot the cotton into the 1st P. on the trefoil, * an oval of 3 D., 1 P., † 1 D., 1 P., 3 times, 3 D., draw up; knot into the next purl on the trefoil; repeat from * 4 more times, joining each oval into the one preceding it, then knot into the last purl on the trefoil, and work a small oval like the first, joining to the last one worked, and repeat the whole row round each scollop.

Digitized by Google



23. D'Oyley in Point Lace.

Digitized by Google



23*. D'Oyley in Point Lace.

Digitized by Google

30. Insertion (Braid and Crochet).

Use fine cordon braid and Evans's cotton, No. 24 or 28. You must work all the leaves required for this first; they are worked in ribbed or Russian crochet as follows: Commence with 9 Ch., work back 8 DC., * 1 Ch., turn, 8 DC., 3 Ch., turn 1 DC. on the 2 Ch., and each of the next DC. excepting the last, which leave; repeat from *, working 1 more DC. of course each time in going to the outer edge, until you have 9 little rows, then work to the outside, 3 Ch., as before, work back in DC. all but the last 3 stitches of last row, 1 Ch., turn, work to the edge again, 3 Ch., 1 DC. on each stitch excepting the last 6 of last row, 1 Ch., turn, work to the edge again, then 3 Ch., work 1 DC. on each stitch of last row, and on each DC. left in all the previous rows, also one at the edge of each of the first 9 rows, then 6 Ch., turn, * 1 long on the 3rd DC., 2 Ch.; repeat from * to the point, where turn and work back in double crochet. Now work the other side the leaf as this, joining each row in the inside of the half leaf to the vein, by drawing the last stitch through the 2nd DC. When finished, sew the ends in neatly. You now work the braid. Join to the first loop with a DC., 5 Ch., 1 DC. in the next loop, * 2 Ch., a treble with the thread 4 times round the needle upon the point of the leaf (see illustration No. 2, which keep before you, as it is an excellent guide), 2 Ch., 1 DC. upon the next loop of braid, then 5 Ch., 1 DC. upon the next loop 3 times, then 2 Ch., 1 long on the under half of the leaf at the top of the 2nd row from the point. 2 Ch., 1 DC. in the next loop of braid, 5 Ch., 1 DC. in the next loop, 1 Ch., 1 long upon the end of the 2nd rib from the last on the leaf, then 1 Ch., 1 DC. upon the next loop 3 times, 1 Ch., 1 treble (or the thread twice round the needle) upon the point of the 2nd rib in the leaf, then 1 Ch., 1 DC. in the next loop twice, 1 Ch., 1 treble upon the 4th DC. in the first row on the leaf, 1 DC. in the next loop of braid, then 2 Ch., 1 DC. in the next loop twice, 1 Ch., 1 treble, on the middle chain at the top of the vein, 2 Ch., 1 DC. in the next loop, 3 Ch., 1 DC. in the next loop, 2 Ch., a double treble or the thread *three* times round the needle upon the point of the 1st row in the upper half of the leaf, 2 Ch., 1 DC. in the next loop of braid, then 5 Ch., 1 DC. in the next loop 5 times; repeat from the first *. Then work in the same manner on the other side the braid, taking care to commence on the right loop. You now work the following row upon each of the last two rows, * a double treble or the thread three times round the needle on the DC by which you commenced the first row, 6 Ch., a double treble (for this treble put the thread four times round the needle) in the middle of the very long treble in the point of the leaf underneath, 6 Ch., a treble on the 2nd rib in the leaf, 6 Ch., 1 long on the 4th rib, 6 Ch., 1 treble upon the 1st row in the leaf, 6 Ch., a double treble upon the 2nd DC. *after* the long treble in the last row, which is also at the end of this first row of double crochet, 6 Ch., 1 long upon the 3rd of the second 5 Ch., from the treble in the last row, 6 Ch., 1 long upon the 2nd DC. from the last long stitch in this row, 6 Ch., 1 long upon the 2nd DC. from the last stitch, 6 Ch.; repeat from * the whole length of the work, then work upon the other side in the same manner upon each outside row. Now work a row of 1 DC. in the first stitch of last row, * 2 Ch., 1 DC. in the 3rd stitch of last row; repeat from *, and fasten off.

31. Tatted Border.

This border requires two shuttles. It would look well worked in black silk as a gimp.

Commence with the foundation row, join the two threads, and work first with one shuttle only an oval of 7 double, 1 purl, 7 double, draw up; over the second thread work 12 double; then repeat the row the length required. You now work the stars in the middle of the row.

The Star.—2 double, 1 purl, 3 times, 2 double, draw up, close to this join work an oval of 5 double, 1 purl, 5 double; draw up; draw through the next purl on the ring, work another oval like the last, but joining the purl to the first oval in the foundation row; then draw through the next purl on the ring an oval of 5 double, 1 purl, 5 double, draw up; draw through the third purl on the ring, work an oval of 3 double, 1 purl, 2 double, 1 purl, 3 double; draw up and fasten off. Work as many of these stars as are required, joining the 2nd oval only to the ovals in the first row. 2nd row—You work this row with both threads, join them together and draw through the purl in the *first* oval of the star, over the 2nd thread * work 7 double, 1 purl, 3 double, join to the first purl in the 4th oval of the star over the 2nd thread work 7 double, join to the 2nd purl in the same oval, over the 2nd thread work 3 double, 1 purl, 7 double, draw through the purl in the 3rd oval of the star, leave a small piece of cotton, and with the first shuttle work an oval of 9 double, join to the purl in the first oval of the foundation row, 9 double, draw up, loop the cotton through the piece left before the oval, and work another oval of 9 double, join to the next oval in the foundation row, 9 double, draw up, draw through the same thread again, then through the purl on the first oval of the *next* star; now take the 2nd thread again and repeat from * as often as required. 3rd row—Join to the first purl on the 2nd thread in the preceding row * work over the 2nd thread 5 double, then 1 purl, 1 double, 6 times, 1 purl, 5 double, draw through the next purl on the 2nd thread in the last row, over the 2nd thread work 5 double, then 1 purl, 1 double three times, 1 purl, 5 double, join to the next purl in the last row, and repeat from * the length required.

32. Vandyke Braid Insertion.

This is a most useful insertion for trimming children's drawers, frocks, brown holland pinafores, &c. Procure braid and cotton suitable for the purpose you require it. The insertion is worked with the needle and thread in lace stitch, passing the needle through the braid from the inside of one scollop to the other; fill in each scollop with work, as shown in the design. When this is done, work on each side the braid the following row of crochet: 1 long in the last point of the first scollop, * 1 long in the first point of the next scollop, 7 Ch., 1 double crochet in the next point, 7 Ch., 1 long in the next point of the same scollop; repeat from *.

33. Insertion (Tatting).

This pretty little insertion is intended for trimming white muslin bodices. It is very effective with a coloured ribbon run through the centre ovals. The tatting is composed of sets of three ovals (forming a trefoil), joined together in one long length. Upon this a second row is worked in exactly the same manner, but with this difference, that the 2nd oval is joined by the middle purl stitch to the corresponding stitch in the 2nd oval of each trefoil in the first row. The first trefoil: Work three ovals close together, each oval with 5 double, 1 purl, then 1 double, 1 purl 8 times, 5 double, draw up, fasten off. Repeat this trefoil, joining the first oval in the next trefoil to the last oval in the preceding trefoil by the middle purl stitches on each oval; work the length required of these trefoils, then repeat for the 2nd row, and in this row join the 2nd oval to the 2nd oval of last row by the centre purl stitch.

34. Fringe (Tatting and Crochet).

The head of this fringe consists of tatting and crochet. It looks very well in wool, but must of course then be worked over a crochet hook in the centre ovals, instead of with a shuttle. Use coarse cotton for it, No. 16 Coates's, as it will look softer in this make of cotton than in Ardern's or Evans's. Commence the tatting by working first the star of 5 small ovals in the centre of each vandyke.

1st oval—8 double, 1 purl, 4 double, 1 purl, 4 double, draw up. 2nd oval—4 double, join to the last purl in the last oval, 4 double, 1 purl, 4 double, 1 purl, 4 double, draw up. 3rd oval—4 double, join to the last oval, 4 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 4 double, 1 purl, 4 double, draw up. The 4th oval work like the 2nd. The 5th oval—4 double, join to the last oval, 4 double, 1 purl, 8 double, draw up; join the thread to the piece left before the first oval, and fasten off. Take a second thread, join together on the first purl of the first small oval, work over the second thread, 10 double, join to the purl on the next oval. Work over the 2nd thread 10 double, join to the first of the three purl stitches on the next oval. Over the 2nd thread work 10 double, 1 purl, 10 double, join to the 3rd purl on the same oval, over the second thread 10 double, join to the top of the next oval. 10 double over the 2nd thread, join to the top of the last oval, turn, and work back the 2nd row, * over the 2nd thread, 3 double, 1 purl, three times, 3 double, join to the purl on the next oval again, repeat from * 5 more times, which brings you to the last oval; fasten off. Work as many of these vandykes as you require, joining them together in the first and last ovals over the 2nd thread in the last round. You now work the crochet heading.

* 1 DC. on the first purl in the outside round, 7 Ch., 1 long over the thread between the small ovals in the centre, 7 Ch., 1 DC. on the first purl in the last oval in this vandyke, 1 Ch.; repeat from * and fasten off. 2nd row—Double crochet. 3rd row—1 treble on the thread twice round the needle on the 3rd DC., * 1 Ch., 1 treble in the same stitch as the last, treble from * once more; then miss 4 DC., 1 treble in the 5th, repeat from the first * in the row. 4th row—Double crochet, add loops of cotton at the bottom of each vandyke.

35. Fringe (Tatting).

Two threads are required for the lower part of this pattern. Work over the second thread * 12 double, 1 purl, 12 double with the shuttle, an oval of 10 double, 1 purl, 5 double, 1 purl, 5 double, draw up, with the shuttle an oval of 5 double, join to the last oval, 5 double, 1 purl twice, 5 double, draw up. 3rd oval—5 double, join to the last oval, 7 double, 1 purl, 7 double, 1 purl, 5 double, 4th and 5th ovals—5 double, join to the last oval, 5 double, 1 purl 3 times, draw up. Now work over the 2nd thread, repeating from * and joining the 2nd set of ovals to the first by the engraving.

The Crochet Heading.—1st row—1 DC. on the first purl over the 2nd thread, * 12 Ch., 1 DC. on the next purl; repeat from *, then turn and work a row of DC. on the last row.

Now work with the shuttle a row of small ovals. Each oval is made with 5 double, 1 purl, 5 double, draw the thread through the 2nd DC., 5 double, 1 purl, 5 double, draw up, leave quarter of an inch of cotton, then work another oval like the last, joining to the last oval in the first purl stitch, and joining to the fifth DC. from the last used. Upon this work a row of double crochet over the foundation thread, then add the loops of cotton.

Digitized by Google

36. Square (Guipure D'Art).

MATERIALS required—Small wire frame covered with ribbon, Mecklenburgh thread, Nos. 6 and 8, a mesh, a netting and a darning needle. To make the foundation of the square No. 1 fill the netting needle with No. 6 thread; tie the end of thread to a foundation string, and with the mesh net one plain stitch; take out the mesh and turn back. Net two stitches both in this one loop; remove the mesh and turn back. Net a stitch plain; then net two stitches, both in the 2nd loop; turn back. Continue working backwards and forwards, and netting two stitches on the last loop of each row, until the work is increased to twenty-six stitches; after which net one row without increasing. To decrease the square net two loops together at the end of every row, until two stitches only are left; net them together without the mesh and fasten off. Wash and stiffen the netting; stretch it in the small frame, and darn it according to the illustration; the various stitches in full working size, with needle in position, appeared in THE QUEEN ALMANAC for 1868.

Experimental Hints on the Subject of Wood Carving in Relief.

THE first thing to which attention should be drawn is the wood selected for sculpture. For beginners sycamore is the best, being the softest, and yet evenly grained. Irish or Italian walnut, well seasoned and dark, is excellent, and for church purposes may vie with oak. These are both hard, and require a firm, steady hand. Bog oak is harder still, and coarse in grain, and would not do for a very delicate pattern. And here I may observe that the little trinkets professedly made of it, which appear so delicately carved, are for the most part merely stamped, the wood having been reduced by a certain process to a state of fusion, and then put into a mould and left to harden. Real bog oak may be distinguished by its coarse grain, and the veinings are more generally incised than in relief. Satin-wood, rose-wood, coromandel-wood, laburnum, and yew are available for sculpture, but good taste must be exercised as to the use made of their respective varieties of colour for the peculiarities of the pattern. The knots in the wood and the natural veining must be carefully taken into account when designing, as well as the whole character of the wood for the nature of the object to be carved. For instance, when designing (it may be a sacred subject), bird's-eye maple should not be selected for sculpturing a face, or it will give the appearance of small pox, and a dark knot in walnut might represent a mole; at the same time the natural shading, pattern, and knots in the wood may often aid the artist, and prove suggestive of a new design.

Grinling Gibbons, himself of Dutch origin, and deriving his genius from a people having a peculiar *spécialité* for the art (carving in relief being distinguished by the name of "Flemish carving"), was particularly partial to lime-wood. His splendid festoons of fruit and flowers, and his birds, at Petworth, Belton, Melbury, Gatton, and Chatworth, &c., were made of it. I have heard conflicting opinions of pear-tree, which seems more in favour in France than England. Chesnut, apple, and many beautiful varieties of foreign growth not so easily obtained may also be enumerated; ebony especially, but from its great hardness requiring a practised hand.

I have myself a peculiar partiality for box, which is unsurpassed in the beauty of its grain. It is rather difficult to procure it of a large growth, and the artist is advised to purchase it, and all other woods he may require, at a cabinet-maker's or wood-carver's. Timber merchants do not care to supply the small pieces required by the amateur, and give unseasoned wood, or too old for work, and cut often from nearer the bark than the heart of the tree. So much for our directions concerning the wood.

The second subject for consideration is concerning the TOOLS and other appliances for the work. These are fewer in number than the vendors of such articles seem to be aware. Well got-up boxes full of tools, the majority of which are perfectly unessential, are imposed upon the novice, the quality of the latter rendering them utterly unfit for use, as I have often myself proved in testing them. I recommend a good hardware shop to be selected, and here the smallest sized carpenter's and cabinet-maker's tools can be obtained, ground to a fine edge; and among other shops Hotham's, of Bladud-buildings, Bath, will be found particularly satisfactory for finer and more peculiar ones, on sending an outline of the same.

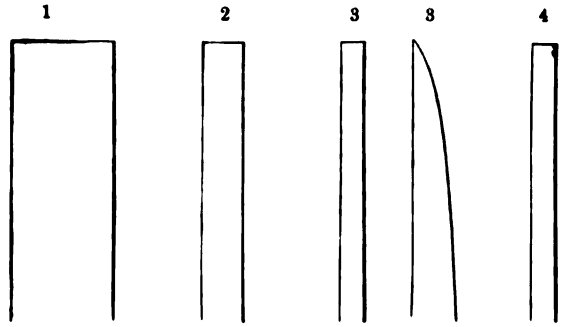
Boxes and tin cases are not to be recommended; they allow the tools to rattle about and get injured; and in putting in the hand to take one, it is liable to be cut. A small leather case, such as used for razors and other articles of a man's toilet, is the best case that could be devised for them, and can be easily carried rolled up, and occasions no noise.

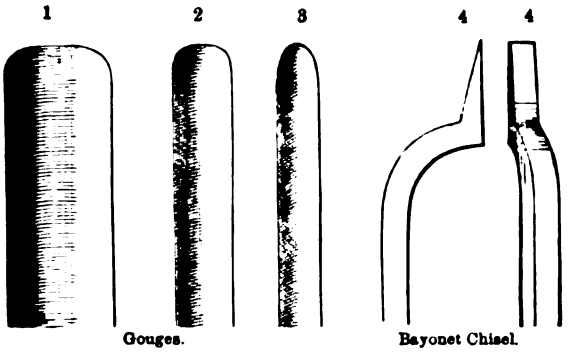
To the artist who has not the luxury of a work-room and properly-constructed table or bench, and as such a table is an awkward thing to carry from one place to another, we recommend a tray that will answer the same purpose, and can be packed into a trunk if required. It consists of a smooth piece of deal, about half an inch thick, with a firm ledge of wood nailed on the front and right side, underneath, so as to catch firmly on to any square table; and a corresponding ledge fastened on to the back ledge and left side at the top, so as to preclude the necessity for holding the wood with the left hand—a most dangerous practice.

If carving a fine piece in low relief for application, it should be glued to a little piece of deal board like the back of a book, and thus the portable carving tray can be equally made available for the work. To enable the artist to separate the two when the design is finished, a piece of paper should be placed between them, and so all glued together, and with a knife they can be parted again. Workers of small objects in ivory have to glue them in this way on pieces of wood.

The steel instruments absolutely necessary are eight in number, though two or three may be added with advantage. The eight in question are as follow: Four flat chisels, three semicircular gouges, and one bayonet chisel. A very fine sharp penknife, fastened into a good handle, so as not to shut up, may be found useful to restore the sharpness of outline where it has been lost in the use of glass-paper. A mallet also is necessary, but at least half as large again as those usually fitted into the boxes of tools for the use of amateurs. For the first sinking of the pattern the mallet is essential. As to the price of the tools, they vary a little; but the best may be had, with handle, for a shilling or eighteen pence. As a general rule the handles sold are improperly shaped, and hurt the hand. They are more adapted for the use of the mallet than to fit into the hollow of the hand. Thus, with the single exception of the long straight narrow chisel (such as used by carpenters), and which we direct to be employed for the first sinking of the work, the tools should all have short, round-topped handles, which will give no pain to the hand on strong pressure upon it.

Also, when possible to obtain short steels, they are most easily managed, and less likely to break any delicate object. Long tools apply so great a leverage that they involve the artists in many little accidents. Subjoined are outlines of the tools recommended:





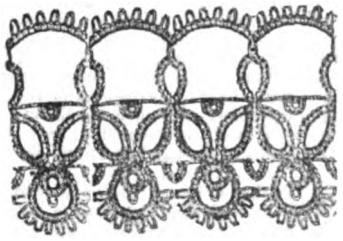
The sharpening should be done by rubbing from side to side on the stone, not backwards and forwards.

The third point for consideration is the POLISHING and VARNISHING of wood carving. On this subject many opinions are given; and, after all, much must depend on the nature of the wood, the character of the carving, and the object or use for which it is intended. Thus, no definitive rule can be laid down of universal application. If the pattern be delicate it will not bear polishing, neither would it be possible to effect it, for the small interstices could not thus be reached; while they would be perfectly choked by ordinary varnish. But one kind of varnish can be thoroughly recommended, and this even for the most delicate work, viz., "Cooke's Imperial Bookbinder's Varnish." Laid on thinly, it will dry at once, leave no stickiness, choke no interstices, but preserve and brighten the wood. Two badgers' hair brushes, one flat and one finely-pointed, will be required for this purpose—the flat one about an inch wide. A Turkey or Arkansas stone, and some fine glass-paper, are the only remaining essentials for the work; unless the artist desire to conceal or change the natural colour of the wood, when some Swiss walnut-dye may be applied before the process of varnishing. In case of accidents, a bottle of Greenwood's cement will be found useful to fasten on any little portions of a pattern which cannot be dispensed with; but, while on this subject, it may be well to observe that in case of any trifling breakage it is always better so to alter the pattern as to render the restoration of the broken piece superfluous, removing any parts of the pattern in other places if possible instead, so as to keep up a perfect corresponding balance everywhere—the subject and spaces in equal proportions throughout.

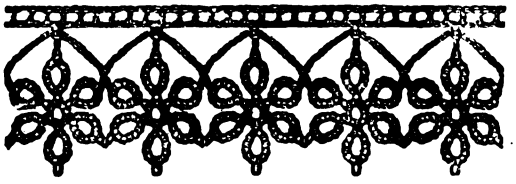
The choice of DESIGNS must next claim attention. For beginners, simple arabesque patterns, in low relief, are most suitable; and when further advanced in the art, foliage, fruit, and flowers, small animals and insects, judiciously introduced here and there, such as lizards, beetles, flies, snails, &c.—all, if possible, studied from nature—may be undertaken, after a little practice in the first-named simpler designs.

And now we must suppose the pupil about to commence his work. A small piece of sycamore already cut and prepared by a cabinet-maker before him. If a book-stand, for instance, it must be polished on all parts excepting that designed for carving, the hinges already screwed on one side; but the stand not put together till the artist's work be done. If a box be the subject, all six parts should be completely prepared for being put together; that is to say, the mitering (or dovetailing) done, the lock put in, the hinges likewise, and on the lid, and wherever else required, the screws must be remembered and allowed for in the pattern, as well as the hollows of the dovetailing. Great care must be then taken of the sharp edges that will form the corners, a space unwrought should always be left as a border all round the carving, between it and the extreme edge of the wood, which the cabinet-maker will mark-out,

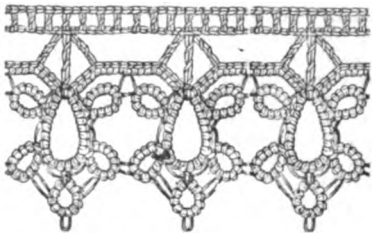
Digitized by Google



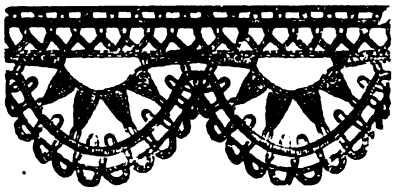
24. Border (Tatting).



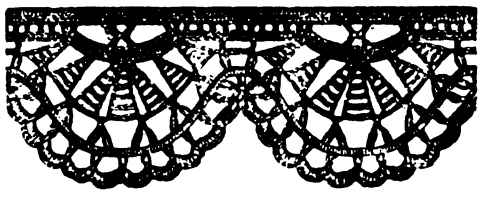
25. Border (Tatting and Crochet).



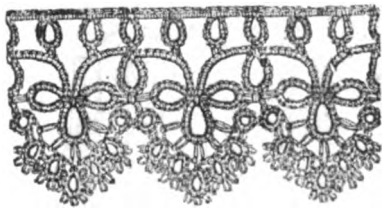
26. Border (Tatting and Crochet)



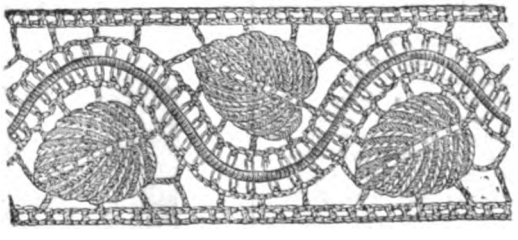
27. Edging (Cordon Braid and Crochet).



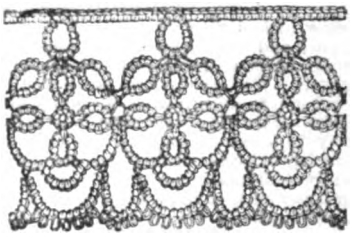
28. Border (Cordon Braid and Crochet).



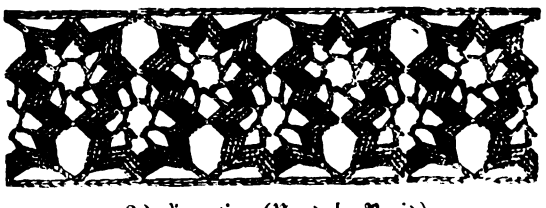
29. Tatted Border.



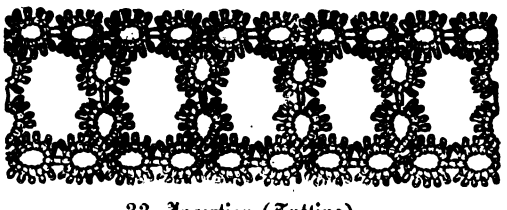
30. Insertion (Braid and Crochet).



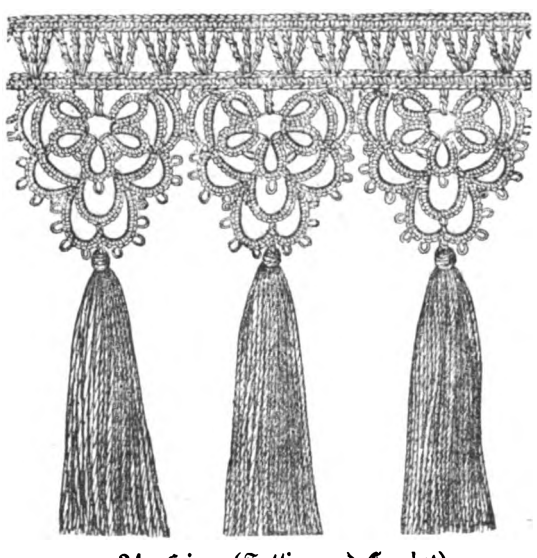
31. Tatted Border.



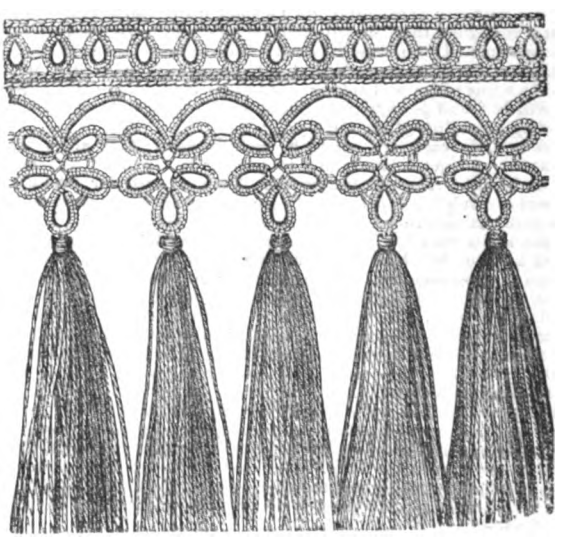
32. Insertion (Vandyke Braid).



33. Insertion (Tatting)

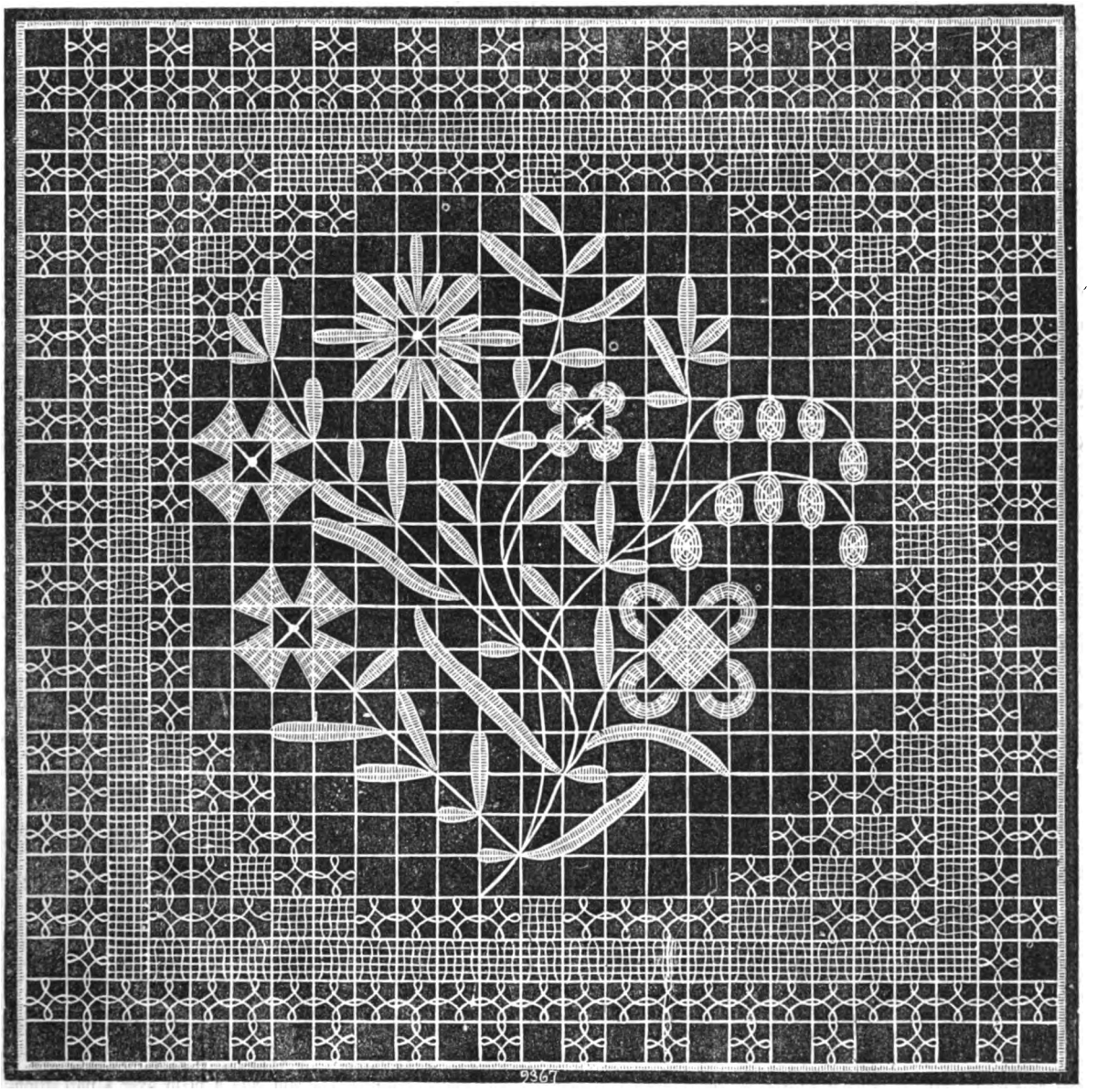


34. Fringe (Tatting and Crochet).



35. Fringe (Tatting).

Digitized by Google



36. Square (Guipure d'Art).

Digitized by Google

with a distinctly incised line. And now we arrive at the PRACTICAL part of our Treatise.

In commencing operations, the first instrument used is the long narrow carpenter's chisel, designed for use with the mallet, the pattern being either pasted on or sketched on the wood itself. Of course only the mere outline of the first sinking can thus be given. Afterwards, when the entire outline is sunk, the mallet may be sparingly used, with the largest gouge to excavate, where the spaces between the several portions of the design are sufficiently wide to allow of it. The first sinking should go down straight, leaving the edges of the pattern square, till all be evenly blocked out, the excavations with the gouges always followed by a repetition of the straight blocking-out with the chisel and mallet till the right depth be attained. Before levelling the foundation, which is the most difficult part of the work, the artist must observe whether there be any curled tendrils; requiring, in the first instance, the sinking of a round hole in the centre of the curl; or an empty acorn-cup, because this must be done before the outer edge of the cup or curl be blocked out by the chisel; otherwise the sinking of the hole will probably burst the wood on the sides against the grain. This sinking of the hole must be done by the smallest semi-circular gouge. Observe again, that, in the first blocking-out, when two incisions have to be made, one with and one against the grain, the two incisions meeting each other, care should be taken to cut across the grain very decidedly first and afterwards with it; otherwise the wood will be split too far. Lastly, in blocking-out a delicate object, such as a tendril or twig, or berry, the incisions should always be made beyond the outline of the ultimate size when finished, cutting from, but never towards it. Thus, when one side is cut out, the wood should be turned round for cutting the other side of the twig; the artist always keeping it between himself and the edge of the chisel; because he involuntarily presses outwards, away from himself; so that, were his work beyond the edge of the chisel, if delicate it would be broken through, especially if across the grain.

It may here be observed that where delicate objects and stems can be so arranged as to run with the grain, it is the safest plan; the coarser and flatter parts will bear well enough across it.

In designing a pattern, it should be remembered that where two stems cross each other, that with the grain should pass over that against it, that the weakest stem may lie on the foundation, or on some supporting object; as also that the knots should be used, where possible, for berries or grapes, while all the hardest (usually known by being the darkest) portions of the wood should be used for the design, rather than wasted on the foundation.

When the holes are sunk, and the whole pattern blocked out, and the foundation tolerably levelled, then the passage of the stems crossing each other should be cut out clearly, and the broad design in the shaping, and lie (or pose) of the leaves should be indicated, using the large flat chisel and then the largest gouge for the purpose. Some parts must be left in high relief, others made to lie flat on the foundation, and the whole to assume an undulating appearance. Then the major veining should be firmly marked out with the same chisel, and the others in turns, in relief; then the minor hollows and indentations of the leaves should be rendered by the small gouges; and lastly, the minor veining done with a penknife, or with a veining tool if preferred.

After this the sloping away of the thick waste wood, between the leaves and the foundation, may be effected, and the mining process carefully executed. The bayonet-chisel will be found of use here, and under the stems; the rounding and thinning of which can be best effected underneath by a penknife, which is far more delicate in its action than any chisel.

One grand rule should never be forgotten, and that is that a most gentle touch is essential in fine wood carving; and that where by one incision the effect in contemplation may be produced, two should be used, and the work will be better and certainly more safely done. It is impossible to have too delicate a touch.

All sketching, sinking, and gouge work, may be done by lamplight; but the levelling is an absolute exception to the rule. The clearest daylight is essential for this process, as the eye is far more deceived by candle-light than the uninitiated could possibly imagine. Take a piece of carving into the clear sunshine, and turn it round in various ways; and, however beautifully levelled it may have appeared by lamplight, it will be proved all undulating and unfinished when the sun shines upon it.

Another important rule, which should be borne in mind when first blocking out a design, is that accidents may be continually occurring from the unconscious employment of leverage, especially when excavating; because the upper part of the chisel is inadvertently made to bear upon portions of the design, upon which the artist is not at the time engaged.

In a former part of this little treatise we said that the dovetailing should be allowed for when cutting out the design and forming the foundation; and here we must further advise that the latter should be made to slope gradually downwards from the extreme edge, over the hollows of the dovetailing, inwards, towards the design, till it can safely sink to the required depth of the levelling.

Such rules as these appear so obvious to any person possessed of mere common sense, that it may almost lay the writer open to the charge of insulting the would-be artist; but where the subject is a new one, even to the most intelligent mind, many little rules may not occur to the novice till experience has given a painful lesson; and thus we "take Time by the forelock," and give any hints, however simple, that occur to us, hoping they may spare the reader many a breakage and spoiling of a choice piece of wood. A thick gardening glove should always be worn on the left hand, to break the force of any chance slipping of the instruments, and save the artist from a cut in an unguarded moment.

In conclusion, we shall afford the reader a great treat, and give him a fair idea of the wonderful perfection to which this art may be brought, by advising a visit to the Polytechnic Institution, and bidding him there ask to see the magnificent work, designed and executed by our first English artist in wood-carving, Gerard Robinson. It is an enormous sideboard, covered with many designs, most marvellously executed, the chief representing "Chevy Chase." The execution, design, perspective, knowledge of physiognomy, all proclaim the extraordinary genius of the man, whose shop and studio are (or were) in Duke street, Manchester-square. This wonderful specimen of art took five years in its accomplishment, and has been valued, I believe, at £2000.

And now we conclude, hoping that some hints have been given in this treatise that have not been supplied in preceding publications.—S. F. A. CAULFEILD, in the *Queen*.

Varnishing Fans.—Wooden fans ornamented with crests are best varnished with what is called "paper varnish." It gives a very high polish, and is very easily applied with a brush. Two coats are enough; the first coat must be quite dry before the second is applied.

To make Linen Scrap Books.—Cut some sheets of thick cartridge paper to the required size, paste brown holland or white calico on both sides and let them dry thoroughly. The holland or calico should, on one side, be about an inch beyond the paper. Bind each leaf all round with ribbon of any colour preferred, and with some of the same ribbon passed through the projecting holland, tie the leaves together at distances, making a bow of the ribbon at each tie, which will give it a neat appearance.

Simple Crochet Hood.—Make a chain of 54 stitches, 1 long treble into every loop, crochet 19 rows, no increase, then 2 rows, missing out every 6th stitch; break the wool off, and with a worsted needle run up the last row, draw it tight, and sew a few stitches down the neck; then turn over 4 rows for the front and crochet the curtain on, putting 2 treble into every stitch for the 1st row only; crochet about 6 rows, break off, and with a coloured ball crochet the edging round the curtain and round the piece you turned back for the front; 6 treble and 1 plain would do for the border.

Canadian Cloud.—Cast on 244 stitches on a long wooden needle, No. 4, with scarlet Pyrenean wool, and knit 44 plain rows, and then an equal number with white wool of the same description. Three scarlet stripes and three white ones, making 264 rows in all, complete the cloud. Care must be taken to cast on and off very loosely, as the cloud should be very elastic. Shetland wool is sometimes used, but Pyrenean or Spanish merino wool is better, being finer, and the great beauty of the cloud is its lightness. When completed, draw the ends together, and finish with tassels to correspond.

Point Lace Braid.—Plain braid can be made by tracing out the pattern the braid was to make with two strips of coarse crochet cotton (No. 8) on the kid or *toile cirée*, and filling up the space with close buttonhole, the coarse cotton forming the edges of the braid; the buttonholing done with very fine thread. Lay a thread across the space between the crochet cotton, buttonhole close one row, carry back the thread, and buttonhole again into first row as close and even as possible. Well done it produces the effect of fine braid, and is very durable; but it is laborious, and requires strong eyesight. The cotton should be tacked loosely on the leather.

Box Pincushion.—A cigar-box is very suitable as the foundation of a box pincushion. A long strip of silk should first be pasted round the outside, so as to cover the edges, and underneath the box, also on the inside of the lid. Next cut five pieces of stiff paper the sizes of the inside of the box; lay a thin piece of cotton wool on each, cover with the silk, and paste firmly into the box. Make a bag, fill it with bran, and place it on the lid; cover it with a piece of silk, and sew all round; then sew the lid very firmly on to the box. Add a flounce of the silk, not too full, lined with white muslin. A cover for the pincushion and flounce should be of tatting or crochet.

Knitted Smoking Cap.—Materials required: 2 skeins each of black white, and medium grey, 8-thread fleecy or double Berlin wool, and 2 needles No 10. Wind a skein of each of the wools together, and knit them as one. Cast on 21 stitches. 1st row—Slip 1, * purl 1, knit 1, repeat from *. Every row is alike, a purl stitch coming over a plain, and a plain over a purl. Knit 24 stitches in this way; pass a thread through the top of the knitting, and draw it in to 16 inches. Take an eighth of a yard of velvet of any colour preferred, cut cross way, 16 inches long, join it and gather it up closely at one edge, and stitch the other to the knitting. Line the crown with silk to suit the colour of the wool. The lower edge of the knitting is to be turned up about 2in. on the right side. The centre of the crown to be finished either with a fancy button or a tassel.

Knitted Waistcoat.—The two stitches best adapted for a gentleman's waistcoat are the check and moss stitch; both will take about the same quantity (12 ounces) of double German wool, and two needles (No. 11) will be required. For check stitch, cast on 102 stitches. *1st row*—Slip 1, knit 1, * purl 2, knit 2; repeat from *. *2nd row*—Slip 1, purl 1, * knit 2, purl 2; repeat from *. *3rd row*—Slip 1, purl 1, * knit 2, purl 2; repeat from *. *4th row*—Slip 1, knit 1, * purl 2, knit 2; repeat from *. Repeat from 1st row till you have about 27 inches in length. Knit a second piece exactly the same, and send them to a good tailor to make up. This insures the waistcoat being a good shape, and the knitting does not run down. For moss stitch, cast on the same number of stitches, slip the first of each row, and knit 1 plain and 1 purl alternately throughout, reversing them in the next row, so that a purl stitch should come over a plain, and a plain over a purl stitch, and continue in this manner till you have the required length.

Christmas Decorations.—Ornamental baskets used to be done in rice, long ago, in imitation of carved ivory, and the same thing would have a very good effect for the letters and devices of Christmas decorations. The rice used must be the large-grained Carolina rice; it is not to be softened in any way, but washed quickly to or three times in cold water to clean and whiten it, and afterwards rubbed dry in a cloth. The letters must be cut out in cardboard of such a width that two grains of rice, placed end to end diagonally, more or less sloped, will cover it, and they must of course be placed following each other in close succession so as to hide the cardboard framework. No gum that is bought will be strong enough to hold the rice, but with the best and whitest gum arabic, pounded, at the chemist's, gum can be made of any strength required. Either the rice or the cotton wool letters would look extremely well on a red baize or twilled cotton ground. Holly berries are well imitated by dipping good round white peas into sealing-wax varnish, made by dissolving the best sealing-wax in spirits of wine. The varnish must be very thick, and the peas should have two coats or more until properly covered.

Digitized by Google

Dress and Fashion.

Movements of Fashion, 1870-71.

The year 1871 opens badly for ladies' fashions in dress. The spring from whence they emanate is locked up. Paris is armed to the teeth, girdled with forts; no longer turning her attention to fresh modes and becoming attire, but fighting for very life. Europe pauses and waits, shuddering as it looks on, weeps over human lives sacrificed, over the gaps made in now desolate families, and wonders when the fierce passions, now thoroughly aroused, will be calmed down. The Franco-Prussian war has had an effect on every branch of trade, but it has produced a positive stagnation in fashions in dress. Other cities have been named as birthplaces for new styles—New York, Berlin, and Brussels have all been thought capable of "setting" the fashions; but wise people will wait till Paris unarms, and until the genius and vitality of her inhabitants are turned to peaceful occupations. In the meantime let us review the changes that have taken place during the past twelve months.

To commence with the outline of the figure: the aim of the dressmaker has been to cut and contrive the drapery of the skirt so that it shall fall very flat and plain in front, and very full and bunchy at the back. Tunics have grown longer during the last twelve months and are looped up in a careless, unstudied manner; skirts are no more "all round," but droop slightly behind; bodies are trimmed at the back quite as much as in front; sleeves have widened as they descend to the wrist; sashes have collapsed into falling loops and double bows; basques have "come on," and paniers "gone out." Not so many years ago—perhaps three—the back of a dress was not trimmed; all the modiste's energies were devoted to decorating the front, but now, not only is the back of the bodice made highly ornamental, but large bows, cascades of lace, and other adornments are profusely lavished on the back breadths of the skirt. *Revers* and *retroussis* are in favour, and to meet these additions, reversible materials have been introduced. Thus we have striped silks and satins which show different colours on either side. For example, a black and white satin will, on the wrong side, show blue and white; a gray and white satin will show pink and white beneath. These rich materials meet the exigencies of prevailing styles; they do not require lining, and by simply turning a corner back, an effective *revers* is produced.

The new colours for the present season are tan, *prune de monsieur*, and a dusk myrtle green.

Cashmere, satin cloth, and poplins are all favourite materials for winter wear; they drape well, and can be plaited into the small folds required for trimming.

Gimp and fringe play the most conspicuous part in all dress and mantle trimmings. Shaded dresses have been introduced during the past year; three, four, and even five shades of the same colour and the same material have gone to make up a single costume. The idea was excellent, borrowed doubtless from the floral creation, and when the shades, so to speak, ran into each other, without disturbing the eye with an inharmonious gap, the shaded toilette proved a triumph in its way.

In bonnets we have had quite a revolution. The "airy nothings," against which *Punch* and other satirists levelled their sarcasms, have grown and increased into head gear which takes the name of "Gipsy." The "Gipsy" bonnet is all the rage. It rejoices in a crown of its own, and has a brim, or poke (bonnets, strictly speaking, have been so long out of date that the terms of their various parts have become obsolete), and this brim or poke is curved and dented to look coquettish and jaunty. To wear this shape well, you require a symmetrically-formed head and shoulders, and hair arranged to fit, that is to say, no undue excrescence anywhere, and under these circumstances the "Gipsy" bonnet is a success, otherwise it is a caricature.

Hats are worn high crowned, and with fantastic brims, and veils twisted gracefully, not only about them, but about the throat of the wearer also.

Boots are worn much higher; they measure frequently nine inches from the heel upwards. They are made of velvet to match a velvet dress, and are frequently trimmed to accord with the toilette they accompany. More care than ever is expended on a lady's *chaussure*; boots and shoes worn with satin dresses are satin, and frequently embroidered. Should the robe be embroidered, gold braid is used on the boots if gold braid is on the dress; and fur is frequently to be seen on the boots of a lady whose costume is trimmed with fur.

Among the accessories of the toilette, there has been a decided change in *lingerie*. Collars have become more important and increased in dimensions; they form *revers*, or descend in squares or points on to the chest, and are altogether more dressy than the hard straight band of linen that reigned in high favour for the two preceding years. In laces the Duchess has had and is now enjoying a prosperous reign, but we do not predict a long popularity for it. Cluny lace, in *ecrue* buff colour, is very fashionable for trimming silk dresses. The same lace used on buff lawn was universally worn during the season.

The accompanying illustrations will give our readers a fair idea of the styles that prevail at the close of the year 1870. For the year 1871 we forbear to predict, our oracle is dumb, but every lover of taste and of high art in matters of a lady's toilette will join us in an ardent desire that the capital of France will ere long resume her cheerful aspect, and set fire to the now slumbering sparks of her wonderful inventive faculties in all matters relating to dress and fashion.

Autumn Toilettes for Children.

(See page 48.)

Fig. 1. *Boy from Six to Seven.*—Dark grey tweed suit, trimmed with black braid; the trousers descend a little below the knee. The jacket is ornamented at the top with a *revers* collar.

Fig. 2. *Girl from Eight to Ten.*—White cashmere frock, trimmed with plaitings of the same; low square bodice.

Fig. 3. *Girl from Five to Six.*—Costume of buff lama, trimmed with green ribbon. The skirt is bordered with a Russian plaiting, edged with a ribbon; this is followed with three gathered flounces, over which bows and loops of ribbon fall; low bodice, with square basques; white chemise Russe.

Fig. 4. *Boy from Three to Five.*—Velvet costume; the blouse which crosses over the chest is trimmed with a *revers* collar. The skirt is plain in front and plaited as a kilt at the back.

Fig. 5. *Girl from Ten to Twelve.*—Claret reps frock; the skirt is trimmed with upright plaitings of the same material stitched in with cross-bands of the same. The bodice has a *postillon basque* at the back and is pointed in front. Sailor collar and *revers* simulated with trimming. Pagoda sleeves.

Fig. 6. *Baby One Year Old.*—White cambric frock, ornamented with embroidered insertion, lined with blue silk.

Fashionable Bonnets and Hats.

(See page 49.)

Fig. 1. *The Pamela Bonnet.*—Rice straw bonnet bound with black velvet; a small black lace scarf ornaments the top and falls over the chignon. A tuft and spray of roses and white lilac encircle the crown; black lace *ruche* and black lace strings.

Fig. 2. *Straw Bonnet.*—This bonnet is bound with black velvet; spotted *tulle* strings, edged with lace. Long lappet to match the strings veils the chignon. Pink acacias both in front and at the back of the bonnet.

Fig. 3. *The Empress Casquette.*—Round straw hat with turned-up brim, ornamented with a white lace lappet and loops of black velvet. A tuft of field flowers is fastened at the side, a spray of the same is carried to the crown, and hangs over the top of the chignon.

Fig. 4. *The Duchesse Hat.*—Brown straw hat bound with brown velvet. The crown is trimmed with two crossbands of velvet; a large blue *faille* bow is fastened at the left side, and a long blue feather curls round the crown. The back is decorated with a black tulle veil scarf edged with lace.

Silver Ornaments.—The best way of cleaning silver filigree ornaments, is to keep them in a box filled with dry arrowroot. We have found it restores the colour perfectly. This is the way they are kept in India.

To Pack away Dresses.—Carefully folded in very dark blue paper, as highly glazed as possible. This will preserve the colour of them, but they must be also kept in a dry place, or be occasionally unfolded and hung for a few hours in a dry room, and the paper *be dried* too, otherwise they are sure to get spotted with mould.

To Clean Black Lace.—Black lace looks well and nearly new, if washed in skimmed milk. Of course it is not to be rubbed, but constantly softly squeezed. When it seems clean take it out and put it into a little clean milk, also skimmed, then give it another soft squeeze and directly lay it out on sheets of stout paper (though a newspaper will do); touch it every here and there with the fingers to draw out the mitres or scollops, as the case may be, lay sheets of paper over the lace, and until dry a heavy weight over all. If laid on anything soft, the moisture is absorbed, and the lace is not so new-looking.

The Nightingale Jacket.—For the "Nightingale jacket" take two yards (or if for a very stout person two yards and a quarter may be required) of scarlet flannel of the usual width, or any other colour preferred; fold the length exactly in half, and cut it down about six inches. Bind the whole round, including the slit, with white or black sarsenet ribbon, black mohair braid, or, as tartans are now so fashionable, royal Stuart braid would look well and stand washing. Now measure eight inches from the top of the slit, and fold it back on each side like a sailor's collar; this is caught together at the top with a bow or rosette of ribbon to form the back of the neck, and also finished with the same at the end of the slit; the corners may be kept back with a fancy button. The two back corners of the flannel are also turned up six inches and fastened, to form a place to slip the hands through, the point of the turn back being finished with a rosette. Strings may be put to tie under the chin.

The Round Skirt.—Most of the costumes now worn consist of four pieces, viz., the skirt, upper skirt, basque, and paletot. The round or lower skirt measures from three yards and a half to three and three-fourths in width. It contains a very broad gored front breadth, a broad side gore, and two straight back breadths each three-quarters of a yard wide. The same round effect may be given to skirts with two side gores and a single straight breadth behind. To be considered stylish the skirt must touch the floor all round, except just in front, though comfort and cleanliness dictate that it should escape the ground. The front breadth and side gores are sewed plainly to the belt, without their usual slight gathers or the plait on each seam, the entire fullness being massed behind in French gathers; and so important is it to have the front of the dress flat, that strings to tie the skirt back are placed in the side seams of both upper and lower skirts. Few skirts are lined, as heavy materials are now mostly used. The facing is of a stiff cloth, more pliable than wigging. Skirt braid is sewed between the facing and the skirt material, or else the material is turned up on the facing in the old fashioned way.

Digitized by Google

Fig. 1. Fig. 2. Fig. 6. Fig. 3. Fig. 4. Fig. 5.

Autumn Toilettes for Children.

(See page 47.)

Digitized by Google

No. 1, PAMELA BONNET.

No. 2. STRAW BONNET.

No. 3. THE EMPRESS CASQUETTE.

(See page 47.)

No. 4. THE DUCHESSE HAT.

Fashionable Bonnets and Hats.

Digitized by Google

Toilette de Ville.

FIRST skirt with train of maize-coloured chalis, bordered with a plaited flounce, which has a turquoise-blue silk ruche for heading; a narrow blue cross-band fastens down the ruche in the centre. This flounce measures eight inches at the back, and sixteen in front, where it forms a point in the centre under a large blue bow. Second tunic to match, slashed up the back to the waist, and thereby forming two square ends, which stop six inches above the flounce on the skirt. The skirt then describes three steps at the sides, and a round *tablier* in front, and these are all trimmed with a plaited flounce, headed by a blue ruche. Bodice high at the back, and opening heart-shaped in front; it is pointed at the waist, and has two square *basques* at the back. The sleeve is cut up to the elbow, and decorated with bows. Lace collar, with plaited muslin chemisette. Rice straw bonnet, with wide strings, and maize gauze veil; tuft of blue flowers beneath.

Digitized by Google

Fig. 1. Fig. 2

Ball and Dinner Toilettes.

Fig. 1. Ball Toilette.—White tarlatane train skirt, over a white silk slip; there are four four-inch plaited flounces on the front breadth, and a deep flounce which decreases to half its width as it turns towards the back, and is carried all round the train. A pink silk *bouillonné*, tufted down with bows to match, heads this flounce, and ascends each side the front breadth to the waist. Tarlatane tunic, the sides of which turn back with *revers*, and are fastened in the centre under large pink bows. The tunic is bordered with a plaited flounce headed by a pink silk cross-band. Low square bodice of white silk, covered with white tarlatane; it is trimmed *en berthe* with two pink cross-bands and a tarlatane plaiting.

Fig. 2.—Green *poult de soie* dress of the shade called *paon*. Train skirt, bordered with a deep white guipure flounce and heading of same; tunic to correspond, looped up from the top, so as to form a round *tablier* in front and a *pouf* at the back; bodice half high at the back and square in front; like the sleeves, it is trimmed with guipure.

Digitized by Google

The Housekeeper.

SEASONABLE MENUS.

January.

POTAGES: Turtle soup (thick)—Celery soup.
POISSONS: Crimped cod and oyster sauce—Red mullet.
ENTREES: Fricassée of chicken—Oyster patties—Turban of pigeons.
REMOVES: Roast turkey, stuffed—Roast beef.
ENTREMETS: Pheasants—Woodcocks.
SWEETS: Foies gras in aspic jelly—Clear jelly—Ratafia cream—Plum pudding—Mince pies.

February.

POTAGES: Ox tail—White soup.
POISSONS: Salmon, plain—Soles, with water souchet.
ENTREES: Fricandeau of veal—Gateau of sweetbreads—Turban of larks.
REMOVES: Capon, stuffed with truffles—Brisket of beef, braised.
ENTREMETS: Hare—Woodcocks.
SWEETS: Venetian fritters—Maraschino jelly—Chocolate cream—Mince pies.

POTAGES: Mock turtle soup—Oyster soup.
POISSONS: Turbot and lobster sauce—Fillets of salmon and Genevoise sauce.
ENTREMETS: Lamb cutlets—Curried sweetbreads—Compote of pigeons.
REMOVES: Fore quarter of lamb—Boiled capon and truffles.
ENTREMETS: Snipe: Woodcock.
SWEETS: Curaçoa jelly—Macédoine of fruit—Pineapple cream—College puddings—Prawns.

March.

POTAGES: Clear asparagus—Ox tail soup.
POISSONS: Salmon and sauce Genevoise—Filets of soles.
ENTREES: Sweetbreads and truffles—Lamb cutlets—Oyster patties.
REMOVES: Lamb, roast—Turkey poult, boiled.
ENTREMETS: Larded quail—Ducklings.
SWEETS: Pineapple fritters—Meringues with cream trfles—Clear jelly—Prawns—Cheese rings.

POTAGES: Oyster soup—Soup Julienne.
POISSONS: Crimped salmon—Filets of whiting.
ENTREES: Oyster vol-au-vent—Croquets of veal—Cutlets and cucumber.
REMOVES: Calf's head stuffed—Saddle of mutton.
ENTREMETS: Stewed celery—Quail—Ducklings.
SWEETS: Turbans of pastry—Lemon jelly—Trifle—Swiss pudding, glacé—Cheese rings—Prawns.

April.

POTAGES: Spring soup—Mock turtle,
POISSONS: Salmon—Grey mullet.
ENTREES: Chicken patties—Lamb cutlets with peas—Lobster vol-au-vent.
REMOVES: Fowls à la Bechamel—Roast forequarter of lamb.
ENTREMETS: Leverets and sweet sauce.
SWEETS: Plum pudding—Grand meringues—Grape jelly—Mille fruit—Cream.

POTAGES: Spring soup—Soup à la Reine.
POISSONS: John Dory—Salmon cutlets, with Genevoise sauce.
ENTREMETS: Quenelles of chicken—Compote of quail—Cutlets and asparagus.
REMOVES: Haunch of mutton—Spring chickens.
ENTREMETS: Quail—Stewed celery.
SWEETS: Ice pudding—Punch jelly—Chantilly baskets—Sandwich pastry—Chinese rings.

May.

POTAGES: Green pea soup—Gravy soup.
POISSONS: Salmon, plain—Quenelles of sole and brown sauce.
ENTREES: Turban of lamb sweetbreads—Lobster curries—Compotes of pigeons.
REMOVES: Spring chickens—Haunch of mutton.
ENTREMETS: Larded quails—Peas.
SWEETS: Ice pudding—Genevoise pastry—Punch jelly—Apricot cream.
ICES: Cherry water—Vanilla cream.

June.

POTAGES: Green pea soup—Soup Julienne.
POISSONS: Trout, plain—Cutlets of salmon, purée sauce.
ENTREES: Turban of larks—Larded sweetbreads.
REMOVES: Haunch of venison—Boiled chickens.
ENTREMETS: Plovers' eggs—Prawns.
SWEETS: Ice soufflée—Apricot pudding—Grape jelly—Ginger cream.
GLACES: Pine apple cream—Cherry water—Lemon water.

POTAGES: Calf's head soup—Spinach soup.
POISSONS: Trout and brown sauce—Salmon cutlets.
ENTREES: Sweetbreads and peas—Cutlets and truffles.
REMOVES: Saddle of mutton—Boiled chicken and tongue.
ENTREMETS: Turkey poult—Plovers' eggs.
SWEETS: Iced Nesselrode—Cabinet pudding—Strawberry jelly—Ratafia cream.
GLACES: Strawberry cream—Lemon water—Pineapple water.

July.

POTAGES: Chicken soup—Soup à la Jardinière.
POISSONS: Salmon cutlets—Trout with brown sauce.
ENTREES: Pâte de fois gras—Filets of chicken—Savoury omelette.
REMOVES: Roast lamb—Boiled fowls.
ENTREMETS: Quail—Leverets with sweet sauce.
SWEETS: Gateau of fresh cherries—Ratafia basket with cream—Macedoine of fruits.
GLACES: Strawberry cream—Lemon water.

August.

POTAGES: Soup Julienne—Green pea soup (thick).
POISSONS: Filets of soles—Soles with water souchet.
ENTREES: Veal patties—Lobster vol-au-vent—Sweetbreads and truffles.
REMOVES: Buck venison—Chickens.
ENTREMETS: Grouse—Leveret.
SWEETS: Iced puddings—Grape jelly—Macedoine of fresh fruits—Gateau of apricots.
GLACES: Neapolitan ice—Strawberry cream—Lemon water.

September.

POTAGES: Mock turtle (thick)—Oyster soup.
POISSONS: Red mullet à la Bordeaux—Crimped cod and oysters.
ENTREES: Mutton cutlets and tomato—Sweetbreads à la royale—Turban of larks.
REMOVES: Roast beef—Boiled turkey with chesnut sauce.
ENTREMETS: Partridges—Lobster au gratin.
SWEETS: Foies gras in aspic jelly—Ginger cream—Trifle—Mince pies.

October.

POTAGES: Mock turtle—Julienne.
POISSONS: Turbot and lobster sauce—Fillets of soles.
ENTREES: Vol-au-vent of oysters—Cutlets and truffles.
REMOVES: Roast beef—Boiled turkey (stuffed).
ENTREMETS: Grouse—Woodcock.
SWEETS: Gold-leaf jelly—Nassau puffs—Ginger cream—Mince pies.
ICE: Biscuit à la vanille.

November.

POTAGES: Turtle (thick)—Ox tail soup (clear).
POISSONS: Crimped cod and oyster sauce—Filets of soles in port wine.
ENTREES: Stewed pigeons and truffles—Turban of partridges—Cutlets and tomato sauce.
REMOVES: Saddle of mutton—Roast turkey stuffed with truffles.
ENTREMETS: Pheasants—Partridges.
SWEETS: Plum pudding—Orange fritters—Punch jelly—Meringues with cream.

December.

POTAGES: Ox tail soup (clear)—Mock turtle (thick)
POISSONS: Turbot and lobster sauce—Sprats.
ENTREES: Larded sweetbreads—Beef collops—lobster patties.
REMOVES: Roast turkey and ham—Ribs of beef braised.
ENTREMETS: Woodcocks—Hare.
SWEETS: Californian jelly—Chantilly baskets—College puddings—Punch cream.

POTAGES: Hare soup—Clear turtle.
POISSONS: Turbot—Papillotes of filets of soles.
ENTREES: Lobster scallops—Fricassée of chicken.
REMOVES: Roast beef—Boiled turkey.
ENTREMETS: Pheasants—Partridges.
SWEETS: Cabinet pudding—Plum pudding—Pine cream—Orange jelly—Mince pies.

USEFUL HOUSEHOLD RECIPES.

To preserve Barberries.—Boil them in water for twenty minutes, and then drain them, and preserve them with sugar like other fruit.

Orange Pudding.—Take three Seville oranges, grate them, and squeeze them upon the peel of the orange, take three spoonfuls of grated bread, ½lb. of sugar, five eggs well beat, put no paste at the bottom, bake it an hour.

To parch Almonds.—Take 1lb. of sugar, make it into a syrup, and boil it to candy high; then put in ½lb. of Jordan almonds blanched, keep them stirring all the while till they are dry and crisp, then put them in a box and keep them dry.

Blackberry Jelly.—Bruise two quarts of blackberries, add two quarts of water. When it boils strain through a *linen* bag. Boil the syrup five minutes. To each 1lb. add 1lb. of sugar; boil fifteen minutes, skim well, pot, and put brandy papers over.

Medlar Jelly.—Take medlars when they are ripe, wash them, and put them in a preserving pan, with enough water to just cover them. Simmer slowly till they become quite a pulp. Strain through a jelly bag, and to every pint of juice add 1lb. of loaf sugar; boil one hour.

An Apple Pudding.—Take three large apples, cut out the core; put them into a saucepan, with a very little water; boil them till they are quite soft; beat them well with the yolks of six eggs and the whites of four, a ½lb. of butter, the rind of one lemon, and the juice of half a lemon, and sugar to your taste. Lay a puff paste at the bottom of your dish.

To colour Jelly Red.—Take 1oz. of cochineal, put to it half a pint of water, let it boil five minutes; then add to it ½oz. of cream of tartar, ½oz. of alum; let it boil five minutes more, then add to it 1oz. of sugar, let it stand to settle; then pour it off clear and put it into a dry phial. A teaspoonful will be sufficient to colour a pint of jelly.

Ox Palates Curried.—Cleanse and braise the palates, and boil in water for two hours; when done, pressed and cold, cut each into square pieces, and put them into a stewpan with curry sauce, and a teacupful of rich stock, add a tablespoonful of sweet chutney; make all hot, and serve with a plain border of rice.

Strawberry Cream.—Pick the stalks from half a pint of fresh strawberries, and bruise them with a wooden spoon, with 6oz. of sifted sugar, and a few drops of cochineal; rub this through a fine hair sieve into a basin, then add half a pint of cream that has 2oz. of isinglass in it. Mix carefully, or the fruit will turn the cream into curds; fill a mould, and stand on ice for two hours before using it.

Digitized by Google

To preserve Gooseberries in Hops.—Take whole green gooseberries, and boil them in water till they all break, then strain your water through a sieve, and weigh your hops; and to 1lb. of hops put a 1½lb. of double refined sugar; put the sugar and hops into the liquor, and boil them open till they are clear and green; then take them up and lay them upon pie plates, and boil your syrup longer. Lay your hops in a pretty deep gallipot, and when the syrup is cold pour it on them, and keep them in a stove.

Rabbits with fine Herbs.—Cut up the rabbit into joints, by cutting off the shoulders and legs, divide the back into four parts. Split the head in half; fry all these in a stewpan with butter, until browned all over; shake in a good tablespoonful of flour, chopped mushrooms, parsley, and shalots; season to taste, add the juice of a lemon, a glass of sherry, and a gill of rich brown gravy; toss all together over a brisk fire for ten minutes (do not let it boil) and serve.

Maccaroni.—Take a good handful of flour, break an egg into it to make it into a stiff paste; and roll it as thin as possible; then roll it quite up and cut it into thin strips, throw it into boiling hot water, let it boil three or four minutes; strain it through a sieve, pouring cold water directly on it; then put it into a stewpan with a little cream, some grated cheese, and a very little bit of butter, let it just boil up to be hot; then put it into the dish and sprinkle grated cheese over it enough to cover all the paste; then brown it with the salamander; send it up quickly.

Use for Whites of Eggs.—No. 1. Five or six whites of eggs in a breakfast cup of milk sweetened to taste, with a sprinkling of Jamaica pepper; put into a pie dish lined with paste, and baked together, will make a plain custard pudding, to be eaten cold. They are required also for whips for *soufflés*.—No. 2. White of egg is the readiest material for covering preserve pots. Spread it like gum thinly over one side of cap paper, and it will adhere to the top of the jar. It should be put on full stretch, and will dry tight like parchment. Brandy papers should, of course, be laid on the preserves underneath.

A Marrow Pudding.—Grate two Naples biscuits into the bottom of your dish, the marrow of one large or two small bones (be very careful to pick out the splinters of the bones) ½lb. currants, and ½lb. raisins stoned, and 1oz. citron sliced, put all these into your dish first, then make a custard as follows—take a pint of cream, beer measure, a chocolate cup of milk, a blade or two of mace, half a nutmeg, boil it, beat nine eggs, leaving out half the whites, put in as much loaf sugar, beat and sifted, as you think sufficient to make the cream very sweet, then mix them together by degrees that it may not curdle, then strain it through a sieve, and when strained put a spoonful or two of orange flower water; the custard must not be poured over the ingrediends till it is in the oven.

To preserve Gooseberries.—Take the largest gooseberries, and with a knife cut them across at the head, and half-way down, and with a bodkin put out the seeds clean, and do not break them; then take fine long thorns, scrape them, and then put on your gooseberries, putting the leaf of the one to the cut of the other, and so on till your thorn is full; and when they are full put them into a new pipkin with a close cover, and cover them with water, and let them stand scalding till they are green; then take them up, and lay them upon a sieve to drain from the water. Be sure they do not boil in the greening, for if they have but one warm they are spoiled; and, while they are greening, make a syrup for them.

Croustade of Quail.—Take a square shaped stale quartern loaf, and use a sharp knife to carve it into the shape of a croustade; when cut out stick a fork in the centre of it, and plunge carefully into hot lard; fry a light fawn colour, place the croustade in the dish with white of egg to keep it firm on it. Lard 16 quails, and stuff with fine seasoned bread crumbs and a truffle. Cut off the legs, and roll the birds into a ball; place them in rows, with fresh butter in a saucepan, season with pepper and salt; cover them with butter paper, and put into a moderately hot oven for twenty minutes, which is time enough to cook them well; place the croustade for five minutes in the oven; drain the birds, and place in the case. Garnish with large prawns and fresh parsley.

Ginger Wine.—Boil 20lb. of sugar in seven gallons of water for half an hour, skimming it well; then put 9oz. of bruised ginger in a portion of the liquor, and mix all together. When nearly cold, put 9lb. of raisins chopped very small into a 4-gallon cask, add 4 lemons sliced, after taking out the seeds, pour the liquor over all, with half a pint of yeast. Leave the cask open for three weeks, keeping it filled up with some of the reserved liquor; and bottle it in from six to nine months. Another process—Boil 26lb. of raw sugar in 7 gallons of water for half an hour, skimming it well; then if the syrup is quite clear from scum, pour it boiling upon 8oz. of bruised ginger and 16 lemons sliced; when the whole has cooled down to about seventy-five degrees, squeeze out the lemons and ginger through a sieve and add the yeast. Let it work for about three days, and then draw it off into a cask. Put half of the lemon and ginger residue in with it. Some first pare the lemons, and having rubbed the rinds with loaf sugar, add the latter when it has done working. Bottle in three months.

Preserving Crab Apples.—No. 1. To make delicious crab apple marmalade, wipe the crabs and take off the stalks, then weigh them. Put them in a large brown earthenware jar, with a pint of water, tie over with paper, let them stand in an oven all night, and when quite soft and broken, rub them through a sieve, and put pounded sugar, the same weight as the apples when weighed. If the pulp is too thick, add a little water, and boil altogether for three-quarters of an hour. Put in small jars or glasses, and when wanted for use it will turn out beautifully.—No. 2. Half a tea-cupful of water, 4lb. of loaf sugar; boil this together, and then drop in the crabs whole with the stems. Boil them from twenty minutes to half an hour, and then put them into jars. To each pound of crab apples put 1lb. of sugar.—No. 3. For crab jelly, to each pound and a half of Siberian crabs (weighed after they are washed, and the stalks taken off) add a pint of water, boil gently till they are broken, about twelve to eighteen minutes will do this. Strain through a jelly bag, and when quite clear weigh the juice, put it in a clean pan, boil fast for fifteen minutes, take it from the fire and stir in, until dissolved, three quarters of a pound of fine powdered loaf sugar to each pound of juice. Boil from fifteen to twenty minutes, skim it very clean to pour into moulds.

Treacle Parkin.—No. 1. Mix oatmeal, a little salt, and baking powder (a teaspoonful to the pound) and plenty of ground ginger to make it hot to taste. Melt a little shortening and pour in, then add sufficient treacle to make all into a soft paste. Thickly butter a mould or cake tin, put the paste in and paper over the top. Bake slowly; or it may be made in drop cakes, size of a tumbler top.—No. 2. Oatmeal, 3lb., flour 1lb., butter 1lb., treacle 4lb., ginger 1oz., sugar 1lb., carbonate of soda, two teaspoonfuls, in a gill of beer. The butter to be rubbed into the flour. All the ingredients to be mixed overnight and baked next morning in a moderate oven. Do not forget to add a wine glass or two of good rum.—No. 3. Sift 4lb. oatmeal, and mix with it 4lb. treacle, ½lb. brown sugar, ½lb. melted butter, ½oz. ground ginger. Work it with the hand till quite smooth. Leave it for a day and a night, then roll out thin, and cut it into cakes.—No. 4. Rub ½lb. butter into 3lb. oatmeal, ½lb. sugar, 1oz. ground ginger, and as much treacle as will make it into a stiff paste. Roll out into cakes ½in. thick, lay on buttered tins, and bake in moderate oven.—No. 5. 2lb. oatmeal, 1lb. flour, ½lb. sugar, crushed, ¾lb butter, melted in ½lb treacle. Mix the sugar, oatmeal, and flour, add 1½oz. allspice, 1oz. ground ginger. When well incorporated make into cakes ½in. thick, and bake as before. Some mix in some carraway seed. Parkin is said to be best when twelve months old.

To make Pomatum.—No. 1. 1lb. beef marrow, ½lb. fresh lard, half a flask of oil; mix all together, and scent with essence of bergamot or verbena.—No. 2. 1 dr. spermaceti, 2oz. olive oil, four pennyworth of bergamot, or any scent preferred; to be thoroughly mixed in a basin in the oven, and whilst hot poured into pots or bottles.

Cleaning the Hair.—No. 1. For hair wash, 1oz. powdered borax, three pennyworth of camphor, one quart of boiling soft water.—No. 2. 1oz. borax, ½oz. camphor, and one quart boiling water, is a good wash.

Cleaning Rock Coral.—Brush the rock coral with clean soap and water, and afterwards place in the sun to dry and bleach. Continue every day for a week.

To destroy Blackbeetles.—Take a little plaster of Paris, crumble it, and mix it with about as much moist sugar, put it on a plate, or on the floor where they come at night. After once or twice, they will disappear.

To allay Flea Bites.—No. 1. Glycerine is a good thing.—No. 2. Some people recommend liquor ammonia diluted to allay the irritation of flea bites, and a piece of camphor in the bed may prevent the bites.

To allay Wasp Stings.—Mix a little common garden mould with water, and make a poultice of it, putting it in a bit of muslin over the sting; it eases the pain in a very short time. It is said to be good for gnat and other bites.

To Transfer a Lace Pattern on Coloured Calico.—If you cannot trace a pattern through the calico by placing it against the window, you must, after taking it off on stiff paper, or tracing lawn, prick the design with a pin, at distances of about a quarter of an inch, and laying the paper or lawn on the calico, dust it through with pounded charcoal, tied up in a muslin bag; you will then, on carefully removing the paper, find the pattern slightly marked, and must trace it with a camel's hair pencil and lamp black.

— Another way is to brush the calico over with benzine, it will become transparent, and recover its usual appearance when dry.

— A third way to transfer point lace patterns is to get a piece of black tracing paper, place it between the pattern and the calico, and go over the pattern with something blunt pointed, say, a bone knitting pin; then ink the pattern over on the calico. Red or green kid, which may be obtained at almost any fancy workshop, is preferable to calico; and the patterns may be transferred in the same way.

Ruffles.—The number of stitches for these ruffles must of course depend on the size of the dish they are wanted for. For a good-sized pie-dish, 225 will be about the number, netted on a pin gauging No. 15 of Bell gauge; join, and net round 10 rows. This is for the contracting band; then net 20 rows with a pin that will pass through the straight slit to No. 10 Bell gauge; another contracting band of 10 fine rows as before, another 20 rows on the larger pin, and a third contracting band like the others completes the ruffle, as two puffs are generally enough for a pie-dish. For a very large fish drainer, to hold a handsome turbot or salmon, 200 more stitches would be requisite, making 425 in all, and 3 puffs, with 4 contracting bands. I have found Naish's ball cotton No. 30 the best to net them with, as it does not curl or twist, and keeps its colour better than the reel crochet cotton. The contracting bands are all to be tacked together when used; and if a thread be run round, they can be drawn to the size of the dish they are required for. There is a little difficulty in getting them up; they require to be starched and dried two or three times, and carefully ironed the way they are netted.

Spray Work.—For spray-work the ferns must be arranged on the wood, and fastened down at the end of each leaflet by minikin or lace pins, or fine needles lightly stuck through them into the wood. Then a liquid preparation of Indian ink or sepia must be made, and a toothbrush be dipped into it and held over the wood, about 2in. or 3in. from the surface; a fine comb must then be quickly passed over the hairs of the brush, so as to cause the ink to be lightly spurted over the whole. This work requires practice and patience, as the spurting must be very fine and without any blots. The brush should be moved about over the wood according to the shading wished for the background, and until the depth of colour required has been given. To produce the shading of the ferns, and to give them the appearance of lying at different degrees of depth, they must be removed one by one, and the spurting continued over them until the desired degree of tint is thus given to each, the foremost in the group remaining covered to the last, to produce the effect sought for. It is hardly possible to describe minutely and accurately the spray-work process; but, the principle being given, experience will soon add the requisite details. The wood used is the white kind commonly manufactured into screens, boxes, tables, &c., and may be purchaseed in any of these forms at most fancy shops. It requires no preparation before the work is done, but should afterwards be varnished by an experienced workman.

Digitized by Google

MARRIED WOMEN'S PROPERTY BILL.

AN ACT TO AMEND THE LAW RELATING TO THE PROPERTY OF MARRIED WOMEN.

1. The wages and earnings of any married woman acquired by her after the passing of this Act in any employment, occupation, or trade in which she is engaged or which she carries on separately from her husband, and also any money or property so acquired by her through the exercise of any literary, artistic, or scientific skill, and all investments of such property, shall be property held and settled to her separate use, independent of her husband, and her receipts alone shall be a good discharge for such wages, &c.

2, 3, 4, and 5. Notwithstanding any provision to the contrary in the Act of the tenth year of George the Fourth, chapter twenty-four, enabling the Commissioners for the Reduction of the National Debt to grant life annuities and annuities for terms of years, or in the Acts relating to savings banks and post-office savings banks, any deposit hereafter made and any annuity granted by the said commissioners under any of the said Acts in the name of a married woman, or in the name of a woman who may marry after such deposit or grant, shall be deemed to be the separate property of such woman, and the same shall be accounted for and paid to her as if she were an unmarried woman; the same applies to the public funds, being not less than 20*l.*, on application to the Governor and Company of the Bank of England and Ireland, who will transfer the same to the name the woman will be known by when she is married; also shares in any joint-stock company may be transferred and held in like manner; also funds in an industrial or provident society, or benefit building society, or loan society; provided that if any such deposit is made by, or such annuity granted to, a married woman by means of moneys of her husband without his consent, the court may, upon an application under section nine of this Act, order such deposit or annuity or any part thereof to be paid to the husband.

6. Nothing hereinbefore contained in reference to moneys deposited in or annuities granted by savings banks or moneys invested in the funds or in shares or stock of any company shall as against creditors of the husband give validity to any deposit or investment of moneys of the husband made in fraud of such creditors, and any moneys so deposited or invested may be followed as if this Act had not passed.

7. Where any woman married after the passing of this Act shall during her marriage become entitled to any personal property as next of kin or one of the next of kin of an intestate, or to any sum of money not exceeding two hundred pounds under any deed or will, such property shall, subject and without prejudice to the trusts of any settlement affecting the same, belong to the woman for her separate use, and her receipts alone shall be a good discharge for the same.

8. Where any freehold, copyhold, or customaryhold property shall descend upon any woman married after the passing of this Act as heiress or co-heiress of an intestate, the rents and profits of such property shall, subject and without prejudice to the trusts of any settlement affecting the same, belong to such woman for her separate use, and her receipts alone shall be a good discharge for the same.

9. In any question between husband and wife as to property declared by this Act to be the separate property of the wife, either party may apply by summons or motion in a summary way either to the Court of Chancery in England or Ireland according as such property is in England or Ireland, or in England (irrespective of the value of the property) the judge of the County Court of the district in which either party resides, and thereupon the judge may make such order, direct such inquiry, and award such costs, as he shall think fit; provided that any order made by such judge shall be subject to appeal in the same manner as the order of the same judge made in a pending suit or on an equitable plaint would have been, and the judge may, if either party so require, hear the application in his private room.

10. A married woman may effect a policy of insurance upon her own life or the life of her husband for her separate use, and the same and all benefit thereof, if expressed on the face of it to be so effected, shall enure accordingly, and the contract in such policy shall be as valid as if made with an unmarried woman.

A policy of insurance effected by any married man on his own life, and expressed upon the face of it to be for the benefit of his wife or of his wife and children, or any of them, shall enure and be deemed a trust for the benefit of his wife for her separate use, and of his children, or any of them, according to the interest so expressed, and shall not, so long as any object of the trust remains, be subject to the control of the husband or to his creditors, or form part of his estate. When the sum secured by the policy becomes payable, or at any time previously, a trustee thereof may be appointed by the Court of Chancery in England or in Ireland according as the policy of insurance was effected in England or in Ireland, or in England by the judge of the County Court of the district, or in Ireland by the chairman of the Civil Bill Court of the division of the county, in which the insurance office is situated, and the receipt of such trustee shall be a good discharge to the office. If it shall be proved that the policy was effected and premiums paid by the husband with intent to defraud his creditors, they shall be entitled to receive out of the sum secured an amount equal to the premiums so paid.

11. A married woman may maintain an action in her own name for the recovery of any wages, earnings, money, and property by this Act declared to be her separate property, or of any property belonging to her before marriage, and which her husband shall, by writing under his hand, have agreed with her shall belong to her after marriage as her separate property, and she shall have in her own name the same remedies, both civil and criminal, against all persons whomsoever for the protection and security of such wages, earnings, money, and property, and of any chattels or other property purchased or obtained by means thereof for her own use, as if such wages, earnings, money, chattels, and property belonged to her as an unmarried woman; and in any indictment or other proceeding it shall be sufficient to allege such wages, earnings, money, chattels, and property to be her property.

12. A husband shall not, by reason of any marriage which shall take place after this Act has come into operation, be liable for the debts of his wife contracted before marriage, but the wife shall be liable to be sued for, and any property belonging to her for her separate use shall be liable to satisfy, such debts as if she had continued unmarried.

13. Where in England the husband of any woman having separate property becomes chargeable to any union or parish, the justices having jurisdiction in such union or parish may, in petty sessions assembled, upon application of the guardians of the poor, issue a summons against the wife, and make and enforce such order against her for the maintenance of her husband as by the thirty-third section of "The Poor Law Amendment Act, 1868," they may now make and enforce against a husband for the maintenance of his wife who becomes chargeable to any union or parish. Where in Ireland relief is given under the provisions of the Acts relating to the relief of the destitute poor to the husband of any woman having separate property, the cost price of such relief is hereby declared to be a loan from the guardians of the union in which the same shall be given, and shall be recoverable from such woman as if she were a *feme sole* by such and the same actions and proceedings as money lent.

14. A married woman having separate property shall be subject to all such liability for the maintenance of her children as a widow is now by law subject to for the maintenance of her children: Provided always, that nothing in this Act shall relieve her husband from any liability at present imposed upon him by law to maintain her children.

15. This Act shall come into operation at the time of the passing of this Act.

16. This Act shall not extend to Scotland.

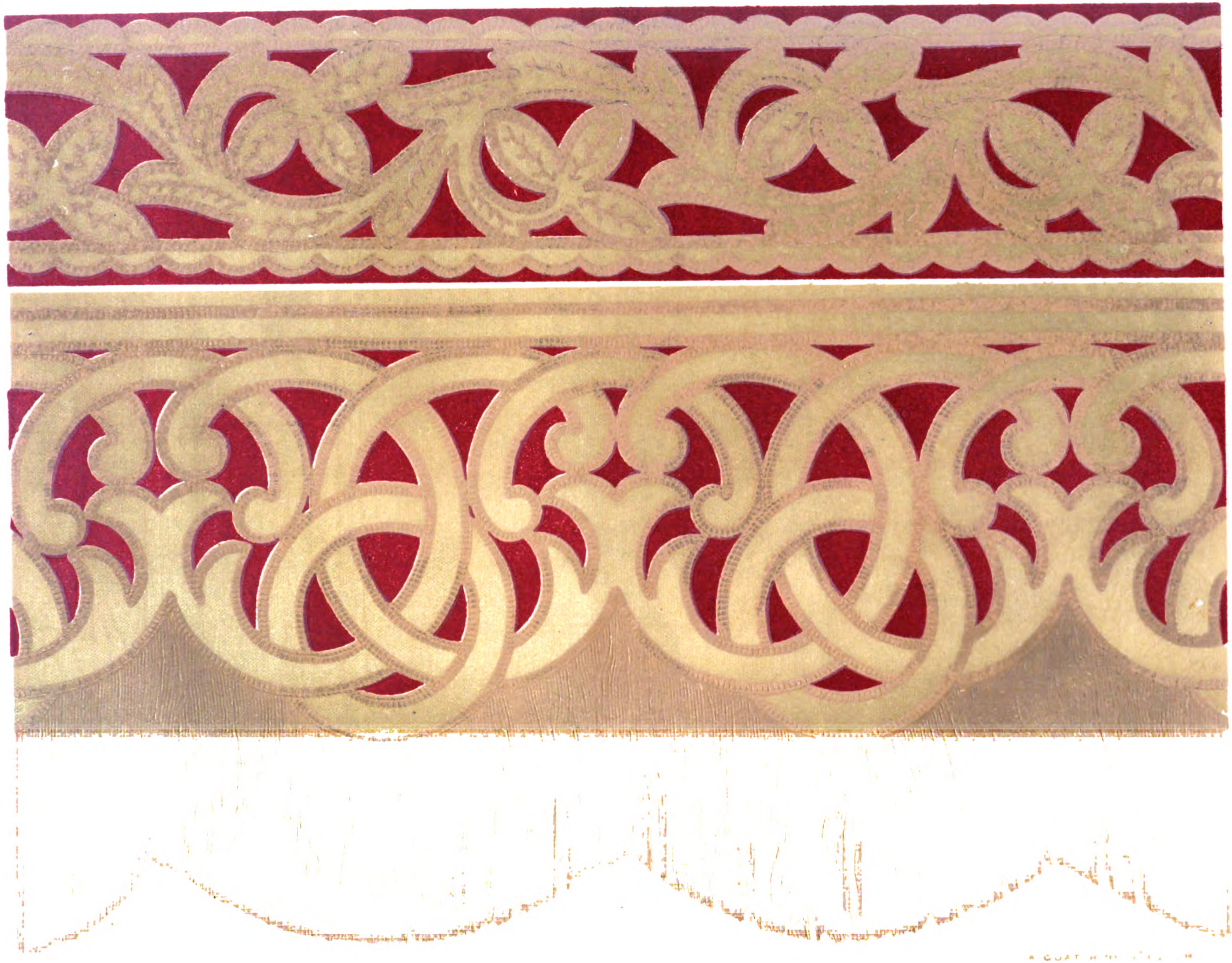
17. This Act may be cited as the "Married Women's Property Act, 1870."

Profitable Poultry Keeping.—Divide the ground into two parts by a suitable wire fence; the part containing the fowl-house to be treated in the following manner: Have a three-inch layer of furnace clinkers, well rammed into the surface soil, fill the interstices with coal ashes; then place on them a six-inch layer of gravel, and go over the whole with a heavy roller. The other part to be drained and sown with seed to form a grass plat. The fowl-house to be 16ft long, 6ft. wide, 7ft. high at back, 6ft. in front, and divided into two. Have two doors, one in each end. See that the house is well ventilated, without being draughty. The floor to be raised above the level of the yard, sloped towards the doors, and formed of the composition above named. Have moveable perches about 18in. to 2ft. from the floor. Nests on the ground along three sides of the house. The floors should be swept every morning, afterwards strewn with sand, ashes, or dry earth, and the walls, nest boxes, &c., to be occasionally lime washed. Provide covered dust-baths in each yard. If you wish to keep another breed (non-sitters) besides the Brahma, divide the house and gravelled yard into two parts, so as to keep the breeds distinct, as crosses between sitters and non-sitters are to be avoided. Allow each breed to have the run of the grass plat on alternate days. Houdans are good winter layers, and as a second variety choose either those or La Flèche. Crèvecœurs are not so hardy, neither are they such good layers. Why not keep Brahmas only? You cannot have a hardier fowl, and, taking them altogether, are the best for general purposes. As regards the management, endeavour to hatch as many chickens as you require in March, April, and May. These will lay during the winter, and those hatched after will continue the supply in spring. Do not keep hens after they are eighteen months old, *i.e.*, supposing they were hatched in April, 1870, you ought to get rid of them by October, 1871; by this arrangement you will have their eggs during the winter and summer, their protection for the chicks during the spring, and you can get a fair price for them in the autumn. If you found a hen with exceptional qualities, you might keep her six or nine months longer. Sell all surplus hens directly they have done laying. Feed on whole barley in the morning, barley meal, middlings, and table scraps (if you have any) at noon, and barley again at night. In the winter you might with advantage add Indian corn and ground oats to the diet, besides giving the mixed food warm. Give as much green food as you can, the more the better; throw all food on the ground, use no troughs or feeding vessels. Give plenty of pure water in clean vessels. A cheap and good drinking fountain is thus described in *The Poultry Book for the Many:* "The articles required are simply a flower-pot and saucer. Detach a piece from the rim of the flower-pot, about three-quarters of an inch deep and one inch wide; plug the hole in the bottom of the pot with a piece of cork; fill the pot with water, placing the saucer on the top, then quickly turn the whole upside down, when the water will fill the space in the saucer around the pot. The hole in the rim of the pot must not be quite so *deep* as the height of the side of the saucer, and the plug must be *air-tight*, that is the secret of success. It is easily cleaned, simple, and cheap, and no fear of the chickens dabbling in it." We have used this apparatus two years, therefore can recommend it. On a suitable soil, with the same care and attention, fowls will return as large a profit as any live stock kept by the farmer."

Lip Salve.—The ingredients required for lip salve are—two ounces of oil of sweet almonds, half an ounce of white wax, and half an ounce of rose water. A mortar must be place in a vessel containing boiling water, and the wax, cut into very small pieces, be put into the mortar. When it has melted take the mortar out, and add the oil by degrees, beating with the pestle until it is cool, then mix in the rose water. If it be preferred coloured, rub in a little carmine with the oil before mixing it with the wax.

Digitized by Google

Digitized by Google



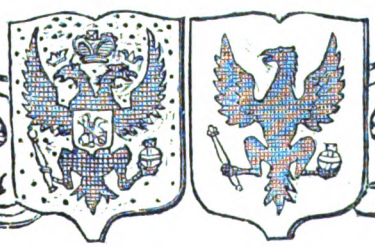
Digitized by Google

The Queen Almanac 1872

Her Majesty The Queen.

His Imperial Highness the Emperor of Russia.

His Imperial Highness the Emperor of Germany.



Digitized by Google

JANUARY.

Day of Month.	Year.	Week.	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. H. M.	Moon. Sets. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			Lst Qr. 3rd 9.59 p.m 1st Qr. 17th, 0.2 p.m N. Mn. 10th. 2.58 p.m. F. Mn. 25th,5.14 p m							
1	1	M	Maj. Gen. Ld. F. Paulet d. 1871	8 8	4 0	9 50	11 19	20	5 15	5 35
2	2	Tu	Ld. de Blaquiere d. 1871	8 8	4 1	11 2	11 35	21	5 54	6 16
3	3	W	Sir Clifford Constable d. 1871 ...	8 8	4 2	Morn	11 51	☾	6 39	7 2
4	4	Th	Gen. Sir de L. Evans d. 1870 ...	8 8	4 3	0 16	Aftn.	23	7 27	7 54
5	5	F	Alex. Smith (author) d. 1867 ...	8 8	4 3	1 33	0 27	24	8 24	8 58
6	6	S	*Epiphany.* Twelfth Day... ...	8 7	4 4	2 55	0 48	25	9 33	10 6
7	7	S	*1st Sunday after Epiphany* ...	8 7	4 6	4 18	1 16	26	10 42	11 17
8	8	M	P. Albert Victor of Wales b. 1864	8 7	4 7	5 44	1 52	27	11 48	—
9	9	Tu	Fire Insurance due	8 6	4 9	7 6	2 43	28	0 18	0 48
10	10	W	Earl of Aylesford d. 1871 ...	8 6	4 10	8 16	3 49	●	1 17	1 46
11	11	Th	Hilary Law Term begins ...	8 5	4 11	9 9	5 9	1	2 12	2 38
12	12	F	Dean Alford & Sir A. James d. 1871	8 4	4 13	9 49	6 35	2	3 3	3 28
13	13	S	Cambridge Lent Term begins ...	8 3	4 14	10 19	8 1	3	3 51	4 16
14	14	S	*2nd Sunday after Epiphany* ...	8 2	4 16	10 40	9 23	4	4 40	5 4
15	15	M	Oxford Lent Term begins ...	8 2	4 18	10 57	10 41	5	5 26	5 50
16	16	Tu	Lady E. S. Delawarr d. 1870 ...	8 1	4 19	11 15	11 55	6	6 13	6 35
17	17	W	Sir G. Hayter d. 1871	8 0	4 21	11 31	Morn	☽	6 58	7 21
18	18	Th	Lady Geary d. 1871	7 59	4 22	11 47	1 6	8	7 47	8 14
19	19	F	Sir W. T. Denison d. 1871 ...	7 58	4 24	Aftn.	2 18	9	8 45	9 17
20	20	S	Sir W. Verner d. 1871	7 57	4 25	0 29	3 28	10	9 50	10 25
21	21	S	*3rd Sunday after Epiphany.*	7 56	4 27	0 57	4 36	11	11 1	11 36
22	22	M	Prince Christian b 1831	7 55	4 29	1 32	5 39	12	—	0 3
23	23	Tu	William Pitt d. 1806	7 54	4 31	2 16	6 37	13	0 37	1 2
24	24	W	Sir P. T. Cautley d. 1871... ...	7 53	4 33	3 10	7 26	14	1 25	1 46
25	25	Th	Princess Royal mar. 1858 ...	7 51	4 35	4 12	8 6	○	2 6	2 25
26	26	F	Dr. Jenner d. 1826...	7 50	4 37	5 20	8 38	16	2 43	3 2
27	27	S	Sir E. C. Bisshopp d. 1870 ...	7 48	4 39	6 28	9 3	17	3 18	3 35
28	28	S	*Septuagesima Sunday*	7 47	4 40	7 41	9 24	18	3 52	4 8
29	29	M		7 46	4 41	8 53	9 41	19	4 24	4 40
30	30	Tu	Sir H. O. R. Chamberlain d. 1871	7 45	4 43	10 5	9 59	20	4 58	5 16
31	31	W	Hilary Law Term ends	7 43	4 45	11 20	10 15	21	5 34	5 52

FEBRUARY.

Day of Month.	Year.	Week	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			Lst Qr.2nd,10.10 a.m 1st Qr. 16th, 6.24 a.m N. Mn. 9th, 1 52 a.m F. Mn. 24th,10.56 a.m							
1	32	Th	Lt.Gen. Sir C. A. Windham d. 1870	7 42	4 46	Morn	10 31	22	6 11	6 32
2	33	F	Candlemas Day.	7 41	4 48	0 38	10 50	☾	6 53	7 16
3	34	S	Fair on the Thames 1814 ...	7 39	4 50	1 58	11 14	24	7 40	8 8
4	35	S	*Sexagesima Sunday*	7 37	4 52	3 19	11 45	25	8 41	9 21
5	36	M	Lady S. Ker d. 1871	7 35	4 54	4 41	Aftn.	26	10 2	10 43
6	37	Tu	Gen. Sir W. Colebrook d. 1870 ...	7 34	4 55	5 54	1 24	27	11 24	—
7	38	W	Charles Dickens b. 1812	7 32	4 57	6 54	2 37	28	0 3	0 37
8	39	Th	Maj. Gen. Sir J. Gordon d. 1870...	7 30	4 59	7 41	4 1	29	1 9	1 38
9	40	F	Sir R. W. C. Chaytor d. 1871 ...	7 29	5 1	8 16	5 27	●	2 5	2 30
10	41	S	Queen Victoria mar. 1858 ...	7 27	5 3	8 40	6 53	1	2 55	3 19
11	42	S	*Quinquagesima Sunday*	7 25	5 4	9 0	8 16	2	3 42	4 2
12	43	M	Duke of Northumberland d. 1865	7 23	5 6	9 19	9 36	3	4 22	4 43
13	44	Tu	Shrove Tuesday.	7 22	5 7	9 33	10 50	4	5 3	5 22
14	45	W	St. Valentine's Day. Ash Wed.	7 20	5 9	9 51	Morn	5	5 42	6 0
15	46	Th	Lady S. Grimstead d. 1871 ...	7 18	5 11	10 10	0 3	6	6 19	6 38
16	47	F	Lady H. Moore d. 1870	7 16	5 13	10 31	1 16	☽	6 59	7 20
17	48	S	Dow. Lady Elphinstone d. 1870 .	7 14	5 15	10 57	2 25	8	7 44	8 13
18	49	S	*Quadragesima Sunday*	7 12	5 17	11 29	3 30	9	8 47	9 25
19	50	M	William III. of Holland b. 1817 .	7 10	5 19	Aftn.	4 31	10	10 4	10 46
20	51	Tu	P. Louise Vict. of Wales b 1867 .	7 8	5 21	1 1	5 23	11	11 28	—
21	52	W	Lady L. A Russell d. 1871 ...	7 6	5 23	2 0	6 6	12	0 6	0 38
22	53	Th	Gen. Sir C. Shaw d. 1871... ...	7 4	5 25	3 7	6 39	13	1 6	1 28
23	54	F	Lady M. Hoare d. 1871	7 2	5 27	4 17	7 8	14	1 48	2 8
24	55	S	Louis Philippe abdicated 1848 ...	7 0	5 29	5 29	7 30	○	2 25	2 42
25	56	S	*2nd Sunday in Lent*...	6 57	5 30	6 42	7 48	16	2 59	3 16
26	57	M	Sir B. Leighton d. 1871	6 55	5 32	8 54	8 4	17	3 31	3 47
27	58	Tu	Countess of Breadalbane d. 1870	6 53	5 33	9 9	8 21	18	4 2	4 19
28	59	W	Dr. Hatchard d. 1870	6 52	5 35	10 27	8 37	19	4 34	4 51
29	60	Th		6 50	5 37	11 46	8 54	20	5 7	5 25

MARCH.

Day of Month.	Year.	Week	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. Morn. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	Aftn. H. M.
			Lst Qr. 2nd, 7.28 p m 1st Qr. 17th, 2.25 a.m N. Mn. 9th, 0.53 p.m. F. Mn. 25th, 1.43 a.m							
1	61	F	Sir A. C. Sterling d. 1871 ...	6 48	5 39	Morn	9 17	21	5 43	6 3
2	62	S	Lady J. H. Jardine d. 1871 ...	6 46	5 40	1 7	9 45	☾	6 23	6 45
3	63	S	*3rd Sunday in Lent*	6 44	5 42	2 27	10 20	23	7 8	7 38
4	64	M	Sultan Saladin d. 1193	6 42	5 43	3 42	11 10	24	8 12	8 55
5	65	Tu	Hon. Lady A E. Warrender d. 1871	6 39	5 45	4 45	Aftn.	25	9 40	10 27
6	66	W	Artemus Ward d. 1867	6 37	5 47	5 36	1 32	26	11 15	11 57
7	67	Th	Prs. of Wales entered London 1863	6 35	5 49	6 12	2 57	27	—	0 34
8	68	F	Baron J. H. D. A. Hastings d. 1871	6 33	5 51	6 40	4 22	28	1 4	1 31
9	69	S	W. Cobbett b. 1762	6 30	5 52	7 1	5 46	●	1 57	2 20
10	70	S	*4th Sunday in Lent*	6 27	5 54	7 21	7 8	1	2 42	3 4
11	71	M	Sir J. Outram d. 1863	6 25	5 56	7 36	8 27	2	3 22	3 40
12	72	Tu	Sir H. H. Freeling d. 1871 ...	6 22	5 58	7 53	9 43	3	3 58	4 18
13	73	W	Lady P. C. Browne-Cave d. 1871	6 20	5 59	8 11	10 57	4	4 35	4 52
14	74	Th	King of Italy b. 1829	6 17	6 1	8 31	Morn	5	5 9	5 27
15	75	F	Comte de Montalembert d. 1870	6 15	6 3	8 55	0 10	6	5 44	6 2
16	76	S	Prince Imperial of France b. 1858	6 12	6 5	9 25	1 17	7	6 19	6 38
17	77	S	*5th Sunday in Lent*	6 10	6 7	10 3	2 22	☽	7 0	7 24
18	78	M	Princess Louise b, 1848	6 8	6 9	10 50	3 19	9	7 54	8 29
19	79	Tu	Dow. Lady Clinton d. 1871 ...	6 6	6 11	11 46	4 4	10	9 14	9 59
20	80	W	Earl of Breadalbane d. 1871 ...	6 4	6 13	Aftn.	4 41	11	10 45	11 29
21	81	Th	Goethe d 1832	6 1	6 14	1 59	5 11	12	—	0 4
22	82	F	Cambridge Lent Term ends ...	5 59	6 16	3 12	5 34	13	0 34	1 0
23	83	S	Oxford Lent Term ends	5 56	6 17	4 25	5 54	14	1 22	1 43
24	84	S	*Palm Sunday*	5 54	6 19	5 39	6 11	15	2 0	2 16
25	85	M	Lady Day. Col. T. Hall d. 1870	5 52	6 20	6 56	6 28	○	2 32	2 47
26	86	Tu	Duke of Cambridge b. 1819 ...	5 49	6 22	8 13	6 43	17	3 3	3 19
27	87	W	Earl of Cardigan d. 1868... ...	5 47	6 23	9 33	7 0	18	3 35	3 51
28	88	Th	Raphael d. 1483	5 44	6 25	10 56	7 21	19	4 9	4 26
29	89	F	Good Friday	5 42	6 26	Morn	7 47	20	4 43	5 1
30	90	S	Queen of Sweden d. 1871 ...	5 40	6 28	0 19	8 19	21	5 19	5 40
31	91	S	*Easter Sunday*	5 37	6 30	1 35	9 4	22	6 3	6 26

APRIL.

Day of Month.	Year.	Week	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			Lst Qr. 1st., 2.37 a.m. N. Mn. 8th, 0.42 a.m. Lst Q . 15th. 8.20 a.m.	1st Qr.15th, 10.11p.m F. Mn. 23d, 1.37 p m						
1	92	M	Easter Monday. Sir E. W. D. Scott	5 36	6 33	2 42	10 3	☾	6 54	7 24
2	93	Tu	Richard Cobden d. 1865. [d. 1861	5 34	6 35	3 34	11 16	24	8 4	8 49
3	94	W	Oxford Easter Term begins ...	5 32	6 37	4 13	Aftn.	25	9 36	10 25
4	95	Th	Oliver Goldsmith d. 1774... ...	5 29	6 38	4 44	1 59	26	11 12	11 52
5	96	F	Cambridge Easter Term begins	5 27	6 39	5 7	3 23	27	—	0 23
6	97	S	Old Lady Day. [PrV.Hesse b.1873	5 25	6 41	5 24	4 44	28	0 51	1 17
7	98	S	*Low Sunday* Pr. Leopold b. 1863	5 23	6 42	5 41	6 3	29	1 39	1 59
8	99	M	Earl of Milltown d. 1871	5 22	6 44	5 58	7 20	●	2 19	2 38
9	100	Tu	King of Belgium b. 1835	5 20	6 46	6 14	8 36	2	2 55	3 12
10	101	W	Lord Tenterden d. 1870	5 18	6 47	6 33	9 50	3	3 30	3 47
11	102	Th	[1866	5 16	6 49	6 55	11 1	4	4 5	4 22
12	103	F	Princess Frederica of Prussia b.	5 13	6 50	7 22	Morn	5	4 38	4 54
13	104	S	Sir M. Brady & Sir J. Lister-Kaye	5 10	6 52	7 56	0 9	6	5 11	5 28
14	105	S	*2nd Sunday after Easter* [d. 1871	5 7	6 54	8 40	1 10	7	5 47	6 6
15	106	M	Easter Law Term begins	5 5	6 55	9 32	2 1	☽	6 28	6 51
16	107	Tu	Baron Plunket d. 1871	5 3	6 57	10 34	2 40	9	7 21	7 54
17	108	W	Sir J. Shell d. 1871	5 1	6 58	11 42	3 12	10	8 34	9 16
18	109	Th	Sir N. Pringle d. 1870	4 59	7 0	Aftn.	3 38	11	9 59	10 40
19	110	F	Dowager Lady Lyttleton d. 1870	4 57	7 2	2 3	3 58	12	11 17	11 52
20	111	S	Napoleon III. b. 1808	4 55	7 3	3 18	4 16	13	—	0 18
21	112	S	*3rd Sunday after Easter*	4 53	7 5	4 33	4 32	14	0 42	1 2
22	113	M	Countess of Leicester d. 1870 ...	4 51	7 6	5 52	4 47	15	1 19	1 37
23	114	Tu	Dow. Countess Brandon, d. 1870	4 49	7 8	7 14	5 4	○	1 55	2 11
24	115	W	Daniel Defoe d. 1731	4 47	7 10	8 36	5 24	17	2 29	2 48
25	116	Th	Princess Alice b. 1843. Lady S.L.	4 45	7 11	10 3	5 47	18	3 4	3 23
26	117	F	[Seymour d. 1871	4 43	7 13	11 24	6 17	19	3 43	4 1
27	118	S	Lord Llanover d. 1867	4 41	7 14	Morn	6 59	20	4 21	4 42
28	119	S	*4th Sunday after Easter*	4 39	7 16	0 37	7 54	21	5 4	5 27
29	120	M	Lt. Gen. J. Gratton d. 1871 ...	4 37	7 18	1 35	9 6	22	5 54	6 20
30	121	Tu	Admiral R. Fitzroy d. 1865 ...	4 35	7 20	2 17	10 24	☾	6 50	7 24

MAY.

Day of Month.	Year.	Week	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			N. Mn. 7th, 1.19 p.m F. Mn. 22nd, 11.0 p.m 1st Qr.15th, 6.6 p.m. Lst Qr.29th, 2.12 p.m							
1	122	W	Prince Arthur b. 1850	4 33	7 22	2 49	11 46	24	8 3	8 48
2	123	Th	Princess Charlotte mar. 1815 ...	4 31	7 24	3 13	Aftn.	25	9 31	10 14
3	124	F	King of Sweden 1826	4 29	7 25	3 31	2 29	26	10 56	11 32
4	125	S	Lord Hatherton d. 1863	4 28	7 26	3 48	3 47	27	—	0 3
5	126	S	*Rogation Sunday*	4 26	7 27	4 3	5 2	28	0 28	0 51
6	127	M	Humboldt d. 1859...	4 25	7 29	4 20	6 18	29	1 13	1 34
7	128	Tu	Lord C. H. S. G. Canning d. 1871	4 23	7 30	4 37	7 33	●	1 54	2 12
8	129	W	Easter Law Term ends	4 21	7 32	4 57	8 46	1	2 29	2 47
9	130	Th	Ascension Day	4 20	7 33	5 23	9 56	2	3 5	3 22
10	131	F	Gen. Stonewall Jackson d. 1863	4 18	7 35	5 53	11 0	3	3 39	3 55
11	132	S	Sir J. F. W. Herschel d. 1871 ...	4 16	7 37	6 32	11 55	4	4 12	4 28
12	133	S	*Sunday after Ascension*	4 15	7 38	7 21	Morn	5	4 46	5 5
13	134	M	Cambridge Easter Term divides	4 13	7 40	8 20	0 40	6	5 23	5 44
14	135	Tu		4 12	7 42	9 26	1 14	7	6 5	6 29
15	136	W	Baroness de la Zouche d. 1870 ...	4 11	7 43	10 34	1 41	☽	6 53	7 21
16	137	Th	Daniel O'Connell d. 1847... ...	4 10	7 45	11 45	2 3	9	7 53	8 30
17	138	F	Oxford Easter Term ends	4 8	7 46	Aftn.	2 21	10	9 10	9 46
18	139	S	Boswell d. 1795	4 7	7 47	2 9	2 37	11	10 22	10 53
19	140	S	*Whit Sunday*	4 5	7 49	3 26	2 54	12	11 23	11 49
20	141	M	Sir N. Lockhart d. 1870	4 3	7 50	4 45	3 9	13	—	0 13
21	142	Tu	Maria Edgworth d. 1849	4 2	7 52	6 9	3 26	14	0 34	0 56
22	143	W	Law Trinity Term begins	4 0	7 53	7 33	3 47	○	1 17	1 37
23	144	Th	Albert Smith d. 1860	3 59	7 55	9 0	4 15	16	1 58	2 20
24	145	F	Queen Victoria b. 1819	3 58	7 57	10 21	4 51	17	2 38	3 1
25	146	S	Princess Helena b. 1846	3 57	7 58	11 27	5 43	18	3 23	3 45
26	147	S	*Trinity Sunday.* Hon. G. de Gray	3 56	7 59	Morn	6 50	19	4 7	4 32
27	148	M	Lady C. Fitzroy d. 1871. [d. 1871	3 55	8 0	0 18	8 9	20	4 58	5 23
28	149	Tu	Wm. Pitt d. 1759	3 55	8 1	0 54	9 32	21	5 51	6 22
29	150	W	Oak Apple Day	3 54	8 2	1 20	10 56	☾	6 51	7 22
30	151	Th	Alexander Pope d. 1744	3 53	8 2	1 40	Aftn.	23	7 58	8 35
31	152	F	Sir E. Knatchbull d. 1871 ...	3 52	8 3	1 57	1 35	24	9 14	9 47

JUNE.

Day of Month.	Year.	Week	Moon's Changes.	Sun. Rises. H. M.	Sun. Sets. H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			N. Mn. 6th, 2.23 a.m F. Mn. 21st. 6.58 a.m 1st Qr. 14th, 7.19 a.m Lst.Qr.27th, 9.27 p.m							
1	153	S	Sir D. Wilkie d. 1840	3 52	8 5	2 13	2 50	25	10 20	10 55
2	154	S	*1st Sunday after Trinity*	3 51	8 5	2 27	4 5	26	11 25	11 52
3	155	M	Pr. George of Wales b 1865 ...	3 50	8 6	2 43	5 19	27	—	0 18
4	156	Tu	Countess of Blessington d. 1849 ..	3 49	8 7	3 1	6 32	28	0 41	1 4
5	157	W	Hon. F. G. Byng d. 1871 ... [1871	3 49	8 8	3 25	7 43	29	1 27	1 47
6	158	Th	Sir J Rolt and Sir J. Rudsdell d.	3 48	8 8	3 53	8 50	●	2 7	2 26
7	159	F	Pr. Mary of Cambridge mar. 1866	3 47	8 9	4 29	9 48	1	2 45	3 1
8	160	S	Douglas Jerrold d. 1857 [d. 1870	3 47	8 10	5 15	10 37	2	3 19	3 37
9	161	S	*2nd Sunday after Trin.* C. Dickens	3 46	8 11	6 11	11 15	3	3 55	4 12
10	162	M	Countess of Selkirk d. 1871 ...	3 46	8 12	7 14	11 43	4	4 30	4 48
11	163	Tu		3 46	8 13	8 19	Morn	5	5 6	5 25
12	164	W	Trinity Law Term ends	3 46	8 13	9 30	0 8	6	5 45	6 6
13	165	Th	Madame d'Arblay b. 1752 ...	3 45	8 14	10 39	0 26	7	6 29	6 52
14	166	F		3 45	8 14	11 51	0 42	☽	7 19	7 47
15	167	S	T. Campbell d. 1844	3 45	8 15	Aftn.	0 58	9	8 16	8 50
16	168	S	*3rd Sunday after Trinity* ...	3 45	8 15	2 19	1 14	10	9 23	9 55
17	169	M	Jerome Nap. Bonaparte d. 1870...	3 45	8 16	3 40	1 29	11	10 24	10 55
18	170	Tu	Battle of Waterloo 1815	3 45	8 17	5 1	1 48	12	11 24	11 50
19	171	W	Maximilian shot 1867	3 45	8 17	6 29	2 11	13	—	0 18
20	172	Th	Accession of Queen Victoria 1837	3 45	8 17	7 54	2 43	14	0 42	1 6
21	173	F	Cambridge Easter Term ends ...	3 45	8 17	9 9	3 28	○	1 32	1 56
22	174	S	Battle of Vittoria 1813	3 46	8 18	10 8	4 27	16	2 21	2 46
23	175	S	*4th Sunday after Trinity* ...	3 46	8 18	10 52	5 45	17	3 10	3 36
24	176	M	Midsummer Day	3 46	8 18	11 23	7 11	18	4 2	4 27
25	177	Tu	Earl Haddington d. 1870	3 47	8 18	11 46	8 37	19	4 52	5 19
26	178	W	Sam. Crompton d. 1827	3 47	8 18	Morn	10 2	20	5 46	6 12
27	179	Th	Earl of Clarendon d. 1870. Ld.	3 47	8 18	0 3	11 23	☾	6 39	7 7
28	180	F	Coronation Day. [Berners d. 1871	3 48	8 18	0 21	Aftn.	22	7 36	8 5
29	181	S	Sir J. Clarke d. 1870	3 49	8 17	0 34	1 55	23	8 37	9 10
30	182	S	*5th Sunday after Trinity*	3 49	8 17	0 50	3 9	24	9 42	10 12

Digitized by Google

JULY.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Afternoon H. M.	Moon. Sets. Morning H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
1	183	M	N. Mn. 5th 6.25 p.m. F. Mn. 20th, 1.53 p.m.	3 50	8 17	1 8	4 23	25	10 42	11 13
2	184	Tu	1st Qr. 13th, 7.48 a.m. Lst Qr. 27th, 7.19 a.m.	3 50	8 17	1 29	5 33	26	11 43	—
3	185	W	Princess Alice mar. 1862	3 51	8 16	1 55	6 41	27	0 11	0 39
4	186	Th	Sir Robert Peel d. 1850 ...	3 52	8 15	2 29	7 42	28	1 4	1 26
5	187	F	American Independence dec. 1776	3 53	8 14	3 10	8 33	●	1 48	2 7
6	188	S	Princess Helena mar. 1866	3 54	8 13	4 2	9 15	1	2 26	2 46
7	189	S	Princess Victoria of Wales b. 1868	3 55	8 13	5 3	9 47	2	3 4	3 22
8	190	M	*6th Sunday after Trinity* ...	3 56	8 13	6 10	10 12	3	3 40	3 58
9	191	Tu		3 57	8 12	7 19	10 32	4	4 15	4 32
10	192	W		3 58	8 12	8 29	10 50	5	4 50	5 7
11	193	Th	Sir W. Blackstone b. 1723 ...	3 59	8 11	9 38	11 5	6	5 25	5 44
12	194	F		4 0	8 11	10 49	11 19	7	6 3	6 24
13	195	S	Sir C. Burrard d. 1870 ...	4 1	8 10	Aftn.	11 35	☽	6 46	7 8
14	196	S	Hon. C. Spring Rice d. 1870 ...	4 2	8 9	1 16	11 51	9	7 33	7 59
15	197	M	*7th Sun. after Trinity.* ...	4 3	8 9	2 36	Morn	10	8 27	8 59
16	198	Tu	*St. Swithin*	4 4	8 8	3 58	0 11	11	9 32	10 5
17	199	W	Hon. Mrs. Vernon Harcourt d. 1871	4 5	8 7	5 23	0 39	12	10 38	11 12
18	200	Th	Hon. Mrs. Mundy d. 1871 ...	4 6	8 6	6 44	1 14	13	11 44	—
19	201	F	Franklin d. 1790	4 7	8 5	7 52	2 6	14	0 17	0 47
20	202	S	Sir R. Harvey d. 1870 ...	4 8	8 3	8 43	3 15	○	1 15	1 44
21	203	S	Hon. Mrs. R. Barrington & Sir R.	4 9	8 2	9 20	4 39	16	2 10	2 38
22	204	M	*8th Sun. after Trin.* [Tufton d. 1871	4 11	7 59	9 47	6 8	17	3 5	3 30
23	205	Tu	Sir T. D. Acland d. 1871 ...	4 12	7 57	10 8	7 37	18	3 53	4 17
24	206	W	Dowager Lady Osborn d. 1870 ...	4 13	7 56	10 25	9 3	19	4 42	5 6
25	207	Th	Pr. Victoria of Prussia b. 1860 ...	4 15	7 54	10 41	10 25	20	5 29	5 52
26	208	F	Duchess of Cambridge d. 1795 ...	4 16	7 53	10 56	11 42	21	6 15	6 39
27	209	S	Lord Cranworth d. 1868 ...	4 18	7 51	11 15	Aftn.	☾	7 3	7 27
28	210	S	French Revolution 1830 ...	4 19	7 50	11 34	2 13	23	7 51	8 19
29	211	M	*9th Sunday after Trinity.*	4 21	7 48	Midn	3 25	24	8 51	9 25
30	212	Tu	Sir C. Cresswell d. 1863 ...	4 23	7 48	Morn	4 34	25	9 58	10 33
31	213	W	Thos. Gray d. 1771... ...	4 24	7 48	0 30	5 37	26	11 10	11 43
			Countess of Caithness d. 1870 ...							

AUGUST.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Morn. H. M.	Moon. Sets. Aftern. H. M.	Age	High Water Lond. Bridge. H. M. Morn.	High Water Lond. Bridge. H. M. Aftn.
1	214	Th	N. Mn. 4th, 9.46 a.m. F. Mn. 18th, 8.53 p.m.	4 26	7 45	1 8	6 31	27	—	0 16
2	215	F	1st Qr. 12th, 5.32 a.m. Lst Qr. 25th, 8.35 p.m.	4 27	7 43	1 57	7 16	28	0 46	1 9
3	216	S	Lammas Day	4 28	7 42	2 56	7 50	29	1 32	1 53
4	217	S	T. Gainsborough d. 1783... ...	4 30	7 40	4 2	8 17	●	2 14	2 31
5	218	M	Lord H. F. Ashbrook d. 1871 ...	4 32	7 39	5 11	8 38	1	2 50	3 8
6	219	Tu	*10th Sunday after Trinity*... ...	4 33	7 38	6 20	8 57	2	3 24	3 41
7	220	W	Lord North d. 1792	4 35	7 37	7 29	9 12	3	3 56	4 11
8	221	Th	Duke of Edinburgh b. 1844 ...	4 36	7 36	8 39	9 27	4	4 27	4 43
9	222	F	Adm. Sir J. Kingcome d. 1871 ...	4 38	7 34	9 51	9 40	5	4 59	5 16
10	223	S	Sir E. Hughes d. 1871	4 39	7 31	11 3	9 56	6	5 32	5 50
11	224	S	Izaac Walton b. 1593	4 41	7 28	Aftn.	10 14	7	6 9	6 29
12	225	M	*11th Sunday after Trinity*	4 42	7 26	1 39	10 37	☽	6 51	7 14
13	226	Tu	Robert Southey b. 1774	4 44	7 24	3 1	11 8	9	7 41	8 10
14	227	W	Old Lammas Day	4 45	7 22	4 20	11 50	10	8 43	9 24
15	228	Th	Sir C. Campbell d. 1863	4 47	7 20	5 33	Morn	11	10 4	10 45
16	229	F	Sir Walter Scott b. 1771	4 48	7 18	6 30	0 49	12	11 26	—
17	230	S	Marshal Ney shot 1815	4 50	7 16	7 15	2 5	13	0 3	0 40
18	231	S	Frederick the Great d. 1786 ...	4 51	7 14	7 45	3 33	○	1 9	1 37
19	232	M	*12th Sunday after Trinity*	4 53	7 12	8 10	5 3	15	2 3	2 30
20	233	Tu	Count Romford d. 1814	4 55	7 10	8 29	6 34	16	2 54	3 17
21	234	W	Lady Caroline Dundas d. 1871 ...	4 56	7 8	8 45	7 59	17	3 40	4 0
22	235	Th	Duke of Northumberland d. 1867	4 58	7 6	9 1	9 21	18	4 21	4 42
23	236	F		4 59	7 4	9 18	10 40	19	5 1	5 21
24	237	S	Sir F. Pollock d. 1870	5 1	7 2	9 36	11 57	20	5 42	6 2
25	238	S	St. Bartholomew	5 3	7 0	10 0	Aftn.	☾	6 22	6 42
26	239	M	*13th Sunday after Trinity.*	5 4	6 58	10 28	2 25	22	7 4	7 28
27	240	Tu	Ld. Willoughby De Eresby d. 1870	5 6	6 56	11 4	3 29	23	7 55	8 29
28	241	W	Earl of Aberdeen d. 1870	5 8	6 54	11 51	4 28	24	9 9	9 48
29	242	Th	Lord A. J. Somerville d. 1870 ...	5 9	6 52	Aftn.	5 16	25	10 31	11 14
30	243	F	Hon. & Rev. Ld. Brodrick d. 1870 ...	5 10	6 49	0 46	5 53	26	11 49	—
31	244	S	Sir T. M. Cunninghame d. 1870...	5 12	6 47	1 52	6 21	27	0 23	0 51
			Sir C. Young & Hon. Mrs. Ward 1869							

SEPTEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Morn. H. M.	Moon. Sets. Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
1	245	S	N. Mn. 3rd, 0.54 a.m. F. Mn. 17th, 1.5 a.m.	5 15	6 44	2 58	6 45	28	1 14	1 36
2	246	M	1st Qr. 10th, 2.3 p.m. Lst Qr. 24th, 1.2 p.m.	5 16	6 42	4 9	7 3	29	1 57	2 14
3	247	Tu	*14th Sunday after Trinity*... ...	5 17	6 40	5 29	7 19	●	2 28	2 44
4	248	W	Emp. Napoleon III. sur. to Emp.	5 18	6 38	6 30	7 33	1	3 0	3 14
5	249	Th	[Germany, 1870	5 20	6 36	7 42	7 47	2	3 30	3 45
6	250	F	Sir T. Wheler d. 1869	5 22	6 34	8 54	8 2	3	4 0	4 15
7	251	S	Gen. P. Thompson d. 1869	5 23	6 32	10 10	8 19	4	4 31	4 47
8	252	S	Sir G. Burrard d. 1870	5 25	6 30	11 29	8 39	5	5 3	5 19
9	253	M	*15th Sunday after Trinity*	5 27	6 28	Aftn.	9 7	6	5 37	5 57
10	254	Tu	Gilbert Wakefield d. 1801	5 28	6 25	2 7	9 42	7	6 17	6 42
11	255	W	Mungo Park b. 1771	5 30	6 23	3 21	10 34	☽	7 7	7 40
12	256	Th	Viscountess Palmerston d. 1869	5 31	6 21	4 22	11 41	9	8 18	9 1
13	257	F	Blucher d. 1819 ... ... [1870	5 33	6 19	5 10	Morn	10	9 49	10 36
14	258	S	Sir St. V. Hawkins Whitshed d.	5 35	6 17	5 44	1 2	11	11 21	—
15	259	S	Duke of Wellington d. 1852 ...	5 36	6 14	6 9	2 31	12	0 0	0 33
16	260	M	*16th Sunday after Trinity.* Sir J.	5 38	6 12	6 30	3 59	13	1 3	1 30
17	261	Tu	[Brunel d. 1859	5 39	6 9	6 48	5 28	14	1 54	2 16
18	262	W	George I. landed 1714	5 40	6 7	7 2	6 52	15	2 37	2 56
19	263	Th	Sir C. Rushout d. 1869	5 42	6 5	7 21	8 15	16	3 12	3 32
20	264	F	Lord Glenalmond d. 1869	5 44	6 2	7 38	9 34	17	3 54	4 14
21	265	S	Sir J. Fetherstone d. 1869	5 46	6 0	8 0	10 53	18	4 31	4 50
22	266	S	*17th Sunday after Trinity*	5 48	5 58	8 26	Aftn.	19	5 8	5 26
23	267	M	Lady A. Wentworth d. 1869	5 50	5 56	9 54	1 19	20	5 44	6 4
24	268	Tu	Rev. H. Milman d. 1868	5 51	5 54	9.43	2 21	☾	6 24	6 47
25	269	W	Mrs. Hemans b. 1794	5 53	5 52	10 36	3 13	21	7 13	7 47
26	270	Th	Very Rev. F. Faber d. 1863 ...	5 55	5 49	11 38	3 54	22	8 29	9 13
27	271	F		5 57	5 47	Morn	4 26	23	9 56	10 39
28	272	S	King of Portugal mar. 1862 ...	5 59	5 45	0 46	4 50	24	11 21	11 55
29	273	S	*18th Sunday after Trin.* Michael-	6 0	5 42	1 55	5 9	25	—	0 23
30	274	M	Earl St. Maur d. 1869. [mas Day	6 1	5 39	3 6	5 26	26	0 47	1 7
								27		
								28		

OCTOBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
1	275	Tu	N. Mn. 2nd, 3.31 p.m. F. Mn. 16th, 3.35 p.m.	6 2	5 36	4 17	5 41	29	1 27	1 42
2	276	W	1st Qr. 9th, 9.4 p.m. Lst Qr. 24th, 8.54 a.m.	6 4	5 34	5 28	5 54	●	1 58	2 15
3	277	Th	Camb. Mich. Term begins ... [1870	6 5	5 31	6 42	6 9	1	2 29	2 45
4	278	F	Major André d. 1780	6 6	5 29	7 58	6 25	2	2 59	3 16
5	279	S	Dow. Countess Lanesborough d.	6 8	5 27	9 17	6 43	3	3 30	3 46
6	280	S	John Rennie d. 1806	6 9	5 24	10 36	7 8	4	4 3	4 19
7	281	M	Kirke White d. 1806	6 10	5 22	11 59	7 42	5	4 35	4 54
8	282	Tu	*19th Sunday after Trinity* ...	6 12	5 19	Aftn.	8 28	6	5 13	5 34
9	283	W	Lord Cranstown d. 1869	6 13	5 17	2 18	9 28	☽	5 58	6 24
10	284	Th	Lord Erskine d. 1817	6 15	5 15	3 8	10 43	8	6 54	7 27
11	285	F	Gens. R. E. Lee, & E. W. Bell d. 1870	6 17	5 13	3 46	Morn	9	8 9	8 58
12	286	S	Oxford Mich. Term begins ...	6 18	5 10	4 14	0 8	10	9 48	10 36
13	287	S	Lord C. Bertie Percy	6 20	5 8	4 35	1 33	11	11 19	11 53
14	288	M	Baron Lyndhurst d. 1863... ...	6 21	5 5	4 52	3 0	12	—	0 21
15	289	Tu	*20th Sunday after Trinity* ...	6 23	5 3	5 8	4 24	13	0 46	1 10
16	290	W	Countess of Egmont d. 1870 ...	6 25	5 1	5 24	5 46	○	1 32	1 53
17	291	Th		6 26	4 58	5 38	7 8	15	2 11	2 30
18	292	F	Earl of Kingston d. 1869	6 28	4 56	5 52	8 28	16	2 49	3 8
19	293	S	[Palmerston d. 1865	6 29	4 54	6 0	9 47	17	3 26	3 44
20	294	S	Lady H. Bagot d. 1870, Lord	6 31	4 52	6 25	11 1	18	4 1	4 18
21	295	M	Hon. J. E. Walsh d. 1869... ...	6 33	4 50	6 56	Aftn.	19	4 34	4 51
22	296	Tu	*21st Sunday after Trinity*	6 35	4 48	7 34	1 6	20	5 11	5 31
23	297	W	M. W. Balfe d. 1870	6 37	4 46	8 23	1 52	21	5 51	6 14
24	298	Th	Lord Holland d. 1840	6 38	4 44	9 22	2 27	☾	6 40	7 7
25	299	F	Earl of Derby d. 1869	6 40	4 42	10 28	2 53	23	7 41	8 25
26	300	S	Earl of Onslow d. 1870	6 42	4 40	11 38	3 15	24	9 10	9 53
27	301	S	Sir E. D. G. Bromhead d. 1870 ...	6 43	4 38	Morn	3 32	25	10 33	11 9
28	302	M	Dow. Viscountess of Hereford d.	6 45	4 36	0 48	3 47	26	11 42	—
29	303	Tu	*22nd Sunday after Trinity* [1870	6 47	4 34	1 58	4 2	27	0 7	0 29
30	304	W	J. Locke d. 1704	6 49	4 33	3 11	4 17	28	0 48	1 5
31	305	Th	Sir H. D. Massey d. 1870... ...	6 51	4 31	4 24	4 31	29	1 21	1 38
			Earl of Dundonald d. 1860 ...	6 53	4 33	5 40				
			Sir H. C. Rivers d. 1870	6 55	4 34					

NOVEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Aftern. H. M.	Moon. Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
1	306	F	N. Mn. 1st, 5.28 p.m. F. Mn. 15th, 5.8 a.m.	6 56	4 31	6 59	4 47	●	1 54	2 11
2	307	S	1st Q. 8th, 3.51 a.m. Lst Qr. 23rd, 5.45 p.m.	6 58	4 29	8 21	5 12	1	2 28	2 45
3	308	S	N. Mn., 30th, 6.35 p.m.	7 0	4 27	9 44	5 40	2	3 1	3 20
4	309	M	*All Saints' Day*	7 2	4 26	11 4	6 22	3	3 39	3 57
5	310	Tu	Law Michaelmas Term begins ...	7 4	4 24	Aftn.	7 19	4	4 17	4 38
6	311	W	*23rd Sunday after Trinity* ...	7 6	4 22	1 10	8 32	5	5 0	5 24
7	312	Th	George Peabody d. 1860	7 7	4 21	1 49	9 53	6	5 51	6 17
8	313	F	Maj. Gen. Sir G. M. Sherer d. 1870	7 8	4 19	2 19	11 17	☽	6 48	7 25
9	314	S	Princess Charlotte d. 1817 ...	7 10	4 18	2 41	Morn	8	8 7	8 51
10	315	S		7 11	4 16	3 0	0 42	9	9 35	10 19
11	316	M	Camb. Mich. Term divides ...	7 13	4 14	3 14	2 6	10	11 0	11 31
12	317	Tu	Hon. and Rev. L. Noel d. 1870 ...	7 14	4 13	3 29	3 26	11	11 58	—
13	318	W	*24th Sunday after Trinity*... ...	7 16	4 11	3 44	4 46	12	0 24	0 46
14	319	Th	Adm. and Hon. J. Gordon d. 1869	7 18	4 10	4 3	6 5	13	1 7	1 28
15	320	F	Half-Quarter Day	7 20	4 9	4 25	7 24	○	1 47	2 6
16	321	S	Lord Canterbury d. 1869	7 22	4 7	4 51	8 41	15	2 27	2 44
17	322	S	Sir J. Prior d. 1869...	7 23	4 6	5 28	9 53	16	3 3	3 21
18	323	M	Count Rössi assassinated 1848 ...	7 25	4 5	6 13	10 56	17	3 39	3 56
19	324	Tu	*25th Sunday after Trinity*	7 27	4 3	7 8	11 47	18	4 14	4 31
20	325	W	Gen. Sir C. R. O'Donnell d. 1870...	7 29	4 3	8 12	Aftn.	19	4 50	5 10
21	326	Th	Earl of Elgin d. 1863	7 31	4 1	9 22	0 57	20	5 31	5 52
22	327	F	Princess Royal b. 1840	7 32	4 0	10 30	1 19	21	6 15	6 39
23	328	S	Lord Clive d. 1774	7 34	3 59	11 41	1 38	☾	7 6	7 38
24	329	S		7 35	3 58	Morn	1 54	23	8 14	8 53
25	330	M	*26th Sunday after Trinity.* ...	7 37	3 57	0 51	2 8	24	9 29	10 2
26	331	Tu	Law Michaelmas Term ends ...	7 39	3 56	2 2	2 21	25	10 36	11 7
27	332	W	Madame Grisi d. 1869	7 40	3 55	3 14	2 36	26	11 35	11 58
28	333	Th	Princess Mary of Teck b. 1833 ...	7 41	3 54	4 32	2 50	27	—	0 20
29	334	F	Lord G. A. Byron d. 1870... ...	7 43	3 53	5 53	3 11	28	0 40	1 0
30	335	S	Rev. Sir E. H. G. Williams d. 1870	7 44	3 53	7 18	3 39	●	1 22	1 42

DECEMBER.

Day of Month	Year	Week	Moon's Changes	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises. Morn. H. M.	Moon. Sets. Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
1	336	S	1st Qr. 7th, 11.36 a.m. Lst Qr. 2nd, 2.12 a.m.	7 45	3 52	8 43	4 16	1	2 2	2 22
2	337	M	F. Mn. 14th, 9.44 p.m. N. Mn. 30th, 6.46 a.m.	7 47	3 52	9 59	5 8	2	2 42	3 2
3	338	Tu	*1st Sun in Adv.* Prs. of Wales b. 1844	7 48	3 51	11 3	6 16	3	3 23	3 45
4	339	W	Napoleon III. elected Emp. 1852	7 50	3 50	11 50	7 37	4	4 8	4 33
5	340	Th	Admiral E. Purcell d. 1869 ...	7 52	3 50	Aftn.	9 4	5	4 56	5 21
6	341	F	Thomas Carlyle b. 1795	7 53	3 50	0 49	10 30	6	5 49	6 16
7	342	S	Mozart d. 1792	7 54	3 50	1 6	11 53	7	6 47	7 18
8	343	S	Prince D'Aumale d. 1869	7 55	3 49	1 21	Morn	8	7 53	8 31
9	344	M	Admiral J. Gore d. 1869	7 56	3 49	1 37	1 13	9	9 10	9 45
10	345	Tu	*2nd Sunday in Advent*	7 57	3 49	1 53	2 33	10	10 20	10 53
11	346	W	Lady P. M. Beaumont d. 1870 ...	7 58	3 49	2 8	3 50	11	11 25	11 53
12	347	Th	Leopold I. of Belgium d. 1865 ...	7 59	3 50	2 29	5 8	12	—	0 19
13	348	F	Countess of Fife d. 1869	8 0	3 50	2 54	6 24	13	0 42	1 5
14	349	S	Dow. Viscountess Arbuthnot d.	8 1	3 50	3 25	7 37	○	1 26	1 48
15	350	S	Dr. Johnson d. 1784 ... ... [1870	8 2	3 50	4 6	8 44	15	2 7	2 29
16	351	M	Prince Albert d. 1861	8 2	3 51	4 58	9 39	16	2 49	3 6
17	352	Tu	*3rd Sunday in Advent*	8 3	3 51	5 59	10 25	17	3 25	3 43
18	353	W	Cambridge Mich. Term ends ...	8 4	3 51	7 6	10 57	18	4 1	4 20
19	354	Th	Oxford Mich. Term ends	8 5	3 51	8 15	11 24	19	4 37	4 55
20	355	F	Charles Wesley b. 1708	8 5	3 52	9 24	11 43	20	5 13	5 33
21	356	S	Lady A. M. L. Selsey d. 1870 ...	8 6	3 52	10 33	11 42	21	5 53	6 13
22	357	S	Lady V. A. Scott d. 1870	8 6	3 53	11 42	Morn	22	6 35	6 52
23	358	M	Major-Gen. R. H. Lowth d. 1870	8 7	3 53	Morn	Aftn.	☾	7 20	7 46
24	359	Tu	*4th Sunday in Advent*	8 7	3 54	0 55	0 27	24	8 18	8 53
25	360	W	W. M. Thackeray d. 1863	8 8	3 54	2 8	0 40	25	9 24	9 59
26	361	Th	King of Greece b. 1845	8 8	3 55	3 24	0 55	26	10 26	10 57
27	362	F	Christmas Day	8 8	3 56	4 46	1 11	27	11 30	11 —
28	363	S	Sir R. Mayne d. 1868	8 8	3 57	6 10	1 36	●	—	0 —
29	364	S	Lord Crofton d. 1869	8 8	3 58	7 33	2 6	1	0 46	1 2
30	365	M	Lord Macaulay d. 1859	8 8	3 58	8 45	3 54	2	1 38	2 27
31	366	Tu	*1st Sunday after Christmas* ...	8 8	3 59	9 41	5 13		2 27	
			Duc de Trevise d. 1869							
			Lord H. W. Bentinck d. 1870 ...							

THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

Her Imperial Highness the Empress of Brazil.

Digitized by Google

His Imperial Highness the Emperor of Brazil.

Digitized by Google

Principal Articles of the Calendar for the Year of Our Lord 1872.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	11	11
Epact	1	20
Solar Cycle	5	5
Roman Indiction...	15	15
Dominical Letters	B A	G F
Septuagesima Sunday	Feb. 13	Jan. 28
Ash Wednesday	March 1	Feb. 14
Easter Sunday	April 16	March 31
Ascension Day	May 25	May 9
Pentecost—Whit Sunday	June 4	,, 19
1st Sunday in Advent	Dec. 3	Dec. 1

The year 1872 is the latter part of the 5632nd and the beginning of the 5633rd year since the creation of the world, according to the Jews. The year 5633 commences on Oct. 3, 1872.

The year 1872 answers to the 6585th of the Julian Period, to the 2625th from the foundation of Rome, to the 2648th year of the Olympiads, and to the year 7380-81 of the Byzantine Era.

The year 1289 of the Mohammedan Era commences on March 11, 1872; and Ramadân (month of abstinence observed by the Turks) commences on Nov. 2, 1872.

Fixed and Moveable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	*Pentecost—Whit Sunday*... ...	May 19
Septuagesima Sunday	,, 28	Birth of Queen Victoria... ...	,, 24
Quinquagesima—Shrove S. ...	Feb. 11	*Trinity Sunday*	,, 26
Ash Wednesday	,, 14	*Corpus Christi*	,, 30
Quadragesima Sunday ...	,, 18	Accession of Queen Victoria ...	June 20
St. David	March 1	Proclamation	,, 21
St. Patrick...	,, 17	St. John Baptist—Midsummer Day	,, 24
Palm Sunday	,, 24	St. Michael — Michaelmas Day	Sept. 29
Annunciation—Lady Day ...	,, 25	Birth of Prince of Wales ...	Nov. 9
Good Friday	,, 29	St. Andrew	,, 30
Easter Sunday	,, 31	*Advent Sunday*	Dec. 1
Low Sunday	April 7	St. Thomas	,, 21
St. George	,, 23	CHRISTMAS DAY	,, 25
Rogation Sunday	May 5		
Ascension Day—Holy Thursday...	,, 9		

Law Terms, 1872.

As settled by Stats. 2 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2 (passed Dec. 23, 1830).

Hilary Term	begins January	11	and ends January	31
Easter Term	,, April	15	,, May	8
Trinity Term	,, May	22	,, June	12
Michaelmas Term	,, November	2	,, November	25

University Terms, 1872.

	OXFORD.		CAMBRIDGE.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 15	Mar. 23	Jan. 13	Feb. 16, Midnight.	March 22
Easter	April 3	May 17	April 5	May 13, Midnight.	June 21
Trinity	May 18	July 6	—	— —	—
Michaelmas ...	Oct. 10	Dec. 17	Oct. 1	Nov. 8, Noon.	Dec. 16
	The Act, July 2.		The Commencement, June 18.		

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America ...	Edward Thornton, Esq., C.B....	Gen. Schenck.
Argent. Con-federation	Hon. Wm. Stuart	M. Balcarce.
Austria	Sir Andrew Buchanan, K.C.B.	Count R. d'Apponyi.
Bavaria... ...	Sir F. H. Howard	Count Ferd. de Hompesch.
Belgium ...	J. S. Lumley, Esq.	Baron de Beaulieu
Brazil	G. B. Mathew, Esq., C.B. ...	Chev. de Almeida Arëas.
Central America	Ed. Corbet, Esq	Signor Carlos Guttieres.
Chili	W. T. Thompson, Esq.... ...	Don Alberto B. Gana.
China	T. F. Wade, Esq., C.B.	
Columbia ...	R. Bunch, Esq.	M. Torres Caiedo.
Denmark ...	Sir Charles L. Wyke, C.B. ...	Lieut.-General Bulow.
Equador ...	Fred. Hamilton, Esq.	M. Flores.
France	Lord Lyons, G.C.B.	Duke de Broglie.
Germany ...	Odo Russell, Esq.	Count Bernstorff.
Greece	Hon. E. M. Erskine	M. Bralias Armeni.
Hanse Towns ...	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B. ...	Ch. Cadorna.
Japan	Sir H. Parkes, K.C.B.	
Morocco ...	Sir John H. D. Hay, K.C.B.	
Netherlands ...	Admiral Hon. E. A. J. Harris, R.N....	M. van Lansberge.
New Granada...	Philip Griffith, Esq.	Don Juan De F. Martin.
Persia	Charles Alison, Esq., K C B. ...	Gen. Hadji Mohsin Khan.
Peru	Hon. W. S. Jerningham ...	M. Francisco de Rivera.
Portugal ...	Hon. Sir C. A. Murray, K.C.B.	Duke de Saldanha.
Russia	Lord A. W. F. S. Loftus, K.C.B. ...	Baron de Brunnow.
Spain	Rt. Hon. Austin H. Layard ...	M. Rauces y Villanueva.
Sweden... ...	Hon. G. S. S. Jerningham ...	Baron Hochschild.
Switzerland ...	Alfred G. Bonar, Esq.	A. Streckeisen (Cons.-Gen.)
Turkey	Sir H. G. Elliott, G.C.B. ...	Musurus Pacha.
Venezuela ...	George Fagan, Esq.	
Wurtemberg ...	G. J. R. Gordon, Esq.	

Table of Kings and Queens of England.

NORMAN LINE.	Began to Reign.
William I.	Oct. 14, 1066
William II.	Sept. 9, 1087
Henry I.	Aug. 2, 1100
Stephen	Dec. 2, 1135
FAMILY OF PLANTAGENET.	
Henry II....	Oct. 25, 1154
Richard I.	July 6, 1189
John	April 6, 1199
Henry III.	Oct. 19, 1216
Edward I.	Nov. 16, 1272
Edward II.	July 7, 1307
Edward III.	Jan. 24, 1327
Richard II.	June 21, 1377
HOUSE OF LANCASTER.	
Henry IV.	Sept. 29, 1399
Henry V....	March 23, 1413
Henry VI.	Aug. 31, 1422
HOUSE OF YORK.	
Edward IV.	March 1, 1461
Edward V.	April 9, 1483
Richard III.	June 22, 1483

YORK AND LANCASTER UNITED IN THE HOUSE OF TUDOR.	Began to Reign.
Henry VII. of Lanc. ...	Aug. 22, 1485
Henry VIII.	April 22, 1509
Edward VI.	Jan. 28, 1547
Mary I.	July 6, 1553
Elizabeth...	Nov. 1558
HOUSE OF STUART.	
James I.	March 24, 1603
Charles I.	March 27, 1625
THE COMMONWEALTH FROM 1649 TO 1660, CROMWELL, USURPER.	
Charles II.	Jan. 30, 1660
James II....	Feb. 6, 1685
William and Mary ...	Feb. 13, 1689
From Dec. 28, 1694, William alone.	
Anne	March 8, 1702
BRUNSWICK FAMILY.	
George I.	Aug. 1, 1714
George II.	June 11, 1727
George III.	Oct. 25, 1760
George IV.	Jan. 29, 1820
William IV.	June 26, 1830
Victoria	June 20, 1837

The Queen and Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married Feb. 10, 1840 to his Royal Highness Prince Albert. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, son of King George III. The children of Her Majesty are:—

Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL OF ENGLAND AND PRUSSIA, born Nov. 21, 1840, and married to his Royal Highness William of Prussia, Jan. 25, 1858, and has had issue, Frederick William Victor Albert, born Jan. 27, 1859; Victoria Elizabeth Augusta Charlotte, born July 24, 1860; Albert Wilhelm Heinrich, born Aug. 14, 1862 (dead); Frederica Wilhelmina Amelia Victoria, born April 12, 1866; Joachim Frederick Ernest Waldemar, born Feb. 10, 1868; and Sophia Dorothea Ulrike Alice, born June 4, 1870.

His Royal Highness Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue, Prince Albert Victor, born Jan. 8, 1864; George Frederick Ernest Albert, born June 3, 1865; Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Victoria Alexandra Olga Mary, born July 6, 1868; and Maude Charlotte Mary Victoria, born Nov. 26, 1869.

Her Royal Highness Alice Maud Mary, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue three daughters (Princesses Victoria, Elizabeth, and Irene) and two sons (Princes Ernest and Frederick).

His Royal Highness Alfred Ernest Albert, born Aug. 6, 1844.

Her Royal Highness Helena Augusta Victoria, born May 25, 1846; married to his Royal Highness Prince Frederick Christian Charles Augustus of Schleswig-Holstein-Sonderburg-Augustenburg, July 5, 1866, and has issue two sons and a daughter.

Her Royal Highness Louisa Caroline Alberta, born March 18, 1848; married to the Marquis of Lorne, eldest son of the Duke of Argyll, March, 1871.

His Royal Highness Arthur William Patrick Albert, born May 1, 1850.

His Royal Highness Leopold George Duncan Albert, born April 7, 1853.

Her Royal Highness Beatrice Mary Victoria Feodore, born April 14, 1857.

George Frederick William Charles, K.G., DUKE OF CAMBRIDGE, cousin to Her Majesty, born March 26, 1819. Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, niece of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married May 7, 1818, the late Duke of Cambridge. George Frederick Alexander Charles Ernest Augustus, K.G., DUKE OF CUMBERLAND, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburg-Strelitz, and has issue a son and two daughters. Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, daughter of the late Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married, June 28, 1843, to Frederick, Grand Duke of Mecklenburg-Strelitz, and has issue a son. Mary Adelaide Wilhelmina Elizabeth, daughter of the late Duke of Cambridge and cousin to Her Majesty, born Nov. 27, 1833, married Prince Teck, June 7, 1866, has issue a son and daughter.

Her Majesty's Household.

LORD STEWARD'S DEPARTMENT.

Lord Steward	Earl of Bessborough.
Treasurer	Lord de Tabley.
Comptroller	Lord Otho Fitzgerald.
Master of the Household	Sir T. Cowell, K.C.B.
Secretary of Board of Green Cloth ...	E. M. Browell, Esq.
Paymaster of the Household	W. Hampshire, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Lord Chamberlain	Viscount Sydney.
Vice-Chamberlain	Viscount Castlerose.
Comptroller	Hon. S. C. B. Ponsonby.
Chief Clerk	T. C. March, Esq.
Keeper of the Privy Purse	General Sir T. M. Biddulph, K.C.B.
Private Secretary to Her Majesty	Colonel Ponsonby.
Secretary	H. T. Harrison, Esq.
Captain of the Yeomen of the Guard ...	Duke of St. Albans.
Captain of the Gentlemen-at-Arms ...	Marquis of Normanby.
Master of the Ceremonies	Major-Gen. Hon. Sir E. Cust, G.C.H.
Lord High Almoner	Bishop of Oxford.
Dean of Chapel Royal	Bishop of London.
Sub-Dean	Rev. F. Garden.
Clerk of the Closet	Bishop of Worcester.
Resident Chaplain	Dean of Windsor.
Mistress of the Robes...	Duchess of Argyll.
Groom	Major-Gen. Sir F. H. Seymour
Physician in Ordinary	Sir Wm. Jenner, Bart.
Sergeant Surgeon	Sir Wm. Fergusson, Bart.

MASTER OF THE HORSE'S DEPARTMENT.

Master of the Horse	Marquis of Ailesbury, K.G.
Clerk Marshal	Lord Alfred Paget.
Crown Equerry and Secretary	Colonel G. A. Maude, C.B.
Master of the Buckhounds	Earl of Cork.

Digitized by Google

Her Majesty's Chief Officers of State.

First Lord of the Treasury		Right Hon. W. E. Gladstone.
Lord High Chancellor...		Lord Hatherley.
Chancellor of the Exchequer		Right Hon. Robert Lowe.
Lord President of the Council		Earl De Grey and Ripon.
Lord Privy Seal		Lord Halifax.
Secretaries of State	Home Department...	Right Hon. Henry Austin Bruce.
	Foreign Affairs ...	Earl Granville, K.G.
	Colonies	Earl of Kimberley.
	War	Right Hon. Edward Cardwell.
	India	Duke of Argyll, K.G.
First Lord of the Admiralty...		Right Hon. G. J. Goschen.
President of the Board of Trade		Right Hon. Chichester Fortescue.
President of the Local Government Board		Right Hon. James Stansfeld.
Postmaster-General		Right Hon. Wm. Monsell.
First Commissioner of Works		Right Hon. A. S. Ayrton.
Chief Secretary for Ireland...		Marquis of Hartington.
Vice-President, Council of Education ...		Right Hon. W. E. Forster.

SCOTLAND.

Lord High Constable...	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal ...	J. H. Mackenzie.
Lord Privy Seal	Earl Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Stair.
Lord Justice General...	Right Hon. John Inglis.
Lord Justice Clerk	Right Hon. John Moncreiff.
Lord Advocate...	Right Hon. George Young.
Solicitor-General	A. R. Clark, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas.
Commander of the Forces	Major-Gen. R. Rumley.
Assistant Adjutant-General...	Hon. E. Colborne.

IRELAND.

Lord Lieutenant	Earl Spencer, K.G.
Chief Secretary	Marquis of Hartington.
Under Secretary	T. H. Burke.
Commander of the Forces	General Lord Sandhurst.
State Steward	Viscount St. Lawrence.
Private Secretary	Hon. H. Dillon.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. Lord O. Hagan.
Secretary to the Lord Chancellor	J. Upington.
Lord Justice of Appeal	Right Hon. J. Christian.
Master of the Rolls	Right Hon. F. Sullivan.
Attorney-General	Right Hon. G. R. Barry.
Solicitor-General	Richard Dowse.
Military Secretary	Lieut.-Colonel E. A. Whitmore.
Ulster King-of-Arms	Sir Bernard Burke, LL.D.

Officers of the House of Peers.

Clerk of Parliaments—Sir John G. Shaw Lefevre, K.C.B.
Deputy Clerk of Parliaments (Clerk Assistant)—Sir William Rose, K.C.B.
Reading Clerk and Clerk of Private Committees—Hon. Slingsby Bethell.
Counsel to Chairman of Committees—Thomas Fasset Kent, Esq.
Chief Clerk—H. Stone Smith, Esq.
Clerk of the Journals—W. E. Walmisley, Esq.
Principal Clerk for Bills—
Clerk Attending the Table—A. Pechell.
Other Clerks in the Office—P. Birch, E. M. Parratt, B. S. R. Adam, W. H. Haines, F. Vane, C. Congreve, O. E. Grant, A. W. Dubourg, W. Malony, Hon. F. Stonor, L. Birch, G. J. Webb, Hon. H. Brougham, M. A. Thoms, W. H. Palk, H. C. Malkin, Hon. E. P. Thesiger, R. W. Monro, A. Harrison, E. F. Taylor, W. A. Leigh, J. F. Jeune.
Private Bill Office—Principal Clerk and Taxing Officer—B. S R. Adam, Esq.
Receiver of Fees, Parliament Officer and Accountant—W. A. Maloney, Esq.
Assistant—G. Fulkes, Esq.
Messengers—T. Arnold, B. Higginson, J. Bailey, B. Williamson.
Assistant Messengers—G. Bricknell, T. Stoll, — Porter, Peter Souter.
Librarian—J. H. Pulman, Esq.
Assistant Librarian—W. I. Thoms, Esq., F.S.A.
Doorkeeper—J. Leverett.
Examiners for Standing Orders—C. Frere, Esq., and J. H. Robinson, Esq.
Clerk—E. Webster, Esq.
Gentleman Usher of the Black Rod—Admiral Sir A. W. Clifford, Bart., C.B.
Yeoman Usher—Colonel R. C. Spencer Clifford.
Sergeant-at-Arms—Lieut.-Colonel Hon. W. P. M. C. Talbot.
Deputy—G. Wallace Goodbody, Esq.
Receiver of Fees, House of Lords—R. Moody, Esq.
Shorthand Writer—Joseph Gurney, Esq.
Assistant—W. H. Salter, Esq.
Principal Doorkeepers—Messrs. R. Moody, W. Howard, W. H. Brophey, A. Ward.
Printed Paper Office—O. E. Grant, Esq.

Officers of the House of Commons.

Clerk of the House—Sir T. Erskine May, K.C.B.
Clerk Assistant—R. D. Palgrave.
Chief Clerk of Public Bills and Fees—W. Rose.
Chief Committee Clerk—Charles W Pole.
Clerk of the Journals—Joseph L. Postlethwaite.
Chief Clerk Private Bill Office—H. B. Mayne.
Senior Clerks—R. Marriott, J. Bull, S. B. Gunnell, C. Eales, W. D. Hawes, M. C. Conry.
Assistant Clerks—W. Glyn, E. H. Ley, G. Stone, C. E. A. Leigh, F. H. Webber, W. A. F. Davie, A. J. S. Milman, A. Turner, W. M. Molyneux, G. Laughton, T. Kingscote, W. Gibbons.
Junior Clerks—C. Foster, R. D. Lindsay, W. Dickinson, F. B. G. Jenkinson, R. Walpole, F. Tupper, B. W. Harrison, F. R. Knollys, W. H. Ley, J. H. Somerset, H. C. Tower, E. Norman.
Accountants—G. Broom, Esq.; W. O. Mayne.
Shorthand Writer—W. B. Gurney.
Deputy—W. H. Salter.
Librarian—G. Howard.
Assistant Librarian—W. Hearn.
Clerk—John G. Smith.
Messenger—T. Benbow.
Deliverer of Votes and Printed Papers—J. J. Collins.
Examiners of Petitions for Private Bills—Charles Frere; J. H. Robinson.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Sergeant-at-Arms—Lord Charles J. Fox Russell.
Deputy Sergeant—Capt. R. A. Gosset.
Assistant Sergeant—Colonel Cecil W. Forester.
Doorkeepers—Wm. White; G. Hartley.
Chaplain to the House—Rev. Henry White, M.A.
Secretary to the Speaker—Alfred Denison.

Officers of the British Museum.

Principal Librarian and Secretary—John Winter Jones, F.S.A.
Assistant Secretary—Thomas Butler.
Accountant—John Cleave.
Keeper of Manuscripts and Egerton Librarian—Edward A. Bond.
Keeper of Oriental MSS.—Dr. C. Rieu.
Assist. Keeper MSS.—Wm. Wright.
Keeper of Printed Books—W. B. Rye.
Assistant Keepers—G. Bullen, G. W. Porter.
Keeper of Oriental Antiquities—Samuel Birch, LL.D.
Keeper of Greek and Roman Antiquities—C. T. Newton, M.A.
Keeper of British and Mediæval Antiquities and Ethnography—A. W. Franks, M.A.
Keeper of Maps, &c.—R. H. Major, F.R.G.S.
Keeper of Coins and Medals—William Sandys Wright Vaux, M.A., F.R.S.
Assistant Keeper—R. Stuart Poole.
Superintendent of Departments of Natural History.—Prof. R. Owen.
Keeper of the Zoological Collections.—John E. Gray, Ph.D., F.R.S.
Assistant Keeper—G. R. Gray.
Keeper of Geological Collections—G. R. Waterhouse.
Keeper of Mineralogical Collections—N. Story Maskelyne, M.A.
Keeper of Botanical Collections—J. Carruthers, F.R.S.
Keeper of Prints and Drawings—G. W. Reid.

Styles and Commencement of Address

TO THE NOBILITY AND PUBLIC OFFICERS.

His Royal Highness the Duke of—*Sir.*
His Grace the Lord Archbishop of—*My Lord Archbishop.*
His Grace the Duke of—*My Lord Duke.*
The Most Hon. the Marquis of—*My Lord Marquis.*
The Right Hon. the Earl of—*My Lord.*
The Right Hon. Lord Viscount—*My Lord.*
The Right Rev. the Lord Bishop—*My Lord Bishop.*
The Right Hon. Lord—*My Lord.*
The Lords Commissioners of Her Majesty's Treasury.
The Commissioners of Her Majesty's Woods and Forests, &c.
The Right Hon. the Lords Spiritual and Temporal of the United Kingdom of Great Britain and Ireland in Parliament assembled.
The Hon. the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled
The Right Hon. the Lord Mayor.
The Right Worshipful the Court of Aldermen.
The Governor, Deputy-Governor, and the Court of Directors of the Bank of England.
The Worshipful the Masters and Wardens of the Company of [Grocers], &c.

Table of Distribution of Personal Estate of Intestate.

If the intestate die leaving—	*His personal representatives take thus:*
Wife and child, or children	One-third to wife, rest to child or children; if children dead, then to their represent, (that is, their lineal descendants), except such child or children (not heirs-at-law) who had estate by settlement of intestate, in his lifetime, equal to the other shares.
Wife only	Half to wife, rest to next of kin in equal degrees to intestate, or their legal represent.
No wife or child	All to next of kin and to their legal represent.
Child, children, or their representatives ...	All to him, her or them.
Children by two wives	Equally to all.
If no child, children, or representatives ...	All to next of kin in equal degree to intestate.
Child or grandchild	Half to child, half to grandchild.
Husband	Whole to him.
Father, and brother or sister	Whole to father.
Mother, and brother or sister	Whole to them equally.
Wife, mother, brother, sisters, and nieces	Half to wife, residue to mother, brother, sisters and nieces.
Wife, mother, nephews, and nieces	Two-fourths to wife, one-fourth to mother, and one-fourth to nephews and nieces.
Wife, brothers or sisters, and mother	Half to wife (under statute of Car. 2), half to brothers or sisters and mother.
Mother only	The whole (it being then out of the statute).
Wife and mother	Half to wife and half to mothen
Brother or sister of whole blood, and brother or sister of half blood	Equally to both.
Posthumous brother or sister and mother	Equally to both.
Posthumous brother or sister and brother, or sister born in lifetime of father	Equally to both.
Father's father and mother's mother	Equally to both.
Uncle's or aunt's children, and brother's or sister's grandchildren	Equally to all.
Grandmother, uncle, or aunt	All to grandmother.
Two aunts, nephew and niece	Equally to all.
Uncle and deceased uncle's child	All to uncle.
Uncle by mother's side, and deceased uncle or aunt's child	All to uncle.
Nephew by brother and nephew by half sister	Equally *per capita.*
Nephew by deceased brother, and nephews and nieces by deceased sister	Each in equal shares *per capita*, and not *per stirpes.*
Brother and grandfather	Whole to brother.
Brother's grandson and brother or sister's daughter	To daughter.
Brother and two aunts	To brother.
Brother and wife	Half to brother, half to wife.
Mother and brother	Equally.
Wife, mother, and children of a deceased brother (or sister).	Half to wife, ½ to mother, ½ *per stirpes* to deceased's brother or sister's children.
Wife, brother, or sister, and children of a deceased brother or sister.	Half to wife, ½ to brother or sister *per capita*, ½ to deceased's brother or sister's child *per stirpes.*
Brother or sister, and children of a deceased brother or sister.	Half to brother or sister *per capita*, ½ to children of deceased brother or sister *per stirpes.*
Grandfather and brother	All to brother

Digitized by Google

The late Queen of Sweden.

Digitized by Google

The King of Spain.

Digitized by Google

British Weights and Measures.

Linear Measure.

	Frings.	Chains.	Poles.	Yards	Feet.	Ins.
Foot	...	...	...	...	...	12
Yard	...	...	...	...	3	36
Pole or Rod ...	...	...	...	5½	16½	198
Chain of 100 links	...	...	4	22	66	792
Furlong ...	...	10	40	220	660	7920
Mile	8	80	320	1760	5280	63360

A League is 3 miles. A Hand (used in measuring horses), 4 inches. A Fathom, 2 yards, or 6 feet, or 72 inches, and a chain 7 inches.

A pendulum which vibrates seconds of mean time in the latitude of London, at the level of the sea and in a vacuum, measures 39·1393 inches.

Cloth Measure.

	Qrs.	Nails.	Ins.		Qrs.	Nails.	Ins.
Nail... ...	...	...	2¼	Ell... ...	5	20	45
Quarter ...	...	4	9	French Ell	6	24	54
Yard ...	4	16	36				

Liquid Measure.

	Gal.	Qts.	Pts.		Gal.	Qts.	Pts.
Gill	...	...	¼	Hogshead of Ale ...	54	216	432
Quart	...	...	2	Hogshead of Wine ...	63	252	504
Gallon ...	...	4	8	Puncheon ...	84	336	672
Firkin or ¼-Barrel ...	9	36	72	Butt of Ale...	108	432	864
Kilderkin or ½-Barrel ...	18	72	144	Pipe or 2 Hogsheads	126	504	1008
Barrel ...	36	144	288	Tun or 2 Pipes	252	1008	2016

Dry Measure.

	Qrs.	Bus.	Pks.	Gal.		Qrs.	Bus.	Pks.	Gal.
Peck ...	...	...	...	2	Quarter ...	8	32	64	
Bushel ...	...	...	4	8	Load or Wey ...	5	40	160	320

The Imperial Gallon is the legal standard measure both for dry goods and liquids. It contains 277·274 cubic inches of distilled water when the barometer stands at 30 inches and thermometer at 62°. Under the same conditions an Imperial Gallon of water weighs 10 avoirdupois pounds, or 70,000 grains. A cubic inch of water weighs 252,458 grains. A cubic inch of air weighs 0·310 grains. A sack is 3 bushels.

Avoirdupois Weight.

	Cwt	Qrs.	Pounds.	Ounces.	Drachms.
Ounce (437½ grains)	...	...	...	...	16
Pound (7000 grains)	...	...	...	16	256
Stone	...	...	14	224	3584
Quarter	...	...	28	448	7168
Hundredweight ...	...	4	112	1792	28672
Ton...	20	80	2240	35840	573440

This weight is used for all substances except gold, silver, and precious stones. Drugs are sold by this weight, but medicines are compounded by Apothecaries weight.

Troy Weight.

Marks.		Ounces.	Dwts.	Grains.
dwt.	Pennyweight	...	...	24
oz.	Ounce ...	...	20	480
lb.	Pound ...	12	240	5760

Troy weight is used for money, precious metals, and jewels. Also in philosophical experiments, though the more convenient decimal divisions of the French gramme are almost universally preferred by scientific chemists of the present time. The diamond carat weighs 3 and 1-5th grains.

Diamond Weight.

16 Parts = 1 Grain (8-10ths Grains Troy)
14 Grains = 1 Carat (3, 1-5th ,,

Apothecaries' Weight.

Mark.		Oz.	Grs.	Mark.		Oz.	Grains.
oz.	Ounce ...	...	437½	lb.	Pound ...	16	7000

This is the new Apothecaries Weight, as revised by the Council of Medical Education in 1864. The ounce and the pound are the same as in Avoirdupois Weight. A grain is the same in all weights.

British Weights and Measures—*continued.*

Miscellaneous Articles.

Aum of Hock	about 30	gals.	
Box of Raisins	... 56	lb.	
Cask of Rice	... 7 to 8	cwt.	
Chest of Congo Tea ...	about 80 to 100	lb.	
,, Hyson	... 60 to 80	,,	
Drum of Figs	... 6 to 14	,,	
Firkin of Butter	... 56	,,	
Gross	...144, or 12	doz.	
Hogshead of French Wine ...	... 43 to 46	gals.	
Pipe of Madeira	... 92	gals.	
Pocket of Hops	... 1¼ to 2	cwt.	
Puncheon of Brandy	...100 to 115	gals.	
,, Rum	... 90 to 100	,,	
,, Whisky	... about 120	,,	
Quire of Paper	... 24	sheets.	
Ream of Paper	... 480	sh. or 20 qr.	
Roll of Parchment	... 60	skins	
Sack of Flour	... 280	lb	
Tierce of Sugar	9 to 12	cwt.	
,, Coffee	4 to 9	,,	

A Butt or Sherry contains 108 gallons, or about 52 dozens.
A Pipe of Port ,, 115 ,, ,, 57½ ,,
Hogsheads one-half, and Quarter Casks one-fourth part of these quantities.

A Calendar

For ascertaining Any Day of the Week for any given time within the Present Century.

Years 1801 to 1900.											31 Jan.	28 Feb.	31 Mar.	30 Apr.	31 May.	30 June.	31 July.	31 Aug.	30 Sept.	31 Oct.	30 Nov.	31 Dec.
1801	1807	1818	1829	1835	1846	1857	1863	1874	1885	1891	4	7	7	3	5	1	3	6	2	4	7	2
1802	1813	1819	1830	1841	1847	1858	1869	1875	1886	1897	5	1	1	4	6	2	4	7	3	5	1	3
1803	1814	1825	1831	1842	1853	1859	1870	1881	1887	1898	6	2	2	5	7	3	5	1	4	6	2	4
1805	1811	1822	1833	1839	1850	1861	1867	1878	1889	1895	2	5	5	1	3	6	1	4	7	2	5	7
1806	1817	1823	1834	1845	1851	1862	1873	1879	1890	...	3	6	6	2	4	7	2	5	1	3	6	1
1809	1815	1826	1837	1843	1854	1865	1871	1882	1893	1899	7	3	3	6	1	4	6	2	5	7	3	5
1810	1821	1827	1838	1849	1855	1866	1877	1883	1894	1900	1	4	4	7	2	5	7	3	6	1	4	6
LEAP YEARS.											...	29	...	...	...	...	...	...	...	...	...	...
1804	1832	1860	1888								7	3	4	7	2	5	7	3	6	1	4	6
1808	1836	1864	1892								5	1	2	5	7	3	5	1	4	6	2	4
1812	1840	1868	1896								3	6	7	3	5	1	3	6	2	4	7	2
1816	1844	1872	...								1	4	5	1	3	6	1	4	7	2	5	7
1820	1848	1876	...								6	2	3	6	1	4	6	2	5	7	3	5
1824	1852	1880	...								4	7	1	4	6	2	4	7	3	5	1	3
1828	1856	1884	...								2	5	6	2	4	7	2	5	1	3	6	1

Note.

To ascertain any day of the week in any year of the present century, first look in the table of years for the year required, and under the months are figures which refer to the corresponding figures at the head of the columns of days below.

For Example.—To know what day of the week May 4 will be on in the year 1872, in the table of years look for 1872, and in a parallel line, under May, is fig. 3, which directs to col. 3, in which it will be seen that May 4 falls on Saturday.

1		2		3		4		5		6		7	
Monday	1	Tuesday	1	Wednesday	1	Thursday	1	Friday	1	Saturday	1	*Sunday*	1
Tuesday	2	Wednesday	2	Thursday	2	Friday	2	Saturday	2	*Sunday*	2	Monday	2
Wednesday	3	Thursday	3	Friday	3	Saturday	3	*Sunday*	3	Monday	3	Tuesday	3
Thursday	4	Friday	4	Saturday	4	*Sunday*	4	Monday	4	Tuesday	4	Wednesday	4
Friday	5	Saturday	5	*Sunday*	5	Monday	5	Tuesday	5	Wednesday	5	Thursday	5
Saturday	6	*Sunday*	6	Monday	6	Tuesday	6	Wednesday	6	Thursday	6	Friday	6
Sunday	7	Monday	7	Tuesday	7	Wednesday	7	Thursday	7	Friday	7	Saturday	7
Monday	8	Tuesday	8	Wednesday	8	Thursday	8	Friday	8	Saturday	8	*Sunday*	8
Tuesday	9	Wednesday	9	Thursday	9	Friday	9	Saturday	9	*Sunday*	9	Monday	9
Wednesday	10	Thursday	10	Friday	10	Saturday	10	*Sunday*	10	Monday	10	Tuesday	10
Thursday	11	Friday	11	Saturday	11	*Sunday*	11	Monday	11	Tuesday	11	Wednesday	11
Friday	12	Saturday	12	*Sunday*	12	Monday	12	Tuesday	12	Wednesday	12	Thursday	12
Saturday	13	*Sunday*	13	Monday	13	Tuesday	13	Wednesday	13	Thursday	13	Friday	13
Sunday	14	Monday	14	Tuesday	14	Wednesday	14	Thursday	14	Friday	14	Saturday	14
Monday	15	Tuesday	15	Wednesday	15	Thursday	15	Friday	15	Saturday	15	*Sunday*	15
Tuesday	16	Wednesday	16	Thursday	16	Friday	16	Saturday	16	*Sunday*	16	Monday	16
Wednesday	17	Thursday	17	Friday	17	Saturday	17	*Sunday*	17	Monday	17	Tuesday	17
Thursday	18	Friday	18	Saturday	18	*Sunday*	18	Monday	18	Tuesday	18	Wednesday	18
Friday	19	Saturday	19	*Sunday*	19	Monday	19	Tuesday	19	Wednesday	19	Thursday	19
Saturday	20	*Sunday*	20	Monday	20	Tuesday	20	Wednesday	20	Thursday	20	Friday	20
Sunday	21	Monday	21	Tuesday	21	Wednesday	21	Thursday	21	Friday	21	Saturday	21
Monday	22	Tuesday	22	Wednesday	22	Thursday	22	Friday	22	Saturday	22	*Sunday*	22
Tuesday	23	Wednesday	23	Thursday	23	Friday	23	Saturday	23	*Sunday*	23	Monday	23
Wednesday	24	Thursday	24	Friday	24	Saturday	24	*Sunday*	24	Monday	24	Tuesday	24
Thursday	25	Friday	25	Saturday	25	*Sunday*	25	Monday	25	Tuesday	25	Wednesday	25
Friday	26	Saturday	26	*Sunday*	26	Monday	26	Tuesday	26	Wednesday	26	Thursday	26
Saturday	27	*Sunday*	27	Monday	27	Tuesday	27	Wednesday	27	Thursday	27	Friday	27
Sunday	28	Monday	28	Tuesday	28	Wednesday	28	Thursday	28	Friday	28	Saturday	28
Monday	29	Tuesday	29	Wednesday	29	Thursday	29	Friday	29	Saturday	29	*Sunday*	29
Tuesday	30	Wednesday	30	Thursday	30	Friday	30	Saturday	30	*Sunday*	30	Monday	30
Wednesday	31	Thursday	31	Friday	31	Saturday	31	*Sunday*	31	Monday	31	Tuesday	31

A Table of the Number of Days from any Day in One Month to the same in any other.

	Jan.	Feb.	Mar.	Apr.	May.	June.	July.	Aug.	Sept.	Oct.	Nov.	Dec.
January ..	365	31	59	90	120	151	181	212	243	273	304	334
February...	334	365	28	59	89	120	150	181	212	242	273	303
March	306	337	365	31	61	92	122	153	184	214	245	275
April	275	306	334	365	30	61	91	122	153	183	214	244
May	245	276	304	335	365	31	61	92	123	153	184	214
June	214	245	273	304	334	365	30	61	92	122	153	183
July	184	215	243	274	304	335	365	31	62	92	123	153
August.....	153	184	212	243	273	304	334	365	31	61	92	122
September	122	153	181	212	242	273	303	334	365	30	61	91
October....	92	123	151	182	212	243	273	304	335	365	31	61
November	61	92	120	151	181	212	242	273	304	334	365	30
December	31	62	90	121	151	182	212	243	274	304	335	365

EXAMPLE.—To find the number of days from the 10th May to the 10th October following. Find May in the first column, and then in a line with that under October, is 153 days. If from the 10th May to the 25th October it would be 15 days more, or 168 days; but if from the 10th May to the 1st October, it would be 10 days less, or 143 days. In leap-year, when the last day of February is included between the two dates, there will be one day more than by the table.

Digitized by Google

An Almanac for the Year 1872.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JAN. ...	...	1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	31	...	...	...
FEB. ...	...	...	...	...	1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	...	...
MARCH ...	...	...	...	...	1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	30	31
APRIL ...	...	1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	...	...	...	...
MAY ...	...	...	...	1	2	3	4
	5	6	7	8	9	10	11
	12	13	14	15	16	17	18
	19	20	21	22	23	24	25
	26	27	28	29	30	31	...
JUNE ...	...	...	...	...	...	...	1
	2	3	4	5	6	7	8
	9	10	11	12	13	14	15
	16	17	18	19	20	21	22
	23	24	25	26	27	28	29
	30	...	...	...	...	...	...
JULY ...	...	1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	31	...	...	...
AUGUST ...	...	...	...	...	1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	30	31
SEPT. ...	1	2	3	4	5	6	7
	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	...	...	...	...	...
OCT. ...	...	...	1	2	3	4	5
	6	7	8	9	10	11	12
	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30	31	...	...
NOV. ...	...	...	...	...	...	1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	29	30
DEC. ...	1	2	3	4	5	6	7
	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31	...	...	...	...

February 18—First Sunday in Lent. March 29—Good Friday. May 19—Whit Sunday. December 1—Advent Sunday.

Holidays at the Public Offices.

Bank of England and Exchequer—Good Friday, first Monday in August, Dec. 25.
Bank Transfer Office—Good Friday, May 1, Nov. 1, Dec. 25.
Docks & Custom House—Good Friday, Queen's Birthday, Dec. 25.
Excise Office—Good Friday, Queen's Birthday, June 24, Nov. 9, Dec. 25.
Stamp and Tax Offices—Good Friday, Queen's Birthday, June 10, 11, 24, first Monday in August, Nov. 9, Dec. 25.
Chancery Offices—Good Friday, April 22, 23, Dec. 25.
Common Pleas and Law Offices—Good Friday, April 20, 22, 23; Queen's Birthday; June 10, 11, first Monday in August; Dec. 25, 26, 27, 28.

Marketing Table.

At	5d.	5½d.	6d.	6½d.	7d.	7½d.	8d.	8½d.	9d.	9½d.	10d.	10½d.	11d.	11½d.	
lb.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	lb.
1	0 5	0 5½	0 6	0 6½	0 7	0 7½	0 8	0 8½	0 9	0 9½	0 10	0 10½	0 11	0 11½	1
2	0 10	0 11	1 0	1 1	1 2	1 3	1 4	1 5	1 6	1 7	1 8	1 9	1 20	1 11	2
3	1 3	1 4½	1 6	1 7½	1 9	1 10½	2 0	2 1½	2 3	2 4½	2 6	2 7½	2 0	2 10½	3
4	1 8	1 10	2 0	2 2	2 4	2 6	2 8	2 10	3 0	3 2	3 4	3 6	3 8	3 10	4
5	2 1	2 3½	2 6	2 8½	2 11	3 1½	3 4	3 6½	3 9	3 11½	4 2	4 4½	4 7	4 9½	5
6	2 6	2 9	3 0	3 3	3 6	3 9	4 0	4 3	4 6	4 9	5 0	5 3	5 6	5 9	6
7	2 11	3 2½	3 6	3 9½	4 1	4 4½	4 8	4 11½	5 3	5 6½	5 10	6 1½	6 5	6 8½	7
8	3 4	3 8	4 0	4 4	4 8	5 0	5 4	5 8	6 0	6 4	6 8	7 0	7 4	7 8	8
9	3 9	4 1½	4 6	4 10½	5 3	5 7½	6 0	6 4½	6 9	7 1½	7 6	7 10½	8 3	8 7½	9
10	4 2	4 7	5 0	5 5	5 10	6 3	6 8	7 1	7 6	7 11	8 4	8 9	9 2	9 7	10
11	4 7	5 0½	5 6	5 11½	6 5	6 10½	7 4	7 9½	8 3	8 8½	9 2	9 7½	10 1	10 6½	11
12	5 0	5 6	6 0	6 6	7 0	7 6	8 0	8 6	9 0	9 6	10 0	10 6	11 0	11 6	12
13	5 5	5 11½	6 6	7 0½	7 7	8 1½	8 8	9 2½	9 9	10 3½	10 10	11 4½	11 11	12 5½	13
14	5 10	6 5	7 0	7 7	8 2	8 9	9 4	9 11	10 6	11 1	11 8	12 3	12 10	13 5	14
15	6 3	6 10½	7 6	8 1½	8 9	9 4½	10 0	10 7½	11 3	11 10½	12 6	13 1½	13 9	14 4½	15
16	6 8	7 4	8 0	8 8	9 4	10 0	10 8	11 4	12 0	12 8	13 4	14 0	14 8	15 4	16
17	7 1	7 9½	8 6	9 2½	9 11	10 7½	11 4	12 0½	12 9	13 5½	14 2	14 10½	15 7	16 3½	17
18	7 6	8 3	9 0	9 9	10 6	11 3	12 0	12 9	13 6	14 3	15 0	15 9	16 6	17 3	18
19	7 11	8 8½	9 6	10 3½	11 1	11 10½	12 8	13 5½	14 3	15 0½	15 10	16 7½	17 5	18 2½	19
20	8 4	9 2	10 0	10 10	11 8	12 6	13 4	14 2	15 0	15 10	16 8	17 6	18 4	19 2	20
21	8 9	9 7½	10 6	11 4½	12 3	13 1½	14 0	14 10½	15 9	16 7½	17 6	18 4½	19 3	20 1½	21
22	9 2	10 1	11 0	11 11	12 10	13 9	14 8	15 7	16 6	17 5	18 4	19 3	20 2	21 1	22
23	9 7	10 6½	11 6	12 5½	13 5	14 4½	15 4	16 3½	17 3	18 2½	19 2	20 1½	21 1	22 0½	23
24	10 0	11 0	12 0	13 0	14 0	15 0	16 0	17 0	18 0	19 0	20 0	21 0	22 0	23 0	24
25	10 5	11 5½	12 6	13 6½	14 7	15 7½	16 8	17 8½	18 9	19 9½	20 10	21 10½	22 11	23 11½	25
26	10 10	11 11	13 0	14 1	15 2	16 3	17 4	18 5	19 6	20 7	21 8	22 9	23 10	24 11	26
27	11 3	12 4½	13 6	14 7½	15 9	16 10½	18 0	19 1½	20 3	21 4½	22 6	23 7½	24 9	25 10½	27
28	11 8	12 10	14 0	15 2	16 4	17 6	18 8	19 10	21 0	22 2	23 4	24 6	25 8	26 10	28
29	12 1	13 3½	14 6	15 8½	16 11	18 1½	19 4	20 6½	21 9	22 11½	24 2	25 4½	26 7	27 9½	29
30	12 6	13 9	15 0	16 3	17 6	18 9	20 0	21 3	22 6	23 9	25 0	26 3	27 6	28 9	30
31	12 11	14 2½	15 6	16 9½	18 1	19 4½	20 8	21 11½	23 3	24 6½	25 10	27 1½	28 5	29 8½	31
32	13 4	14 8	16 0	17 4	18 8	20 0	21 4	22 8	24 0	25 4	26 8	28 0	29 4	30 8	32
33	13 9	15 1½	16 6	17 10½	19 3	20 7½	22 0	23 4½	24 9	26 1½	27 6	28 10½	30 3	31 7½	33
34	14 2	15 7	17 0	18 5	19 10	21 3	22 8	24 1	25 6	26 11	28 4	29 9	31 2	32 7	34
35	14 7	16 0½	17 6	18 11½	20 6	21 10½	23 4	24 9½	26 3	27 8½	29 2	30 7½	32 1	33 6½	35
36	15 0	16 6	18 0	19 6	21 0	22 6	24 0	25 6	27 0	28 6	30 0	31 6	33 0	34 6	36
37	15 5	16 11½	18 6	20 0½	21 7	23 1½	24 8	26 2½	27 9	29 3½	30 10	32 4½	33 11	35 5½	37
38	15 10	17 4½	19 0	20 7	22 2	23 9	25 4	26 11	28 6	30 1	31 8	33 3	34 10	36 5	38
39	16 3	17 10½	19 6	21 1½	22 9	24 4½	26 0	27 7½	29 3	30 10½	32 6	34 1½	35 9	37 4½	39
40	16 8	18 4	20 0	21 8	23 4	25 0	26 8	28 4	30 0	31 8	33 4	35 0	36 8	38 4	40
41	17 1	18 9½	20 6	22 2½	23 11	25 7½	27 4	29 0½	30 9	32 5½	34 2	35 10½	37 7	39 3½	41
42	17 6	19 3	21 0	22 9	24 6	26 3	28 0	29 9	31 6	33 3	35 0	36 9	38 6	40 3	42
43	17 11	19 8½	21 6	23 3½	25 1	26 10½	28 8	30 5½	32 3	34 0½	35 10	37 7½	39 5	41 2½	43
44	18 4	20 2	22 0	23 10	25 8	27 6	29 4	31 2	33 0	34 10	36 8	38 6	40 4	42 2	44
45	18 9	20 7½	22 6	24 4½	26 3	28 1½	30 0	31 10½	33 9	35 7½	37 6	39 4½	41 3	43 1½	45
46	19 2	21 1	23 0	24 11	26 10	28 9	30 8	32 7	34 6	36 5	38 4	40 3	42 2	44 1	46
47	19 7	21 6½	23 6	25 5½	27 5	29 4½	31 4	33 3½	35 3	37 2½	39 2	41 1½	43 1	45 0½	47
48	20 0	22 0	24 0	26 0	28 0	30 0	32 0	34 0	36 0	38 0	40 0	42 0	44 0	46 0	48
49	20 5	22 5½	24 6	26 6½	28 7	30 7½	32 8	34 8½	36 9	38 9½	40 10	42 10½	44 11	46 11½	49
50	20 10	22 11	25 0	27 1	29 2	31 3	33 4	35 5	37 6	39 7	41 8	43 9	45 10	47 11	50
51	21 3	23 4½	25 6	27 7½	29 9	31 10½	34 0	36 1½	38 3	40 4½	42 6	44 7½	46 9	48 10½	51
52	21 8	23 10	26 0	28 2	30 4	32 6	34 8	36 10	39 0	41 2	43 4	45 6	47 8	49 10	52
53	22 1	24 3½	26 6	28 8½	30 11	33 1½	35 4	37 6½	39 9	41 11½	44 2	46 4½	48 7	50 9½	53
54	22 6	24 9	27 0	29 3	31 6	33 9	36 0	38 3	40 6	42 9	45 0	47 3	49 6	51 9	54
55	22 11	25 2½	27 6	29 9½	32 1	34 4½	36 8	38 11½	41 3	43 6½	45 10	48 1½	50 5	52 8½	55
56	23 4	25 8	28 0	30 4	32 8	35 0	37 4	39 8	42 0	44 4	46 8	49 0	51 4	53 8	56

A Pipe or Butt is 126 Gallons.—A Hogshead is 63 Gallons.—A Barrel of Ale is 32 Gallons.—A Barrel of Beer is 36 Gallons.—A Sack of Flour 20 Stones.—A Firkin of Butter is 56 lbs.—A Clove of Cheese is 8 lbs.—A Firkin of Soap is 64 lbs.—A Keg of Herrings is 60, two Kegs make 100.

A Table of Expenses, &c., at per Year, Week, Month, and Day.

₱ Year	₱ Month	₱ Week	₱ Day	₱ Year	₱ Month	₱ Week	₱ Day	₱ Year	₱ Month	₱ Week	₱ Day
£	£ s. d.	£ s. d.	£ s. d.	£	£ s. d.	£ s. d.	£ s. d.	£	£ s. d.	£ s. d.	£ s. d.
2	0 3 0½	0 0 9½	0 0 1½	14	1 1 5½	0 5 4½	0 0 9½	80	6 2 9	1 10 8½	0 0 4½
3	0 4 7½	0 1 1½	0 0 2	15	1 3 0½	0 5 9	0 0 9½	90	6 18 1	1 14 6½	0 0 4 11½
4	0 6 1½	0 1 6½	0 0 3½	16	1 4 6½	0 6 1½	0 0 10½	100	7 13 5	1 18 4½	0 0 5 5½
5	0 7 8½	0 1 11	0 0 4½	17	1 6 1	0 6 6½	0 0 11½	200	15 6 10½	3 16 8½	0 0 10 11½
6	0 9 2½	0 2 3½	0 0 5½	18	1 7 7½	0 6 10½	0 0 11½	300	23 0 3½	5 15 0½	0 0 16 5½
7	0 10 9	0 2 8½	0 0 6½	19	1 9 1½	0 7 3½	0 1 0½	400	30 13 8½	7 13 5	1 1 11
8	0 12 3½	0 3 0½	0 0 7½	20	1 10 8½	0 7 8	0 1 1½	500	38 7 1½	9 11 9½	1 7 4½
9	0 13 9½	0 3 5½	0 0 8½	30	2 6 0½	0 11 6	0 1 7½	600	46 0 6½	11 10 1½	1 12 10½
10	0 15 4	0 3 10	0 0 9½	40	3 1 4½	0 15 4	0 2 2½	700	53 13 11½	13 8 6	1 18 4½
11	0 16 10½	0 4 2½	0 0 10½	50	3 16 8½	0 19 2½	0 2 9	800	61 7 4½	15 6 10½	2 3 10
12	0 18 5	0 4 7½	0 0 11½	60	4 12 0½	1 3 0½	0 3 3½	900	69 0 9½	17 5 2½	2 9 3½
13	0 19 11½	0 4 11½	0 0 8½	70	5 7 4½	1 6 10½	0 3 10	1000	76 14 3	19 3 6½	2 14 9½

28 Days are allowed to a Month, and 13 Months to a Year.

Table of Foreign Coins.

The (*) refers the reader to a Note at the end of the Table.

Country.	Coins.	Sterling Value. £ s. d.
Austria	*Florin or Gulden of 100 new Kreuzers.	0 2 0
Belgium	Twenty Francs Piece	0 15 10½
,, ...	Franc of 100 Centimes... ...	0 0 9½
Brazil	Ten Milreis Piece	1 2 6½
,, ...	Milreis of 1000 Reis	0 2 1½
Bremen	Half Dollar of 36 Grotes ...	0 1 6½
China, Birmah, Japan.	*Tael of 10 Mace or 100 Conderin or 1000 Cash.	0 6 8
Denmark ...	Christian d'Or...	0 16 3
,, ...	Rigsdaler of 96 skillings ...	0 2 3½
East Indies ...	Mohur of 15 Rupees	0 2 2½
,, ...	Rupee of 16 Annas or 192 Pies.	0 1 11
Egypt	Fifty Piastres Piece	0 10 2½
,, ...	Piastre or Grouch of 40 Paras.	0 0 3½
France	Napoleon of 20 Francs... ...	0 15 10½
,, ...	Franc of 100 Centimes... ...	0 0 9½
Germany ...	*Ducat	0 9 4½
South West...	*Crown	1 7 3½
,, ...	Half Crown	0 13 8
,, ...	*Gulden of 60 Kreuzers ...	0 1 8½
Great Britain...	Sovereign of 20 Shillings ...	1 0 0
,, ...	Shilling of 12 Pence	0 0 11½
Greece	Twenty Drachmai Piece ...	0 14 2½
,, ...	Drachme of 100 Lepta	0 0 8½
Hamburg and Lubeck.	Mark of 16 Schillings, or 192 Pfennings.	0 1 2½
Hanover	*Dollar	0 3 0
Holland and Java.	Florin or Guilder of 20 Stivers or 100 Cents.	0 1 8½
Italy...	Twenty Lire Piece...	0 15 10½
,, ...	Lira of 100 Centesimi	0 0 9½
Malta	Doppia, or Pistole	0 19 3½
,, ...	Onsia, or Pezza of 30 Tari ...	0 4 5½
Norway	Species Dollar of 120 Skill ...	0 4 6½
Portugal	Crown of 10,000 Reis	2 4 4½
,, ...	Crown or Milreis of 1000 Reis	0 4 10½
,, ...	5 Tostons Piece of 500 Reis...	0 2 0½
Prussia and N. Germany.	*Crown	1 7 3½
,,	Frederick d'Or	0 16 5½
,,	*Thaler or Dollar of 30 Silver Groschen.	0 3 0
,,	Five Silver Groschen Piece...	0 0 6
,,	Silver Groschen	0 0 1
Rome	Ten Scudi Piece	2 2 7½
,, ...	Sequin	0 9 4½
,, ...	Scudo of 10 Paoli	0 4 4½
Russia	Imperial of 10 Rubles	1 12 9½
,, ...	Ruble of 100 Copecs	0 3 2½
Sicily	Oncetta of 3 Ducati	0 10 6½
,, ...	Scudo of 12 Tari or 120 Grani	0 4 1½
S. American Republics ...	*Peso or Dollar of 8 Reals or 100 Cents.	0 4 4½
Spain	Pistole	0 16 2
,, ...	Doubloon of 10 Escudos ...	1 0 7½
,, ...	Duro, Hard Dollar or Piastre of 2 Escudos.	0 4 3
,, ...	Escudo of 1000 Milesimas ...	0 2 1½
,, ...	Real Vellon of 100 Milesimas	0 0 2½
,, ...	Old Plate Dollar of 8 Plate Reals.	0 3 2½
,, ...	Real of Plate	0 0 4½
Sweden	Ducat...	0 9 3½
,, ...	Rixdaler Rixmynt of 100 Ore	0 1 1½
Switzerland ...	*Franc of 100 Centimes ...	0 0 9
Turkey	Medjidie of 100 Piastres ...	0 18 0½
,, ...	Piastre or Grouch of 40 Paras	0 0 2½
United States...	Eagle of 10 Dollars	2 1 1½
,, ...	Dollar of 100 Cents	0 4 1½
,, ...	Half Dollar	0 2 0½

NOTE.—Austrian money circulates in Hungary and Transylvania.

1 N. German Thaler, 1½ Austrian Gulden, 1⅔ Gulden of S.W. Germany.

In China and Japan payments are made by weight. The Tael is the principal weight used for this purpose. In Japan there are gold and silver coins as well, but none in China.

The Ducat and Gulden of S.W. Germany are both used in Baden, Bavaria, Frankfort, Hesse Darmstadt, Nassau, and Wurtemberg.

The Ducat is also current in Austria, Bohemia, Hamburg, Hanover, Hungary, Saxony, and Transylvania.

The German Crown and Half Crown are current in Austria, Baden, Bavaria, Brunswick, Frankfort, Hanover, Prussia, and Saxony. The Thaler is current in all parts of Germany and Austria.

The South-American Republics include the Argentine Confederation, or La Plata, Central America, Chili, Ecuador, New Grenada, Paraguay, Peru, Uruguay, and Venezuela.

Government Emigration Offices.

56, FENCHURCH STREET.

Chief Officer—Captain John J. Forster.

Assistants—Captain Westbrook, R.N.; Captain Barnard, R.N.; Captain Stanbridge, R.N.

AT THE OUTPORTS—Liverpool—Rear-Admiral Kerr. *Assistants*—Captain Bourchier, R.N.; Lieutenant H. J. Edwards, R.N.; Captain Hoblyn, R.N. Plymouth—Captain Stoll, R.N. Glasgow and Greenock—Captain Mackenzie, R.N. Queenstown—Captain Gibbons, R.N. Londonderry—Captain Gough, R.N.

Digitized by Google

The Bishop of London.

Digitized by Google

Monseigneur Darboy, the late Archbishop of Paris.

Digitized by Google

Rates of Postage and Conditions of Transmission.

LETTERS.

The rates of postage to be prepaid are as follows, viz.:—

For a letter not exceeding	1oz.	...	...	1d.
exceeding	1oz.	but not exceeding	2oz.	1½d.
"	" 2oz.	"	"	4oz. 2d.
"	" 4oz.	"	"	6oz. 2½d.
"	" 6oz.	"	"	8oz. 3d.
"	" 8oz.	"	"	10oz. 3½d.
"	" 10oz	"	"	12oz. 4d.

A letter exceeding the weight of 12oz. is liable to a postage of 1d. for every ounce, beginning with the first ounce. A letter, for example, weighing between 14 and 15 ounces must be prepaid fifteen-pence. A letter posted unpaid is chargeable on delivery with double postage; and a letter posted insufficiently prepaid is chargeable with double the deficiency. On re-directed letters the charge for re-direction is the same whether prepaid or collected on delivery. No letter may exceed the dimensions of one foot six inches in length, nine inches in width, and six inches in depth.

NEWSPAPERS.

Inland.—For each newspaper, whether posted singly or in a packet, the postage, when prepaid, is one halfpenny; but a packet containing two or more registered newspapers is not chargeable with a higher rate of postage than would be chargeable on a book packet of the same weight, viz., one halfpenny for every 2oz. or fraction of 2oz. A newspaper posted unpaid, and a packet of newspapers posted either unpaid or insufficiently paid, will be treated as an unpaid or insufficiently paid book packet of the same weight. The postage must be prepaid either by an adhesive stamp or by the use of a stamped wrapper. No newspaper can be sent through the post a second time for the original postage; for each transmission a fresh postage must be prepaid, except that in the case of re-direction the amount chargeable may be collected on delivery. Every newspaper or packet of newspapers must be posted either without a cover or in a cover open at both ends, and in such a manner as to admit of easy removal for examination. If this rule be infringed, the newspaper or packet will be treated as a letter. Every newspaper must be so folded as to admit of the title being readily inspected. A newspaper which has any letter, or any communication of the nature of a letter, written in it or upon its cover, will be charged as an unpaid or insufficiently paid letter. No packet of newspapers must exceed 14lb. in weight, nor may it exceed two feet in length, or one foot in width or depth.

Colonial and Foreign.—Newspapers going abroad are also subject to the following regulations:

Publications registered for transmission abroad must be posted within eight days from the date of publication, including the day of publication. The collected numbers issued during the month of a weekly, fortnightly, tri-monthly, &c., publication will not be allowed to pass as a monthly publication. The postage cannot be prepaid in money. Every newspaper or packet of newspapers must be posted either without a cover or in a cover open at both ends, and in such a manner as to admit of easy removal for examination. No packet of newspapers must exceed two feet in length or one foot in width or depth. It is forbidden to introduce into Russia, through the post, political newspapers, even in covers open at the ends or sides; and the only means by which persons residing in Russia can obtain newspapers from the United Kingdom is by subscribing for them at one of the Russian post-offices. This prohibition does not, however, extend to political newspapers or any other publication addressed to members of the Royal Family of Russia, the Imperial Ministers, or members of the Diplomatic Corps. The admission into Russia even of newspapers not of a political character, is permitted only when they are addressed to the house of some established bookseller, to the higher schools, to the Imperial Public Library, or to the Academy of Sciences in Russia. Printed Prices Current, however, as well as printed circulars, in covers open at the ends or sides, are allowed to be addressed to any persons residing in Russia.

BOOK POST.

Inland.—A book-packet may contain not only books, paper, or other substance in ordinary use for writing or printing, whether plain or written or printed upon (to the exclusion of any written letter or communication of the nature of a letter), photographs, when not on glass or in frames containing glass or any like substance, and anything usually appertaining to such articles in the way of binding and mounting, or necessary for their safe transmission by post, but also Circulars when these are wholly or in great part printed, engraved, or lithographed. 1st. The postage is one halfpenny for every 2oz. or fraction of that weight. 2nd. The postage must be prepaid either by adhesive stamps or by means of a stamped wrapper, or by a combination of the two; except at the Chief and District Post-offices and the Branch Offices at Lombard-street and Charing-cross in London, and at the Chief Offices in Edinburgh and Dublin, where, from 10 a.m. to 4 p.m. it may be prepaid in money, provided the postage amount to not less than 1d. in any one case, and provided the packets are posted in bundles each representing a postage of 5s. 3rd. A packet posted wholly unpaid will be charged with double the book-postage; and if posted partially prepaid, with double the deficiency. 4th. Every book-packet must be posted either without a cover or in a cover open at both ends, and in such a manner as to admit of the contents being easily withdrawn for examination; otherwise it will be treated as a letter. 5th. A book-packet may not contain any letter, or communication of the nature of a letter (whether separate or otherwise), not being a circular-letter or not wholly printed, nor any enclosure sealed or in any way closed against inspection, nor any other enclosure not allowed by section 8. (Entries, however, merely stating who sends the book, &c. or to whom it is given, are not regarded as a letter.) If this rule be infringed, the entire packet will be charged as a letter. 6th. No book-packet may exceed 5lb. in weight, or one foot six inches in length, nine inches in width, and six inches in depth.

COLONIAL AND FOREIGN PATTERN AND SAMPLE POST.

There is a Pattern and Sample Post to such colonies and foreign countries as are marked in the Table of Colonial and Foreign Postage with the letter "P"; but it is restricted to *bonâ fide* trade patterns or samples of merchandise. Goods sent for sale, or in execution of an order (however small the quantity may be), or any articles sent by one private individual to another which are not actually patterns or samples, are not admissible. The postage must be prepaid either by adhesive stamps or by means of a stamped wrapper, or by a combination of both.

GENERAL REGULATIONS.

Postmasters are instructed not to receive any letter which there is good reason to believe contains anything likely to injure the contents of the mail bag or the person of any officer of the post-office. If such a packet be posted without the postmaster's knowledge, or if at any time before its despatch he should discover any such packet, he is directed not to forward it, but to report the case, with the address of the packet, to the secretary. The following are examples of the articles referred to: A glass bottle, or glass in any form; razors, scissors, needles, knives, forks, or other sharp instruments; leeches, game, fish, meat, fruit, or vegetables; bladders or other vessels containing liquids; gunpowder, lucifer matches, or anything which is explosive or liable to sudden combustion.

POSTAGE STAMPS.

Every Rural Messenger is authorised to sell penny postage labels at the same price at which Postmasters are empowered to sell them; and when any person applies to him for postage labels the messenger must either supply them, or (if he have none in his possession) must, without extra charge, receive the postage in money and, on his arrival at the post-office, obtain labels for it and affix them carefully to the letters. Postage stamps which have been torn, cut, or otherwise rendered imperfect,—embossed, or impressed, stamps cut out from the envelopes, cards, or wrappers, on which such stamps were embossed or impressed,—even although the stamps have not been before used or sent by post,—and receipt or other Inland Revenue stamps, cannot be used for payment of postage. Applications for allowance on spoilt postage stamps, embossed envelopes, post cards, or newspaper wrappers, which have not passed through the post, should be made to the Office of Inland Revenue. In the case of envelopes, cards, or wrappers, the application must be accompanied by these articles intact, as no allowance can be granted on the embossed, or impressed, stamps if cut therefrom. All Postmasters in the United Kingdom at whose offices Money Order business is transacted are permitted, though not compelled, to purchase postage stamps from the public (provided the stamps be not soiled or otherwise damaged), at a charge of 2½ per cent.; the charge, however, never being less than one halfpenny. Under this arrangement the payments are as follows:

For stamps not exceeding 1s. 8d. in value, the full price minus ½d.
" above 1s. 8d. but not exceeding 3s. 4d. the full price minus 1d.
" " 3s. 4d " " 5s " " 1½d.
" " 5s. " " 6s. 8d. " " 2d.
" " 6s. 8d " " 8s. 4d. " " 2½d; and so on.

No separate stamps can be purchased. They must in all cases be presented in strips containing at least two stamps adhering to each other.

REGISTRATION.

By the prepayment of a fee of fourpence any letter, newspaper, or book-packet may be registered to any place in the United Kingdom or the British Colonies. Registered letters, except those mentioned below, must, as regards both postage and registration fee, be prepaid. In the case of inland letters such prepayment must be by stamps; but in that of foreign letters it may be either in stamps or in money. Official letters for Government offices in London, Dublin, or Edinburgh may be registered at Country Post-offices on prepayment in stamps of the registration fee only. All inland or colonial letters, therefore, which unquestionably contain coin, even though they be posted without registration, are treated as registered, and charged on delivery with a double registration fee of eightpence in addition to the ordinary postage; and any such letters which cannot be registered in time to be forwarded by the mail for which they are posted are detained for the next despatch. Even if the letter do not contain any article of intrinsic value, it should, if it be very important, be registered. Every letter to be registered should be presented at the window, and a receipt obtained for it, and should on no account be dropped into the letter-box. If, contrary to this rule, a letter marked "Registered" be dropped into the letter-box, it will, if directed to any place in the United Kingdom or the British Colonies, be liable to a registration fee of eightpence, instead of the ordinary fee of fourpence. No letter carrier, rural messenger, or other servant of the Post-office is allowed to carry a letter for any person to be registered.

DELIVERY.

Any person can have a private box who is willing to pay the appointed fee. Where this fee goes to the Revenue, it is generally fixed at one guinea per annum to be paid in advance, and for a period of not less than a year; and where it goes to the Postmaster, he may demand the same terms, though he may, at his option, take less. The same also, in most cases, are the terms for a private bag, except that, in addition, there is the cost of the bag itself, and a charge for conveyance, the maximum of the latter being half a guinea per annum, if the bag be conveyed by a rural messenger, and two guineas if by a contractor for a mail cart or other horse post. If more than one rural messenger or more than one contractor take part in the conveyance of a private letter-bag, each is allowed to charge the full amount of the fee for his service. The weight of a private bag, when empty, is limited to one pound. As the service of a private bag may possibly delay the despatch of the general bag, none are allowed without the permission of the Surveyor. If a private letter-bag made up at one post-office be left at another to be called for or to be delivered from thence, the postmaster at such other office may make a charge for his trouble: this charge is usually 5s. per annum. Any person residing within the limits of a town free delivery, and renting a private letter-bag, is considered to have the accommodation of a private box at the post-office as well as a bag, and is liable to the full charge for both bag and box.

MONEY ORDERS.

The public are recommended, when applying for Money Orders, to use printed "Application Forms," which save time, and afford greater security than verbal messages against mistakes. These Forms are supplied gratuitously at all Money Order offices.

The commission on Inland Money Orders is:—

For sums under	10s.	...	...	1d.	For sums of	5l. and under	6l. ... 7d.
"	of 10s. and under	1l.	...	2d.	"	"	6l. " " 7l. ... 8d.
"	" 1l. "	"	2l.	... 3d.	"	"	7l. " " 8l. ... 9d.
"	" 2l. "	"	3l.	... 4d.	"	"	8l. " " 9l. ... 10d.
"	" 3l. "	"	4l.	... 5d.	"	"	9l. " " 10l. ... 11d.
"	" 4l. "	"	5l.	... 6d.	"	"	10l. ... ... 1s.

No order is allowed to contain a fractional part of a penny.

With the subjoined exceptions, no Money Order can be issued, unless the applicant furnish, in full, the surname and at least the initial of one Christian name, both of the remitter and the payee, together with the remitter's address:—1st. If the remitter or payee be a peer or a bishop, his ordinary title is sufficient; and the usual designation of a firm is sufficient, except in the case of a company trading under a title which does not consist of the names of the persons composing it, as the "Carron Company." 2nd. When the remitter notifies that the order is to be paid through a bank, it is left to his option to give or withhold the name of the payee. When application is made for a Money Order payable in London, or at any other town where there is more than one Money Order office, the remitter should say at which of such offices he wishes it to be paid: otherwise the order can be cashed at the Head Office alone. It is not incumbent on a Postmaster to supply such information relative to local or provincial offices. An order once issued cannot be cancelled; and should repayment or transfer to a different office be required, the remitter or payee must apply to the paying Postmaster. In order to enable the remitter to obtain an acknowledgment of the receipt of a Money Order before the money is paid, it is arranged that he may make his order payable ten days after date, provided that, in the presence of the Postmaster, when he obtains the order, he affix thereto, in the space after the request C., a penny receipt stamp, and write his signature across the stamp. The holder of a Money Order is always at liberty to direct, by crossing it, that the order be paid through a bank, even though its payment was not originally so restricted; and when the order is thus presented the question put on the presentation of an ordinary Money Order is dispensed with. Money Orders do not require a receipt stamp. Payment of an order issued and payable in the United Kingdom, or issued in the United Kingdom and payable in Belgium, Denmark or North Germany, and orders issued by those countries on the United Kingdom, must be obtained before the end of the second calendar month after that in which it was issued (for instance, if issued in January it must be paid before the end of March): otherwise the order becomes lapsed, and a new order is necessary, for which a second commission is charged. The period for payment of orders issued in the United Kingdom and payable at other places abroad or in any colony authorised to transact Money Order business, including Gibraltar and Malta, is six months; and orders granted at those places on the United Kingdom are also payable during six months after that in which they were issued. A person presenting a lapsed order is furnished with a copy of a printed notice headed "Lapsed Money Orders," containing directions how to proceed. If the order be not paid before the end of the twelfth

Digitized by Google

calendar month after that in which it was issued (for instance, if issued in January, and not paid before the end of next January), all claim to the money is lost. To guard against any person, even if he obtain possession of a Money Order, fraudulently getting it cashed, the remitter is recommended,—1st. When he is well known to the payee, to sign the letter enclosing the order with his initials only. 2nd. When this is not the case, either to make the order payable ten days after date, or to register the letter enclosing it, or to make the order payable through a bank. 3rd. When it is not considered expedient to adopt either of these courses, to send the remitter's name (without a knowledge of which payment cannot be obtained) in a separate letter from that containing the Money Order; although this latter precaution is much less effective than either of the others. Payment of an order cannot be demanded on the same day as that on which the order was issued. In case of the miscarriage or loss of an Inland Money Order, a duplicate is granted on a written application (with the necessary particulars, and enclosing the amount of a second commission, in postage stamps) to the Controller of the Money Order office of England, Scotland, or Ireland, as the case may be, where the original order was issued; and if it be desired to stop payment of an inland order, application must be made at the office where the order is payable, and a second commission must be paid. If alteration in the name of the payee or remitter of an Inland Money Order should be required, application must be made by the remitter to the Postmaster of the office at which the order was issued, and a second commission must be paid. Should transfer of payment of an inland order from one office to another in the United Kingdom, or repayment of the amount of an order, be required, an application enclosing the order must be made to the Postmaster at whose office the order is payable, who will transmit in exchange a new order payable at the place desired, but for a less sum than the original order by the amount of the second commission charged for the re-issue. Proper printed forms for making applications in all these cases may be obtained at any Money order Office. Whenever, on complaint being made, it is found that the necessity for an application, entailing the payment of a fresh commission, is attributable to the post-office, the charge will be remitted to the applicant and imposed on the officer in fault. No Letter Carrier, Rural Messenger or other servant of the post-office is bound to procure a Money Order for any person, or to obtain payment for one; but such services are not forbidden.

The scale of commission for orders payable abroad is as follows:—

	£2.	£5.	£7.	£10.
	s. d.	s. d.	s. d.	s. d.
For sums not exceeding				
If payable in Switzerland, Belgium, Denmark, North Germany, Egypt, or at Malta, Gibraltar, or Constantinople...	0 9	1 6	2 3	3 0
" any other place abroad (including most of the Colonies) authorised to transact Money Order business with this country	1 0	2 0	3 0	4 0

Money Orders are issued in the United Kingdom on the foreign countries and places mentioned in the subjoined list:

BELGIUM and SWITZERLAND.
DENMARK—GERMANY (including North Germany, Baden, Bavaria, Wurtemburg, and Luxemburg.)
GIBRALTAR—MALTA—CONSTANTINOPLE.
EGYPT—Alexandra, Cairo, Suez.
AMERICA, UNITED STATES OF.
ARGENTINE REPUBLIC—Buenos Ayres.
BRAZIL—Bahia, Pernambuco, Rio Janeiro.
BRITISH COLUMBIA—Cariboo, New Westminster, Victoria.
BRITISH GUIANA—Berbice (New Amsterdam), Demerara (Georgetown).
CANADA.
CAPE OF GOOD HOPE.
CHINA—Hong Kong, Shanghae.
FALKLAND ISLANDS—Stanley.
GOLD COAST—Accra, Cape Coast Castle.
HONDURAS—Belize.
JAPAN—Yokohama.
NATAL—Durban, Pietermaritzburg.
NEW BRUNSWICK.
NEWFOUNDLAND.
NEW SOUTH WALES.
NEW ZEALAND.
NOVA SCOTIA.
PRINCE EDWARD ISLAND—Charlotte Town.
QUEENSLAND.
ST. HELENA—James Town.
SOUTH AUSTRALIA.
STRAITS SETTLEMENTS—Malacca, Penang, Singapore.
TASMANIA.
URUGUAY—Monte Video.
VICTORIA.
WEST COAST OF AFRICA—Gambia (Bathurst), Lagos, Sierra Leone (Freetown).
WEST INDIES—Antigua (St. John's and English Harbour), Bahamas (Nassau), Barbadoes (Bridgetown), Bermuda (Hamilton and St. George's), Dominica (Roseau), Grenada (St. George), Jamaica (Kingstown), Montserrat, Nevis (Charlestown), St. Kitts (Basseterre), St. Lucia (Castries), St. Vincent (Kingstown), Tobago (Scarborough), Trinidad (Port of Spain and San Fernando), Turks' Island.

WESTERN AUSTRALIA.

The only Post-offices in Western Australia which are authorised to issue Money Orders on the United Kingdom, and to pay Money Orders issued in the United Kingdom on Western Australia, are those at Perth and Albany (King George's Sound), but local arrangements are now in operation in the Colony by which orders dwawn on Perth in favour of persons residing in the undermentioned towns and districts can be negotiated, and the signature of the payee always obtained on the orders.

Australind.	Erwin River.	Mandurah.	Port Gregory.	Vasse.
Beverley.	Fremantle.	Moore River.	Serpentine.	Victoria Plains.
Bunbury.	Gingin.	Northam.	Swan.	Wannerenooka.
Canning.	Greenhough.	Pinjarrah.	Toodyay.	York.
Champion Bay.	Guildford.			

The renewal of a lapsed order, the issue of a duplicate order, or the stoppage of payment of an order issued by a colony on the United Kingdom, will be made on application to the Controller of the Metropolitan Office, of that portion of the United Kingdom in which such Colonial order is payable, provided an additional British Inland Rate of Commission be enclosed with the application; except in the case of lapsed orders, when the additional commission will be deducted from the amount of the new order issued by the department; but the lapsed order must be transmitted with the application for its renewal. Postmasters in the United Kingdom have power to transfer to other offices in the United Kingdom payment of colonial orders originally drawn on their own offices. For repayment of the amount of a Money Order, or for the correction of any error respecting the name of the payee or remitter of an order issued by a colony on the United Kingdom, the application on the subject, enclosing an additional Colonial Inland rate of Commission, must be addressed to the Controller of the metropolitan office of the Colony in which such order was issued.

MISCELLANEOUS.

The Post-office is not responsible for any injury which books or other articles forwarded by post may sustain; and the public, therefore, should not employ the Post-office for the conveyance of anything likely to suffer injury, unless such things be sufficiently protected. Neither is the Post-office responsible for any loss or inconvenience which may arise from the mis-sending, mis-delivery, loss, &c. of a letter or any other postal packet. Postmasters are not required to correspond with the public on official matters. All applications, therefore, which require an answer by letter should be addressed to the Secretary, at the General Post-office. Postmasters are not allowed to return any letter or other packet to the writer or sender, or to any one else, or to delay forwarding it to its destination according to the address, even though a request to such effect be written thereon. Any person who, on receiving a surcharged letter, has reason to think that the letter has been wrongly taxed, should take it, before it has been opened, to a post-office to be weighed, and should have its exact weight certified in writing at the post-office. This will in most cases be sufficient evidence that the letter has been erroneously charged; though sometimes, owing to the paper being damp when it is posted, a packet weighs more then than when it is delivered, and it is the weight at the time of posting that determines the charge. If a letter be forwarded under cover to any postmaster with a request that he will re-post it at his office, the letter, on being re-posted will be endorsed with the words "posted at ——, under cover, to the Postmaster of ——." Except where the Surveyor may deem a longer interval necessary, late letters, &c., are received till within five minutes of the despatch of the mails; although no office is kept open merely for this purpose after ten o'clock at night: and no late letters, &c. (except Government letters) are forwarded by the mail preparing for despatch unless prepaid, and that by stamps, so as to include both the ordinary postage and the late letter fee; but in the case of letters directed to any department of Government, it is sufficient to prepay the fee. Prepaid letters may, however, be handed to the sorters in the travelling post-offices on any of the lines of railway upon which such offices are run, on payment of an extra fee in postage stamps of 2d. on each letter. Every re-directed letter, post-card, or other postal packet is liable to an aditional postage (at the prepaid rate) for each re-direction unless the re-direction be made by an officer of the post-office, to a place within the same free delivery as the last address. Thus, on a paid or unpaid letter weighing not more than half an ounce, re-directed either by an officer of the Post-office or by anyone else to a different postal district in the United Kingdom, or from one place to another in the same postal district, provided these places be not in the same free delivery, an additional postage is levied of one penny; or, if the weight be more than half an ounce but does not exceed an ounce, of twopence; and so on. Upon a book thus redirected to any other postal delivery in the United Kingdom, and weighing not more than four ounces, an additional postage of one penny is levied, or if the book weigh more than four ounces but not more than eight ounces, an additional postage of twopence and so on. A registered letter when re-directed is only liable to the same additional charge as an ordinary re-directed letter. If, however, instead of being taken back to the post-office to be dealt with as a registered letter, it is dropped into the letter-box as an ordinary letter (the word "registered" not having been erased, or having been erased in pencil only), it becomes liable to the same treatment as any other letter marked "registered" and found in the letter-box, and is surcharged with a registration fee of eightpence minus the value of any stamps already affixed for the registration. Letters which have once been posted addressed to commissioned officers in the army, navy, or ordnance, or to schoolmasters and schoolmistresses in the army, or to non-commissioned officers, private soldiers, or seamen employed on actual service in any of Her Majesty's colonies, or on any foreign station, and who, before receiving the letters, may have started on their return home, or to another station, may be re-directed to such officers, private soldiers, or seamen, &c., when these have removed upon service, and will be delivered to them without any charge for re-direction. The same privilege extends to the letters of non-commissioned officers, schoolmasters in the army (of all but the first class), schoolmistresses in the army, private soldiers, and seamen, re-directed from one part of the United Kingdom to another, or from the United Kingdom to a place abroad, provided the original postage is prepaid and the letters do not exceed half an ounce in weight; but no such privilege is allowed with regard to letters for a commissioned officer, or for a superintending or first-class schoolmaster in the army re-directed from one part of the United Kingdom to another, or (if posted in the United Kingdom) re-directed to a place abroad. A Postmaster is not bound to re-direct letters for a person temporarily leaving his home, and not having a private bag or box, unless the house be left uninhabited, or the letters would be delayed in their transmission by being sent to the house to whom the letters are addressed, must be sent to the Postmaster. At all offices which are open on Sunday the public are allowed, during the time they are so open (viz. from 9 to 10 in the morning, and one other hour), to prepay foreign and colonial letters, to purchase postage stamps, and to have letters registered; and all other duties are performed as usual, except money order, savings bank, insurance, and annuity business, which, on that day, is wholly suspended. At no provincial town in England or Ireland is there more than one delivery on the Sunday, Christmas Day, or Good Friday; nor, in Scotland on Sunday or the Sacramental Fast Days; and any person is at liberty to prevent even this delivery, so far as relates to himself, as shown by the following regulations:—1st. Any person can have his letters, &c. retained in the post-office on Sunday by addressing to the Postmaster a written request, duly signed, to that effect; and such request will be held to include newspapers, and all other postal packets, even such as may be marked "immediate;" as no distinction can be allowed. 2nd. No letters, &c., the non-delivery of which by the letter-carrier on Sunday has been directed, can be obtained from the post-office window on that day. 3rd. Private box holders be permitted to engage a private box for Sunday only. 4th. To prevent the inconvenience and confusion which would arise from frequent changes in these instructions, no request can be entertained unless it extend to a period of at least three months, nor be withdrawn, even after the lapse of that time, without a week's notice. No Postmaster is bound to give change, or is authorised to demand change; and when money is paid at a post-office, whether as change or otherwise, no question as to its right amount, goodness, or weight can be entertained after it has been removed from the counter. Except as regards foreign and colonial letters about to be prepaid in money, a postmaster is not bound to weigh any letters or other packets for the public; though he may do so, if his duty be not thereby impeded.

OFFICERS' LETTERS.

Letters addressed to or sent by a commissioned officer in the Navy or the Royal Marines, or a Warrant Officer, when employed on board any of Her Majesty's ships on a Colonial or Foreign Station, as well as letters addressed to or sent by a commissioned officer or a superintending or first-class schoolmaster in the Army serving abroad, are subject to the same rates of postage as the letters of the general public.

Letters addressed to Ships of War on the Pacific Station (North or South) are subject to a postage of 1s. 6d. per ½oz. each.

Marriages.

MARRIAGES can be effected with or without ecclesiastical rites by license, or publication of banns or notices. Fees—The licenses are 5l. for a special, 10s. for ordinary, and 2 for non-residence. One at least of the contracting parties must live or sleep in district where the marriage is to be celebrated for fourteen days immediately befo the ceremony: the Vicar-General's office for marriage licenses is at 5½, Bell Ya Doctor's Commons.

Deaths, Wills, and Unclaimed Property.

A DEATH in like manner with a birth must be notified to the registrar, but *immediately* the undertaker should be provided with a certificate to the minister reading the bu service. The cause of death must be certified by the doctor in attendance to the registrar. Every will must be entered at the Probate Registry of the District London (and principal) Registry is at Doctors' Commons, E.C., where an official of all wills may be read on payment of 1s., or copies obtained on payment of a scale of charges.

UNCLAIMED DIVIDENDS.—Much property is left, in the shape of bank dividen persons whose present addresses are unknown, but of which lists are prepared the names of the legatee and description of dividends attached.

Digitized by Google

The Duke of Argyll.

Digitized by Google

The Duchess of Argyll.

Digitized by Google

Stamp and other Government Duties.

RECEIPTS.

For £2 and upwards ... ... One Penny.

N.B.—Persons receiving the money are to pay the duty.

Receipts may be stamped within fourteen days of date, on payment of £5, or within the month on payment of £10, penalty; after that time they cannot be stamped.

Penalty for giving a receipt without a stamp, £10.

Penalty for not effectually cancelling or obliterating adhesive stamps when used, £10.

Penalty for frauds in the use of adhesive stamps, £20.

BIRTHS, MARRIAGES, AND DEATHS.

Certified copy or extract of or from any register of births, baptisms, marriages, deaths, or burials ... ... 1*d.*

(To be paid by the person requiring such copy or extract.)

Exemptions.—Copies of entries transmitted to the registrar of the diocese in pursuance of the 52 Geo. 3, c. 146; certified copies sent by Superintending Registrars to the General Registrar in pursuance of the 6 & 7 Will. 4, c. 86; copies or extracts in pursuance of the 7 Vict. c. 15; and copies under the 16 & 17 Vict. c. 45, to enable persons to purchase Government Annuities through the medium of savings banks.

DUTIES PAYABLE ON INHABITED HOUSES OF THE ANNUAL VALUE OF £20 OR UPWARDS.

The duty is 6*d.* in the pound in respect of dwelling houses occupied by any person in trade who shall expose to sale and sell any goods in any shop or warehouse, being part of the same dwelling house, and in front and on the ground or basement story thereof; or by a person licensed to sell therein, by retail, beer, &c.; or as a farmhouse by a tenant or farm servant, and *bonâ fide* used for the purpose of husbandry only.—The duty is 9*d.* in the pound for dwelling houses not occupied and used for any of the purposes described in the preceding.

Exemptions.—Market gardens and nursery grounds are not to be included in valuation of inhabited houses, and not more than one acre of pleasure grounds.

DUTIES ON LEGACIES AND SUCCESSION TO REAL PROPERTY.

To children or their descendants, or lineal ancestors of the deceased	£1 0 0
Brother or sister, or their descendants	3 0 0
Uncle or aunt, or their descendants	5 0 0
Grand-uncle or aunt, or their descendants	6 0 0
All other relations or strangers	10 0 0

The husband or wife of the deceased are not chargeable with duty.

Probate and Letters of Administration are exempt, if the effects are under £100 in value.

DUTIES ON MALE SERVANTS, CARRIAGES, HORSES AND MULES, AND ARMORIAL BEARINGS.

For every male servant	£0 15 0
For every carriage—	
That has four or more wheels, and shall be of the weight of four hundredweight or upwards	2 2 0
If such carriage shall have less than four wheels, or, having four or more wheels, shall be of less weight than four hundredweight	0 15 0
For every horse or mule...	0 10 6
For armorial bearings—	
Painted, marked, or affixed on or to any carriage	2 2 0
If such armorial bearings shall not be so painted, marked, or affixed, but shall be otherwise worn or used	1 1 0
For every horsedealer	12 10 0

And such duties respectively shall be paid annually upon licenses to be taken out by the person who shall employ, the servant, or shall keep the carriage, or horse or mule, or shall wear or use the armorial bearings, or shall exercise or carry on the trade of a horsedealer.

Inland Revenue Duties.

INCOME TAX, LAND TAX, AND INHABITED HOUSE DUTY.

Income and Property Tax.

100*l.* per annum, for every 1*l.* arising from Property, Profession, Trade, or Office	0 0 6
Exceeding 100*l.* but less than 200*l.* rated at 60*l.* less.	
In respect of occupation of Lands, Tenements, &c. for every 1*l.* in England ..	0 0 0½
Scotland and Ireland	0 0 1½

Inhabited House Duty.

For every private Inhabited Dwelling House which with the Household and other Offices, Yards, and Gardens therewith occupied and charged, is or shall be worth the rent of Twenty Pounds or upwards by the Year, there shall be charged for every Twenty Shillings of such annual value the sum of	0 0 9

Alteration in Date of Payment.

The Land and House Taxes in England, shall be payable on or before January 1st, in each year, and Income Tax for both England and Ireland, shall be payable in like manner.

ASSESSED TAXES, AND EXCISE LICENSES.

Servants, Carriages, Horses, Armorial Bearings, &c.

For every male servant	0 15 0
For every carriage—	
If such carriage shall have four or more wheels, and shall be of the weight of four hundredweight or upwards	2 2 0
If such carriage shall have less than four wheels, or having four or more wheels, shall be of a less weight than four hundredweight	0 15 0
For every horse or mule	0 10 6
For armorial bearings—	
If such armorial bearings shall be painted, marked, or affixed, on or to any carriage	2 2 0
If such armorial bearings shall not be so painted, marked or affixed, but shall be otherwise worn or used	1 1 0

And such duties shall be paid annually upon licenses to be taken out and granted by such officer as the Commissioners of Inland Revenue shall direct, shall be dated on the day of granting the same, and shall expire on the thirty-first day of December then next following.

Mistresses and Servants.

No receipt is *necessary* for wages paid to a servant, which, in the absence of any agreement to the contrary, must be paid monthly.

Any arrangement entered into at the commencement of hiring is binding throughout the term, and if broken by either, the engagement can be terminated *instanter*.

A mistress is bound to provide proper food and lodging, and if she omits to do so, so as to cause ill health to the servant, the latter may not only leave without warning, but can bring an action for damages. In the case, too, of a servant falling ill, she must be properly tended by the mistress until she is convalescent, though she is not bound to provide medical aid or attendance, but must give notice to the overseers of the poor, if she objects to finding it herself. *No one is legally bound to give a servant a character*, but if given, it must be true, or action may be taken upon it.

Servants who give false characters, and mistresses, too, are liable to punishment by any magistrates.

To terminate an engagement, a month's notice must be given on either side, or, on the part of the hirer, a month's wages; no reason *need* be assigned.

Immorality *proved* (not suspected), dishonesty, direct disobedience to orders, and persistent wanton neglect, are justifiable causes of *immediate dismissal*, without warning or money due for the current month. If money is given on account of service rendered up to date of dismissal, the mistress is liable to a claim for the whole.

The mistress is liable to her tradesmen for goods ordered by her servants, if she is in the habit of allowing them to order for her, and recognises such authority by paying for the goods so ordered, either herself or by them. This rule, however, does not apply to goods ordered out of the usual run, for which a tradesman would have no claim, nor would she be liable to other than her *usual* tradespeople. Still as the temptation placed in the servants' hands is great and detrimental to the employer, by reason of commission being paid for custom, &c., it is as well to pay periodical visits one's self, and learn that all is right, and in the event of changing, notify that the servant has no longer authority to order.

Wages Table.

Per Year.	IS Per Month.	IS Per Week.	IS Per Day.	Per Week of 6 Days.	IS FOR 5 Days.	4 Days.	3 Days.	2 Days.	1 Day.
£	£ s. d.	£ s. d.	s. d.	s.	s. d.	s. d.	s. d.	s. d.	s. d.
1	0 1 8	0 0 4½	0 0½	1	0 10	0 8	0 6	0 4	0 2
2	0 3 4	0 0 9½	0 1½	2	1 8	1 4	1 0	0 8	0 4
3	0 5 0	0 1 1½	0 2	3	2 6	2 0	1 6	1 0	0 6
4	0 6 8	0 1 6½	0 2½	4	3 4	2 8	2 0	1 4	0 8
5	0 8 4	0 1 11	0 3½	5	4 2	3 4	2 6	1 8	0 10
6	0 10 0	0 2 3½	0 4	6	5 0	4 0	3 0	2 0	1 0
7	0 11 8	0 2 8½	0 4½	7	5 10	4 8	3 6	2 4	1 2
8	0 13 4	0 3 0½	0 5½	8	6 8	5 4	4 0	2 8	1 4
9	0 15 0	0 3 5½	0 6	9	7 6	6 0	4 6	3 0	1 6
10	0 16 8	0 3 10	0 6½	10	8 4	6 8	5 0	3 4	1 8
11	0 18 4	0 4 2½	0 7½	11	9 2	7 4	5 6	3 8	1 10
12	1 0 0	0 4 7½	0 8	12	10 0	8 0	6 0	4 0	2 0
13	1 1 8	0 5 0	0 8½	13	10 10	8 8	6 6	4 4	2 2
14	1 3 4	0 5 4½	0 9½	14	11 8	9 4	7 0	4 8	2 4
15	1 5 0	0 5 9	0 10	15	12 6	10 0	7 6	5 0	2 6
16	1 6 8	0 6 1½	0 10½	16	13 4	10 8	8 0	5 4	2 8
17	1 8 4	0 6 6½	0 11½	17	14 2	11 4	8 6	5 8	2 10
18	1 10 0	0 6 11	0 11½	18	15 0	12 0	9 0	6 0	3 0
19	1 11 8	0 7 3½	1 0½	19	15 10	12 8	9 6	6 4	3 2
20	1 13 4	0 7 8	1 1½	20	16 8	13 4	10 0	6 8	3 4
30	2 10 0	0 11 6	1 7½	30	25 0	20 0	15 0	10 0	5 0
40	3 6 8	0 15 4½	2 2½	40	33 4	26 8	20 0	13 4	6 8
50	4 3 4	0 19 2½	2 9	50	41 8	33 4	25 0	16 8	8 4
60	5 0 0	1 3 0½	3 3½	60	50 0	40 0	30 0	20 0	10 0
70	5 16 8	1 6 11	4 10	70	58 4	46 8	35 0	23 4	11 8
80	6 13 4	1 10 9	4 4½	80	66 8	53 4	40 0	26 8	13 4
90	7 10 0	1 14 7½	4 11½	90	75 0	60 0	45 0	30 0	15 0
100	8 6 8	1 18 5½	5 5½	100	83 4	66 8	50 0	33 4	16 8

N.B.—If the Wages be Guineas instead of Pounds, for each Guinea add 1*d.* to the Month, or ½*d.* to the Week.

An Easy Ready Reckoner.

1	2	3	4	5	6	7	8	9	10
0 0½	0 0½	0 0½	0 1	0 1½	0 1½	0 1½	0 2	0 2½	0 2½
0 0½	0 1	0 1½	0 2	0 2½	0 3	0 3½	0 4	0 4½	0 5
0 0½	0 1½	0 2½	0 3	0 3½	0 4½	0 5½	0 6	0 6½	0 7½
0 1	0 2	0 3	0 4	0 5	0 6	0 7	0 8	0 9	0 10
0 1½	0 2½	0 3½	0 5	0 6½	0 7½	0 8½	0 10	0 11½	1 0½
0 1½	0 3	0 4½	0 6	0 7½	0 9	0 10½	1 0	1 1½	1 2
0 1½	0 3½	0 5½	0 7	0 8½	0 10½	1 0½	1 2	1 3½	1 5½
0 2	0 4	0 6	0 8	0 10	1 0	1 2	1 4	1 6	1 8
0 2½	0 4½	0 6½	0 9	0 11½	1 1½	1 3½	1 6	1 8½	1 10½
0 2½	0 5	0 7½	0 10	1 0½	1 3	1 5½	1 8	1 10½	2 1
0 2½	0 5½	0 8½	0 11	1 1½	1 4½	1 7½	1 10	2 0½	2 3½
0 3	0 6	0 9	1 0	1 3	1 6	1 9	2 0	2 3	2 6
0 3½	0 6½	0 9½	1 1	1 4½	1 7½	1 10½	2 2	2 5½	2 8½
0 3½	0 7	0 10½	1 2	1 5½	1 9	2 0½	2 4	2 7½	2 11
0 3½	0 7½	0 11½	1 3	1 6½	1 10½	2 2½	2 6	2 9½	3 1½
0 4	0 8	1 0	1 4	1 8	2 0	2 4	2 8	3 0	3 4
0 4½	0 8½	1 0½	1 5	1 9½	2 1½	2 5½	2 10	3 2½	3 6½
0 4½	0 9	1 1½	1 6	1 10½	2 3	2 7½	3 0	3 4½	3 9
0 4½	0 9½	1 2½	1 7	1 11½	2 4½	2 9½	3 2	3 6½	3 11½
0 5	0 10	1 3	1 8	2 1	2 6	2 11	3 4	3 9	4 2
0 5½	0 10½	1 3½	1 9	2 2½	2 7½	3 0½	3 6	3 11½	4 4½
0 5½	0 11	1 4½	1 10	2 3½	2 9	3 2½	3 8	4 1½	4 7
0 5½	0 11½	1 5½	1 11	2 4½	2 10½	3 4½	3 10	4 3½	4 9½
0 6	1 0	1 6	2 0	2 6	3 0	3 6	4 0	4 6	5 0
0 6½	1 0½	1 6½	2 1	2 7½	3 1½	3 7½	4 2	4 8½	5 2½
0 6½	1 1	1 7½	2 2	2 8½	3 3	3 9½	4 4	4 10½	5 5
0 6½	1 1½	1 8½	2 3	2 9½	3 4½	3 11½	4 6	5 0½	5 7½
0 7	1 2	1 9	2 4	2 11	3 6	4 1	4 8	5 3	5 10
0 7½	1 2½	1 9½	2 5	3 0½	3 7½	4 2½	4 10	5 5½	6 0½
0 7½	1 3	1 10½	2 6	3 1½	3 9	4 4½	5 0	5 7½	6 3
0 7½	1 3½	1 11½	2 7	3 2½	3 10½	4 6½	5 2	5 9½	6 5½
0 8	1 4	2 0	2 8	3 4	4 0	4 8	5 4	6 0	6 8
0 8½	1 4½	2 0½	2 9	3 5½	4 1½	4 9½	5 6	6 2½	6 10½
0 8½	1 5	2 1½	2 10	3 6½	4 3	4 11½	5 8	6 4½	7 1
0 8½	1 5½	2 2½	2 11	3 7½	4 4½	5 1½	5 10	6 6½	7 3½
0 9	1 6	2 3	3 0	3 9	4 6	5 3	6 0	6 9	7 6
0 9½	1 6½	2 3½	3 1	3 10½	4 7½	5 4½	6 2	6 11½	7 8½
0 9½	1 7	2 4½	3 2	3 11½	4 9	5 6½	6 4	7 1½	7 11
0 9½	1 7½	2 5½	3 3	4 0½	4 10½	5 8½	6 6	7 3½	8 1½
0 10	1 8	2 6	3 4	4 2	5 0	5 10	6 8	7 6	8 4
0 10½	1 8½	2 6½	3 5	4 3½	5 1½	5 11½	6 10	7 8½	8 6½
0 10½	1 9	2 7½	3 6	4 5½	5 3	6 1½	7 0	7 10½	8 9
0 10½	1 9½	2 8½	3 7	4 6½	5 4½	6 3½	7 2	8 0½	8 11½
0 11	1 10	2 9	3 8	4 7	5 6	6 5	7 4	8 3	9 2
0 11½	1 10½	2 9½	3 9	4 8½	5 7½	6 6½	7 6	8 5½	9 4½
0 11½	1 11	2 10½	3 10	4 9½	5 9	6 8½	7 8	8 7½	9 7
0 11½	1 11½	2 11½	3 11	4 10½	5 10½	6 10½	7 10	8 9½	9 9½
1 0	2 0	3 0	4 0	5 0	6 0	7 0	8 0	9 0	10 0

In calculating the Quarter Hundred Weight and the Stone by the above Table, it may be useful to remark that the former is found by multiplying 7 by 4, and the latter 7 by 2.

Digitized by Google

French Measures.

Length.

	In English inches.	In English feet (12 inches).	In English yards (3 feet).	In English fathoms (6 feet).	In English miles (1760yds.)
Millimètre	0·03937	0·003281	0·0019936	0·0005468	0·0000006
Centimètre	0·39371	0·032809	0·0109363	0·0054682	0·0000062
Décimètre	3·93708	0·328090	0·1093633	0·0546816	0·0000621
Mètre	39·37079	3·280899	1·0936331	0·5468165	0·0006214
Décamètre	393·70790	32·808992	10·9363306	5·4681653	0·0062138
Hectomètre	3937·07900	328·089917	109·3633056	54·6816528	0·0621382
Kilomètre	39370·79000	3280·899167	1093·6330556	546·8165278	0·6213824
Myriamètre	393707·90000	32808·991667	10936·3305556	5468·1652778	6·2138242

1 Inch = 2·539954 Centimètres. 1 Yard = 0·9143835 Mètre.
1 Foot = 3·0479449 Décimètres. 1 Mile = 1.6093149 Kilomètre.

Surface.

	In English square feet.	In English square yards (9 sq. feet).	In English poles (272·25 square feet).	In English roods (108 90 sq. feet).	In English acres (43560 sq. feet).
Centiare, or sq. mètre...	10·764299	1·196033	0·0895383	0·0009885	0·0002471
Are, or 100 sq. mètres...	1076 429934	119·603326	3·9538290	0·0988457	0·0247114
Hectare, or 10000 square mètres	107642.993419	11960·332602	395·3828959	9·8845724	2·4711431

1 Square Inch = 6·4513669 Square Centimètres.
1 Square Foot = 9·2899683 Square Décimètres.
1 Square Yard = 0·8360715 Square Mètre or Centiare.
1 Are = 0·40467102 Hectare.

Capacity.

	In cubic inches.	In cubic feet (1728 cubic in.)	In pints (34·65923 cubic in.)	In gallons (8 pints—277·27384 cubic in.)	In bushels (8 gallons, 2218·19075 cubic in.)
Millilitre, or cubic centimètre	0·06103	0·000035	0·00176	0·0002201	0·0000275
Centilitre, or 10 cubic centimètres	0·61027	0 000353	0·01761	0·0022010	0.0002751
Décilitre, or 100 cubic centimètres	6·10271	0·003532	0·17608	0·0220097	0·0027512
Litre, or cubic décimètre	61·02705	0 035317	1·76077	0·2200967	0·0275121
Décalitre, or centistère	610·27052	0·353166	17·60773	2·2009668	0·2751208
Hectolitre, or décistère	6102·70515	3.531658	176·07734	22·0096677	2·7512085
Kilolitre, or Stère, or cubic mètre	61027·05152	35·316581	1760 77341	220·0966767	27·5120846
Myrialitre, or décastère	610270·51519	353·165807	17607·73414	2200·9667675	275·1208459

1 Cubic Inch=16·386176 Cubic Centimètres. 1 Cubic Foot=28·315312 Cubic Décimètres.
1 Gallon=4·543458 Litres.

Weight.

	In English grains.	In troy ounces (480 grains).	In avoirdupois lbs. (7000 grains).	In cwts. (112lbs.—784000 gr.)	In tons (20 cwts.—1568000 grains).
Milligramme	0·01543	0·000032	0·0000022	0·0000000	0·0000000
Centigramme	0·15432	0·000322	0·0000220	0·0000002	0·0000000
Décigramme	1·54323	0·003215	0 0002205	0·0000020	0.0000001
Gramme	15·43235	0·032151	0·0022046	0·0000197	0·0000010
Décagramme	154·32349	0·321507	0·0220462	0·0001968	0·0000098
Hectogramme	1543·23489	3·215073	0·2204621	0·0019684	0·0000984
Kilogramme	15432·34880	32·150727	2·2046213	0 0196841	0·0009842
Myriagramme	154323·48800	321·507267	22·0462126	0 1968412	0·0098421

1 Grain=0·064799 Gramme. 1 Troy oz.=31·103496 Gramme. 1 lb. avd.=0·453593 Kilogr.
1 Cwt.=50·802377 Kilogr.

Multiplication Table.

	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32
3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48
4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64
5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90	96
7	14	21	28	35	42	49	56	63	70	77	84	91	98	105	112
8	16	24	32	40	48	56	64	72	80	88	96	104	112	120	128
9	18	27	36	45	54	63	72	81	90	99	108	117	126	135	144
10	20	30	40	50	60	70	80	90	100	110	120	130	140	150	160
11	22	33	44	55	66	77	88	99	110	121	132	143	154	165	176
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192
13	26	39	52	65	78	91	104	117	130	143	156	169	182	195	208
14	28	42	56	70	84	98	112	126	140	154	168	182	196	210	224
15	30	45	60	75	90	105	120	135	150	165	180	195	210	224	240
16	32	48	64	80	96	112	128	144	160	176	192	208	224	240	256
17	34	51	68	85	102	119	136	153	170	187	204	221	238	255	272
18	36	54	72	90	108	126	144	162	180	198	216	234	252	270	288
19	38	57	76	95	114	133	152	171	190	209	228	247	266	285	304
20	40	60	80	100	120	140	160	180	200	220	240	260	280	300	320
21	42	63	84	105	126	147	168	189	210	231	252	273	294	315	336
22	44	66	88	110	132	154	176	198	220	242	264	286	308	330	352
23	46	69	92	115	138	161	184	207	230	253	276	299	322	45	368
24	48	72	96	120	144	168	192	216	240	264	288	312	336	360	384
25	50	75	100	125	150	175	200	225	250	275	300	325	350	375	400
26	52	78	104	130	158	182	208	234	260	286	312	338	364	390	416
27	54	81	108	135	162	189	216	243	270	297	324	351	378	405	432
28	56	84	112	140	168	196	224	252	280	308	336	364	392	420	444
29	58	87	116	145	174	203	232	261	290	319	348	377	406	435	468
30	60	90	120	156	180	210	240	270	300	330	360	390	420	450	480
31	62	93	124	155	186	217	248	279	310	341	372	403	434	465	496
32	64	96	128	160	192	224	256	288	320	352	384	416	448	480	512

Our Portraits.

Her Most Gracious Majesty the Queen.

(See page 1.)

Victoria Alexandrina, Queen of Great Britain and Ireland, is the only child of the late Duke of Kent and of the Princess Louisa Victoria of Saxe-Coburg, relict of the Hereditary Prince of Leiningen, and sister of Leopold, Prince of Saxe-Coburg, afterwards King of the Belgians. The Princess Victoria was born at Kensington Palace May 24, 1819. Her parents, who had for some time resided abroad, hastened to England in order that their child might be born a Briton. The Duke of Kent died in 1820, and the general education of our future Queen was directed under her mother's superintendence by the Duchess of Northumberland, wife of the third duke. The Princess was well grounded in historical knowledge, in music and the natural sciences. At a subsequent period, by the express wish of King William IV., Lord Melbourne instructed her in political science and the working of constitutional government. Until within a few weeks of her elevation to the throne, the Princess's life was spent in comparative retirement, only varied by occasional tours through different parts of the United Kingdom. Queen Victoria succeeded her uncle, William IV., June 20, 1837. Her Majesty was crowned at Westminster Abbey on June 28, 1838, and she was married to his late Royal Highness Prince Albert of Saxe-Cobourg Gotha on February 10, 1840.

Her Majesty has nine children—H.R.H. Victoria, Princess Royal, born Nov. 21, 1840; married Jan. 25, 1858, to H.R.H. the Crown Prince of Prussia. H.R.H. Albert Edward Prince of Wales, born Nov. 9, 1841; married March 10, 1863, the Princess Alexandra of Denmark. Princess Alice, born April 15, 1843; married July 1, 1862, Prince Louis of Hesse Darmstadt. H.R.H. Prince Alfred, born Aug. 6, 1844, created Duke of Edinburgh. H.R.H. Princess Helena, born May 26, 1846; married July 5, 1866, to Prince Christian of Schleswig Holstein. H.R.H. Princess Louise, born March 18, 1848, and married to the Marquis of Lorn. H.R.H. Prince Arthur, born May 1, 1850. H.R.H. Prince Leopold, born April 7, 1853; and H.R.H. Princess Beatrice, born April 14, 1857. The first domestic grief which Her Majesty suffered was the loss of her mother, the Duchess of Kent, after a short illness, followed by the sudden death of the Prince Consort, to the great grief of the entire kingdom, on Dec. 14, 1861. Her Majesty's intense sorrow for her irreparable loss, although it has to a great degree disabled her from appearing in public or at Court ceremonials, and has imposed on her a life of comparative seclusion, has never been allowed by her to interfere with the performance of her important duties as sovereign of this realm. Neither has it checked the exercise of that anxious interest which she has ever since her accession to the crown steadfastly manifested for the social welfare of her people, nor caused her to relax her efforts to encourage and reward subjects distinguished for their talents and merits, especially those whom her lamented consort loved to honour for their zealous co-operation with him in his high endeavours to promote the advancement of undertakings which have for their object the moral, social, intellectual, and artistic progress of the nation. It is a source of great pride to the subjects of Queen Victoria that not only in her own vast dominions, but throughout the civilised world, her name is never mentioned save in terms of sympathy, admiration, and respect as a Christian woman and a queen. Her Majesty is truly a pattern in all the relations of life, as a daughter, as a wife, and as a mother; she is accordingly loved and reverenced by all classes of her subjects. Two interesting but sad memorials of Her Majesty's life have been published, entitled "The Early Days of the Prince Consort," and "Leaves from our Journal in the Highlands," which are understood to be from Her Majesty's pen. It would occupy much more space than our limits admit to give even a brief outline of the political events of Her Majesty's reign, and we will content ourselves with enumerating a few of the great events which have marked it. The Repeal of the Corn Laws, the Russian War, the Reform Bill, the Irish Church Bill, may be cited from the numerous measures intended to improve the social condition of the English people, and to crown the great heritage of civil and religious liberty handed down to us from our forefathers. We regret to state that during the latter part of the past year Her Majesty has suffered from severe illness, and her health is seriously impaired. It is feared that some time must elapse before the Queen will regain her usual vigour.

The Emperor of Russia.

(See page 1.)

Alexander II., who succeeded to the Empire of all the Russias on the death of his father Nicholas I., March 2, 1855, was born in 1818, in the reign of his uncle Alexander I. The young Duke Alexander was seven years old when the death of Alexander I. and the renunciation of his rights by the Grand Duke Constantine led to the elevation of the Grand Duke Nicholas to the throne, and the young Alexander became heir apparent. For a moment, however, his destiny and that of his house trembled in the balance, as a widely-spread defection, which was only quenched by torrents of blood, exhibited itself in the garrisons of the capital. The resolute spirit of Nicholas I. overawed the rebellious regiments, and from December 25, 1835, he ruled over a nation of slaves. The whole tenor of the young Prince's life was now altered; the gentle sway of

Digitized by Google

Mrs. Scott Siddons.

Digitized by Google

Mlle. Marie Marimon.

Digitized by Google

his mother, the daughter of Frederick III. of Prussia, changed for the discipline of military tutors and governors. The Emperor Nicholas, his father, strove to fashion him after his own method. The substitution of the stern *régime* of the barrack room for the more genial influence of domestic life proved very irksome to the future Czar, and he was attacked by a species of hypochondria. He was ordered to travel and amuse himself, and he went to the Court of Hesse Darmstadt, where he made a long stay, and concluded a marriage with the Princess Marie, daughter of the Grand Duke Louis II. of Darmstadt. At the first council held under his presidency after his accession to the throne, he stated his resolution not in any way to interrupt the course of the war with the Allied Powers in which Russia was then engaged. The Emperor's first act was to issue a manifesto to the nation notifying his accession, and declaring in general terms his intention to uphold the glory of the empire as it had been upheld by Peter, Catherine, Alexander I., and Nicholas I. On the return of peace one of the first steps taken by Alexander II. in the direction of reform was the reduction of the army to the lowest limits compatible with the dignity and safety of the empire. But the greatest reform of all was his emancipation of 23,000,000 human beings from the bondage of serfdom, and an imperial ukase proclaimed the liberation of the serfs, on certain conditions, March 3, 1861. In February, 1864, the same boon was conferred upon the Polish serfs, with a view to weaken the influence of the Polish nobility, who owned the greater portion of the land and were consequently all powerful. As regards education, great efforts are being made by the Czar to place the State colleges on a level with the best educational institutions. A still more notable reform is the inauguration of elective representative assemblies in the provinces. The Czar has used great efforts to increase the supremacy of the Greek Church in his dominions. The Emperor of Russia has six children, five sons and one daughter. The Czarewitch is married to Princess Dagmar, sister to H.R.H. the Princess of Wales.

The Emperor of Germany.

(See page 1.)

WILLIAM I., the Emperor of Germany and King of Prussia, is the second son of Frederick William III. and of Princess Louise of Mecklenburgh Strelitz. The Emperor's reign, although comparatively short, has been marked by the successful issue to most ambitious projects. The aggressive war in Denmark, the humbling of Austria, and the organisation of the North German Confederation, in which twenty-two States are comprehended, representing a population of twenty-nine millions of inhabitants, are all recent events. The recent war between Prussia and France, in which the Emperor of Germany took so active a part, is too well known a topic to need recapitulation. The successful prosecution of the war undoubtedly hastened the consummation of a project dear to the heart of Count Bismarck—the unification of Germany under the leadership of Prussia. This great plan was completed at the commencement of last year—completed by the election of the King of Prussia to be Emperor of Germany—with the civil and military leadership of all the German Kingdoms and Principalities, under certain defined conditions. It cannot be denied that the Emperor possesses some remarkable qualifications for this exalted position. Strong, bold, determined, and warlike, he is, notwithstanding his seventy-three years, well fitted to be a great monarch, and a leader of kings and armed hosts. The Emperor was born March 22, 1797. He received a careful education, joined the army at an early age, and was engaged in the campaign of 1813 and 1814 against France, coming under fire for the first time at Bar-sur-Aube, February 27, 1814.

On June 11 the Prince married Louisa, Princess of Saxe Weimar, by whom he has two children, Frederick William, Crown Prince of Prussia, and Louisa, the present Grand Duchess of Baden. On the accession of his eldest brother, Frederick William IV., to the throne in 1840, Prince William became Governor of Pomerania. On the outbreak of the revolution of 1841 he had to flee to England, whence he returned to Prussia some months after. In October, 1857, the King having become incapacitated for business, Prince William was commissioned to act as regent, a commission renewed from time to time till his permanent installation in October, 1858. On January 2, 1861, Prince William succeeded to the throne, and on the occasion of his coronation at Königsberg on October 18 of the same year he put the crown on his own head, declaring that "he ruled by the favour of God and no one else."

The Emperor has for the recent campaign revived the Order of the Iron Cross—a decoration conferred only for gallantry against the French in 1813-15. It insures to its wearer, in addition to a trifling pension, the grateful esteem and reverence of his compatriots. As formerly, it includes two classes, with a Grand Cross as a third, the latter to be conferred only upon a general in command for a battle, capturing a fortress, or some such decisive exploit. The wonderful success of the Prussian arms against France is too well known to need recapitulation.

Their Imperial Majesties the Emperor and Empress of Brazil.

(See pages 4 and 5.)

DOM PEDRO, the second Emperor of Brazil, our honoured guest during the months of June and July, 1871, is one of those men who, if they had not been born to the purple, would have assuredly made themselves distinguished in any walk of life they had selected. It is, indeed, very rare in the history of nations to find a monarch who combines the most enlightened and constitutional method of governing his subjects with the greatest claims to the admiration of the world in his native talent, and in his acquisitions in science and literature. These rare combinations meet in Dom Pedro II. Of illustrious descent, in his veins courses the united blood of the Braganzas, the Bourbons, and the Hapsburgs, and by marriage he is related to the royal and imperial families of England, France, and Russia.

The early studies of the Emperor were conducted by the Franklin of Brazil, José Bonifacio de Andrada. The acquirements of Dom Pedro are indeed remarkable; to the science of chemistry he has devoted much time, and his laboratory at San Cristoval is always the scene of new experiments; he is a good topographical engineer, and a fair artist. He is also an enthusiastic astronomer. He is especially devoted to comparative grammar and questions of philology, and speaks six languages. Dr. Stately, late Bishop of Honolulu, bears testimony to his Majesty's desire for knowledge, relating that in an interview which he had granted to the Bishop he expressed himself as anxious for information in the Polynesian languages, to which he had given some attention, and signified a wish to have a Hawaiian grammar and dictionary, and the Prayer-book translated by King Hamehameha.

The Emperor has always availed himself of his exalted position to advance the interests of geographical science, and he displayed a lively and personal interest in the explorations of the Amazon and other districts of the Brazilian empire undertaken by the naturalist Agassiz. During his visit to this country the Emperor devoted his time to the inspection of all worth seeing. Considerable attention was excited in London society by the Emperor's habit of early rising, and no small amount of witticisms were engendered by it. It is, however, his constant custom, and, although the Brazilians are eminently an early-to-bed, early-to-rise people, and after ten o'clock at night few persons are seen in the streets of Rio Janeiro, yet before the majority of his subjects have risen the Emperor is in the dockyards, or in other public institutions.

Dom Pedro is descended from the Portuguese royal house of Braganza, being grandson to Dom John the Sixth, the last sovereign who reigned over united Brazil and Portugal. The Emperor's father was Dom Pedro the First, and his mother was Leopoldina of Hapsburg, sister to Maria Louisa, Empress of the French, second wife of Napoleon the First. Dom Pedro the First declared the independence of Brazil, and erected it into an empire, with himself as Emperor, in 1832. Various causes concurred to induce him to abdicate the throne of Brazil in favour of his only son, the present Emperor, then only seven years old. The boy was confided in Brazil to the charge of the patriot brothers Andrada, men distinguished for their abilities, learning, eloquence, and sterling patriotism, but of too great liberality for the predominant class. Troubled Regencies followed, and the last was terminated by a popular outbreak in July, 1840; and at the age of fifteen Dom Pedro the Second was called to the task of governing a vast, discordant, and poor empire. He has devoted himself to the serious duties of his exalted office with firmness, honesty, and self-denial, and the result is a prodigious vitality and prosperity throughout the empire; and, moreover, the institution of negro bondage is being gradually but surely destroyed.

The Emperor's personal appearance is worthy of his mental endowments; he is 6ft. 4in. in height, and having a handsome face and fine figure. The Empress of Brazil is daughter of the late King of the Two Sicilies. She is affable and charming, and her habitual expression is one of engaging sweetness; she is greatly beloved in her own country, where her time is devoted to works of benevolence.

The Imperial pair have had three children—one son, who died in early infancy, and two daughters, Princess Isabella, Countess d'Eu and heiress presumptive, born in 1847, and the Princess Leopoldina of Saxe-Coburg, lately deceased. The Emperor is allied by marriage to the three royal families of Europe, his eldest sister being married to the late King of Portugal, his second sister to the Count d'Aquila, brother to the Empress and to the ex-King of the Two Sicilies, and his third sister to the Prince de Joinville.

The late Queen of Sweden.

(See page 8.)

A GREAT gloom was cast on the kingdom of Sweden and Norway in April last by the premature and almost sudden death of the Queen of Sweden. In December of the previous year her late Majesty's mother, the Princess William Frederick of Holland, was attacked with the malady which proved fatal, and at that inclement season the Queen of Sweden travelled to the Hague to be with her mother during her last illness. There can be little doubt but that the seeds of the Queen's fatal disease were then sown, her voyage and journey having been attended by many hardships and much fatigue. No sooner had she returned home from the painful scene of her beloved mother's deathbed, than the King of Sweden fell seriously ill. The Queen assidiously attended on him night and day, refusing all assistance—a devotion greatly to be regretted in its excess, as her husband and family have since mourned the loss of a beloved wife and mother. Her Majesty had won the affections of her people; she was adored by the entire country; she was extremely charitable, and performed kind actions in a most unassuming manner. Her talents and acquirements were of no mean order; she was an author of some repute, having under the *nom de guerre* of Jane Voncome, published a Swedish translation of an English work, entitled "The Labourers in the Vineyard," the profits of which were devoted to charitable purposes. Her late Majesty was the eldest daughter

Digitized by Google

of Prince William Frederick of the Netherlands (an uncle of the present King) and of the Princess Louise of Prussia, sister to the Emperor of Germany, whom she only survived three months. The late Queen of Sweden was born at the Hague on the 5th of August, 1828, and was married in 1850 to the then Crown Prince of Sweden. The Crown Princess of Denmark is her Majesty's only surviving child, her one son having died in early infancy.

The King of Spain.

(See page 9.)

So far back as October, 1868, it was announced that negotiations were going on between King Victor Emmanuel and Marshal Prim for the candidature of an Italian Prince to the Spanish throne. At that time Prince Humbert had been married only a few months, and in case of his demise the only successor to the throne would have been the Duke d'Aosta. It was precisely this Prince whom Victor Emmanuel wished to place on the throne of Spain. The Prince, who is devotedly attached to his wife and fond of domestic life, found himself very undecided as to the course he should take in the matter. He declined giving any positive answer, and submitted the affair entirely to the decision of his wife. The Duchess d'Aosta counselled him to refuse the candidature, and the Prince adopted the unusual course of asking advice and acting according to the counsel received. The King of Italy was very much displeased at this refusal, and it is said that a perfect family squabble took place at the Pitti Palace; but the Duke d'Aosta held fast to his resolution. Time passed on, and after the disastrous Hohenzollern candidature, the Duke d'Aosta was again selected as an eligible occupant of the vacant throne of Spain, and he was finally elected by a majority of 71 out of a Parliament of 329 members. A deputation of distinguished Spanish officials was sent from Madrid to Florence to offer the crown to the Duke of Aosta, and he accepted it in a modest, spirited, and sensible speech. The reply of the new King of Spain was greatly admired by his new subjects.

The King of Spain was born in 1845; he commenced his career as a captain in the infantry, and attained the rank of brigadier-general. He then left the army for the navy, in which he is a vice-admiral. He married in 1867 the Princess della Cisterna, the richest heiress in Italy. He has two children, one born since his accession to royal dignity. His heir, by a curious coincidence, bears the name of Emmanuel Phillibert, the name of that Prince of Savoy to whose genius Spain is indebted for the most signal victory her arms ever obtained over those of France.

The King of Spain has sense and courage, tact, discretion, and that happy mixture of dignity and affability, all of which high qualities he has displayed in his recent tour through his new kingdom.

The Bishop of London.

(See page 12.)

THE Right Rev. John Jackson, D.D., Bishop of London, is the son of a merchant of London, and was born February 22, 1811. He received his primary education under Dr. Valpy at Reading School, whence he proceeded to Pembroke College, Oxford; there he graduated in 1833, taking first-class honours, and gained the Denyer theological prize. From 1836 till 1846 he was head master of the Proprietary Grammar School at Islington, and during a portion of that time he filled the office of incumbent of St. James's, Muswell-hill, in the parish of Hornsey. In 1846 he was appointed rector of St. James's, Piccadilly, and in 1847 chaplain to the Queen. His next preferment was the Canonry of Bristol, and he was named select preacher before the University of Oxford in 1845, 1850, 1862, and 1866. He preached the Boyle Lectures in London in 1853, and on the death of Dr. Kaye in that year was made Bishop of Lincoln. On the removal of Dr. Tait in 1868 from the bishopric of London to the see of Canterbury, Dr. Jackson was translated from Lincoln to London.

The Bishop of London is a man of considerable power, and possesses the highest character for Christian work; his opinions with regard to the Rationalistic tendencies of the present day are well known. Since Dr. Jackson's appointment to the diocese of London he has taken an active part in the religious and charitable duties connected with it, particularly with regard to the association set on foot by his predecessor, the Archbishop of Canterbury, for providing increased church accommodation for the metropolis, known as the Bishop of London's Fund. During the Archbishop's illness, and consequent absence from England, the Bishop of London has officiated for him on several important occasions, such, for example, as at the marriage of Her Royal Highness the Princess Louise with the Marquis of Lorne, and at the opening of the Royal Albert Hall of Arts and Sciences.

The late Archbishop of Paris.

(See page 13.)

Now that the process of time has permitted men to disentangle the vague and confused impressions of horror and amazement produced by the late stupendous events in Paris, there can be no doubt that the execution of the Archbishop of Paris and his distinguished fellow-prisoners are, of all the terrible series committed by the Commune, the most execrated crime. The Archbishop of Paris and the Curé of the Madeleine especially excited the wrath of the Commune, because they were priests. For a century the priests have been most bitterly hated, not only by the "Reds," but also by the Rationalistic Liberals, and the dislike against them has been intensified in recent years, because they have arrayed themselves on the side of the Empire, and have sent the peasantry to vote against Republicanism. Archbishop Darboy was specially singled out for hostility because, although a liberal among the clergy, he was a sincere champion of the Napoleonic *régime*. The members of the Commune did not, indeed, seize him merely because he was a priest, but because all the other great officials had fled, and he remained at his post, as Monseigneur Affré had done during the revolution of 1848. The venerable prelate was removed from Mazas to La Roquette, and there shot on the 24th of May, 1871, and it is not a little remarkable that for the best part of a century scarcely more than one Archbishop of Paris has died peaceably and quietly in possession of his palace and dignities.

Georges Darboy was born in 1813, and had only attained the comparatively early age of fifty-eight at the time of his murder. He was educated at Langres, and in early youth gave evidence of the possession of those talents which eventually raised him to the exalted position he filled in the Gallican church. A few years later he became a Professor where he had formerly been pupil, and filled successively the chairs of Philosophy and of Dogmatic Theology. He was ordained a priest in 1836, and soon after was appointed curé of St. Dizier, near Vassey. In 1846 Monseigneur Affré, then Archbishop of Paris, appointed him Almoner of the College of Henry IV., and an honorary Canon of Notre Dame. After the death of Archbishop Affré, his successor, M. Sibour, bestowed increasing confidence on M. Darboy, and charged him with the important duty of religious inspection in the College of the metropoliton diocese, and he was also made editor of the *Moniteur Catholique*. In 1854 he went to Rome to take part in the definition of the dogma of the Immaculate Conception. In the following year he was made titular Vicar-General of Paris, and in 1859 was raised to the Bishopric of Nancy. His comparatively recent elevation in 1863 to the Archiepiscopal See of Paris will be fresh in the memory of our readers. In 1869 he went to the Vatican Council as the champion of Gallicanism, and from that position, together with his published opinions, he became, as a matter of course, the head of the opposition. He voted against the dogma of Papal Infallibility, and led a numerous body of prelates to His Holiness for one more protest and warning before he left Rome. While in Rome, it was sometimes said that Archbishops of Paris should be listened to, as they were a doomed race, and wore the crown of martyrdom as well as the mitre.

The late Archbishop was not unknown as an author; he had edited the works of Dionysius the Areopagite, and a new translation of the "Imitation of Christ," He had also published "Les Saintes Femmes" and "Les Femmes de la Bible." In 1864 he was made Almoner to the ex-Emperor, and subsequently a member of the Senate, of the Imperial Council on Education, and of Legion of Honour. He was buried at Notre Dame, on the 7th of June, with great pomp.

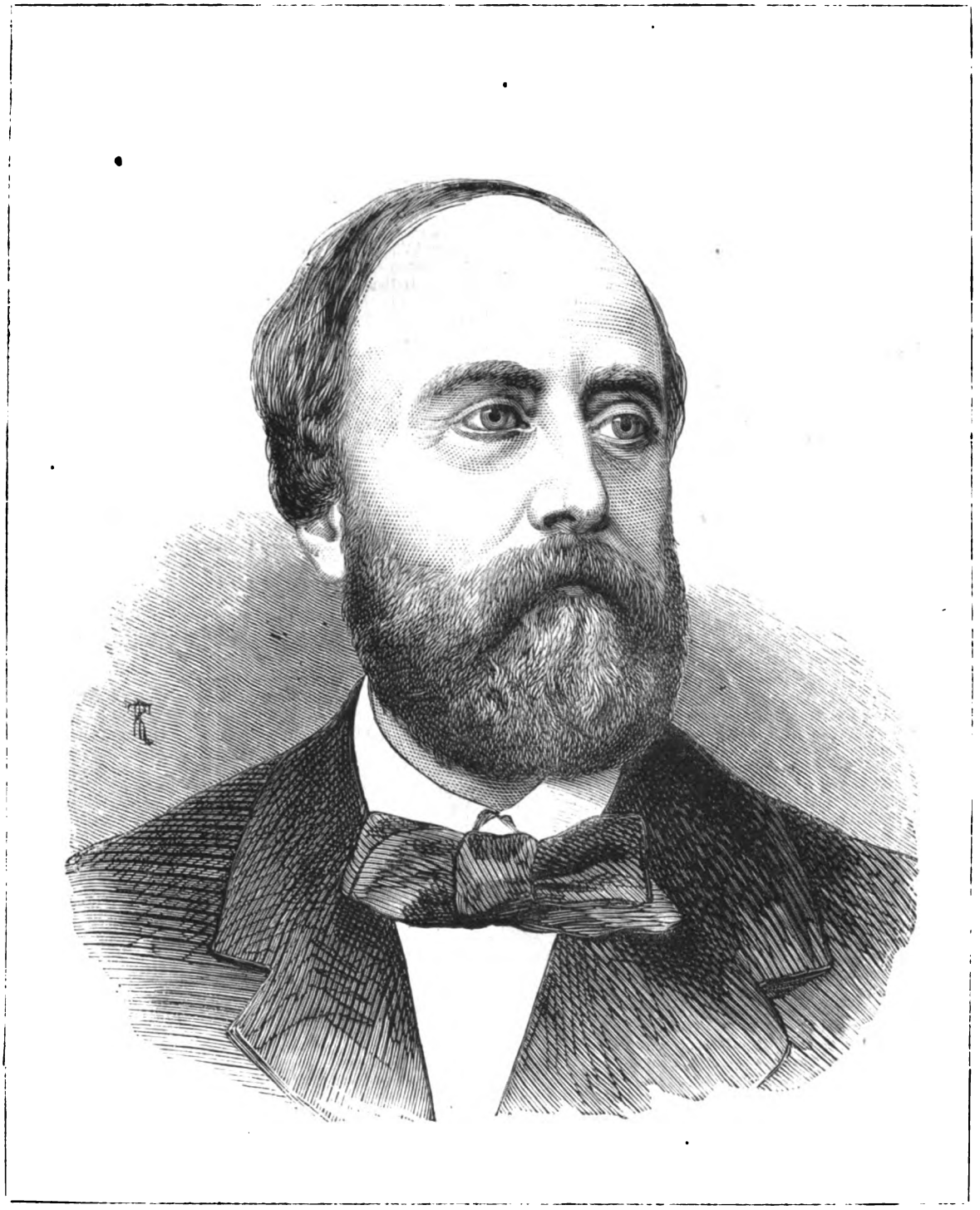
The Duke and Duchess of Argyll.

(See pages 16 and 17.)

THE Most Noble and Right Honourable George Douglas Campbell, eighth Duke of Argyll, was born on the 30th of April, 1823, and is the eldest son of John Douglas Henry Edward, seventh possessor of the dukedom since its creation, a hundred and sixty-eight years ago. The seventh Duke of Argyll was thrice married, the mother of the present duke being the second wife, Joan, daughter of John Glassel, Esq., of Long Niddry, in Haddingtonshire. The Duke of Argyll was but little more than twenty-three years of age when he succeeded to his long and magnificent array of titles, which include among them eight titles as baron, two as viscount, three as earl, two as marquis, and one as duke. The oldest barony, that of Campbell, dates back to 1445; the oldest earldom, that of Argyll, to 1457; the barony of Lorne dates back to 1475; but the most extraordinary accession of honours to the house of Campbell accrued in 1701, when the first of the house who wore the coronet of strawberry leaves was created at one and the same time Duke of Argyll, Marquis of Lorne and Kintyre, Earl of Campbell and Cowal, Viscount Lochow and Glenilla, and Baron Inverary, Mull, Morven, and Tirey—all of the titles then and previously conferred upon the race being exclusively, however, in the peerage of Scotland. It was not until 1776 that a Duke of Argyll was enabled to take his place in the House of Lords, the duke at that time being created Baron Sundridge and Hamilton, in the peerage of Great Britain. It is as Lord Sundridge that the Duke of Argyll takes his seat in the hereditary branch of the Legislature. Before the present chief of the clan Campbell had taken his place in the House of Lords, he had already, while known as Marquis of Lorne, attracted some share of public attention by his published writings. "A Letter to the Peers from a Peer's Son," was his first literary production, and appeared in 1842, when its author was little more than nineteen years of age. It had reference to a religious question then powerfully agitating the popular mind to the north of the Tweed—the matter of lay patronage in the Presbyterian Church of Scotland, the abolition of which lay patronage the then Marquis of Lorne distinctly recommended.

Another and a far more remarkable contribution to literature by the Duke of Argyll is his "Reign of Law," a thoughtful and in parts a really profound treatise—valuable as an illustration of its subject, and conciliatory in the best sense of the word. Another work, entitled "Primeval Man," was published by the Duke in 1869, in which the author discusses the speculations of Whately on the one hand, and of Darwin, Huxley, and Sir J. Lubbock on the other, on the antiquity and primitive con[illegible] of

Digitized by Google



M. le Comte de Chambord.

Digitized by Google

H.R.H. The Duke of Saxe-Coburg-Gotha.

Digitized by Google

man. The Duke of Argyll's latest literary effort is an interesting account of the antiquities of the island of Iona, under the title of "Iona."

The Duke of Argyll is or has been a Knight of the Thistle, Privy Councillor, LL.D., F.R.S., Trustee of the British Museum, Chancellor of the University of St. Andrew's, Lord Rector of the University of Glasgow, and President of the Royal Society of Edinburgh; and in 1855 presided with conspicous ability at Glasgow, over the annual meeting of the British Association for the Advancement of Science.

The Duchess of Argyll, to whom the Duke was married in 1844, was Lady Elizabeth Georgiana Leveson-Gower, eldest daughter of the second Duke of Sutherland. The Duke and Duchess of Argyll have six daughters and five sons, of whom the eldest is the Marquis of Lorne, married to H.R.H. the Princess Louise of England on the 21st of March, 1871.

Mrs. Scott-Siddons.

(See page 20.)

THE appearance on the English stage of an actress directly descended from that famous tradition, Mrs. Siddons, naturally excited great interest in April, 1867, when Mrs. Scott-Siddons first made her appearance. She had previously given readings as a species of preparation, and made her *début* as Rosalind in "As You Like It." Her exceptional personal advantages were greatly in her favour, as well as her youth and an unquestionable freshness and manner of voice. She displayed considerable intelligence in her rendering of the charming *rôle*, and a thorough appreciation of the *espièglerie* incidental to it. She subsequently sustained the parts of Juliet and Imogen with the propriety and refinement which characterise her style of acting.

Mrs. Scott-Siddons' personal attractions are of a very high order; her figure is slender and elegant, and her face strongly resembles both the celebrated portrait of Mrs. Siddons as the Tragic Muse by Sir Joshua Reynolds, and the lovely Gainsborough portrait in the South Kensington Museum.

Mlle. Marie Marimon.

(See page 21.)

FOR several seasons past Mlle. Marimon has been spoken of as one of the principal operatic singers of Paris and Brussels, but it was not until the early part of the season of 1871 that the English opera-goers were able to form an opinion on her merits. Those who had seen her in Paris at the Athenée chiefly knew her as an accomplished mistress of a style possessing little in common with Italian Opera; for though composed by the brothers Ricci, "Un Folie a Rome" and "Le Docteur Crispin," are little better than extravaganzas. In these and in the "Toréador" of the late Adolphe Adam, and other works of a cognate kind, the recent triumphs of Mlle. Marimon have been for the most part achieved. Nevertheless, it was generally understood that she had a wide repertory of operas at command, and was thoroughly at home in the works of the modern Italian masters. The performances of Amina in "La Sonnambula" and Maria in "La Figlia del Reggimento" certainly gave colour to this belief, for no singer has shown herself more intimately conversant with both the parts in all their phases, vocal and dramatic.

Mlle. Marimon's intonation is irreproachable, and her manner of phrasing rarely offends the critical judgment. Her voice is a pure soprano, flexible, of wide compass, and of a flute-like quality. The consummate ease and certainty with which she executes passages of "bravura" and embellishments of every kind is remarkable. She is also an excellent actress.

Mlle. Marimon was born at Liége at the close of the year 1845. Her exceptional talent for music early developed itself, and for upwards of four years she studied under Duprez, who highly appreciated her great facility for vocalisation. Subsequently she became a pupil of the celebrated M. Delsarte, the late great Parisian singing master.

Le Comte De Chambord.

(See page 24.)

THE Count de Chambord, after "biding his time" for forty-one years, is now spoken of as having some chances of yet ascending the throne of France, and restoring for a time the succession of the elder branch of the Bourbons.

The count is the son of that Duke de Berri who was sssassinated in 1820, and of Caroline Princess of Sicily, his wife, and was born seven months after the death of his father. The Duchess de Berri, being desirous that the birth of the young prince should be irrefutably attested by the evidence of contemporary witnesses, had the courage to personally present him to the view of the assembled multitude from the principal balcony of the Tuileries on the afternoon of his birth. He was baptised with great pomp, in water brought from the river Jordan by M. de Châteaubriand, and received the appellation of the "Child of Europe" and the "Child of Miracle;" whilst M. de Lamartine celebrated his glorious destiny in one of his finest "Meditations," the "Chant du Sacre." The education of the Duke de Bordeaux (his rightful appellation) was confided successively to the Dukes of Montmorency, de Rivière, and de Damas; they instilled into his mind the Legitimist creed, pure and simple, of the divine right of kings—a theory he holds to the present hour. When Charles X. abdicated the throne in 1830, he designated the Duke de Bordeaux, then ten years old, as his successor, and attempted to have him proclaimed king before the soldiers encamped at Rambouillet; but these dispositions were useless, and the Duke de Bordeaux found himself obliged to follow the fortunes of his family in exile. He sojourned for a period at Holyrood Palace, at Prague, and at Goritz, and, under the title of the Comte de Chambord, undertook a course of travel to complete his education. In 1843 he came to London, and stayed for some time in Belgrave-square, where he openly avowed himself an aspirant to the throne of France, and received with proper regal etiquette many of the chiefs of the Legitimist party—M. de Châteaubriand, the Duke de Fitzjames, &c.—who came over from France to present their homage to their rightful sovereign. Three years after this, the Count de Chambord married the eldest daughter of the Duke of Modena, who brought him a large dowry, and he then went to reside at the Castle of Frohsdorff, in Lower Austria, where he has since lived the life of a country gentleman. The Count de Chambord was at Paris with his mother when Louis Philippe was forced to fly from France in February, 1848. He saw but little prospect of advantage to himself in so sudden a revolution, and remained in a state of political inaction, protesting in letters "his love for France," and declared himself to be waiting for the day when France, weary of experiments, would turn her attention to him, and would utter his name as a pledge of peace and safety.

The Count de Chambord seconded the efforts of his staunch supporters by appearing from time to time at Ems, Cologne, and Wiesbaden, and receiving his adherents with kingly condescension and kindness. During one of his visits to Wiesbaden the first attempt was made to bring about the fusion of the two branches of the house of Bourbon, which is now stated to be an accomplished fact. The re-establishment of the imperial form of government in 1852 obliged the Count de Chambord to resume his expectant attitude, and his political manifestations were not confined to the publication of a few letters addressed on important occasions to the heads of his party, and brought to popular notice by the press. In this manner he declares himself in 1861 to be strongly in favour of maintaining the temporal power of the Pope, and avowed himself ready to "purchase with his blood the triumph of a cause which is that of France, of the Church, nay, of God himself."

Since the deposition of the Emperor Napoleon, the Count de Chambord has asserted his claims to the crown of France. Little is known of his character and talents beyond the limits of his own household or the narrow circle of the Legitimist chiefs, but the nature of his education and the tone of his published manifestoes seem to indicate that there can be no true accord between his aspirations and the popular institutions desired by many of the nation over which he desires to rule.

The Duke of Saxe-Coburg-Gotha.

(See page 25.)

THE presence of the Duke of Saxe-Coburg-Gotha at the opening of the Albert Hall in April last, was particularly welcome and appropriate. It seemed but fitting, though suggestive of sad memories, that the beloved brother of the late Prince Consort should witness the impressive spectacle of the opening of the vast edifice, sprung to a great extent from the intellectual seed sown by that enlightened Prince, and dedicated to the purpose of keeping his memory alive in English minds and hearts.

The reigning Duke of Saxe-Coburg is the son of Ernest III., the first of the line of Coburg. This prince had but two children, Ernest, and Albert the late Prince Consort. When Prince Ernest was barely five years old, and Prince Albert not yet four, they were removed from the care of the nurse (to whom they had hitherto been entrusted) to that of Herr Flörschutz, of Coburg, who from this time forward had the sole direction of their education until they left Bonn fifteen years later, at the close of their academical career. The boys seem to have been very happy at Rosenau and Coburg, where they associated with youths of their own age in the intervals of the time devoted to their careful and varied education. The two Princes received a solid and brilliant education, and Ernest showed remarkable talents for the acquisition of the natural sciences and for the study of music. He has had the advantage of extended travel, and, in company with his brother, visited France, Belgium, and England; whilst at a later period of his career, in 1836, he made a tour through Spain, Italy, Portugal, and Africa. He was entered at the University of Bonn,, where he specially devoted his attention to the study of political economy and philosophy. When his education was completed, he followed the usual custom of all German princes, entered the army, and rose to the rank of major-general of Saxon cavalry, to which he has since added the posts of general of cavalry in the Prussian service, and colonel of the Magdeburg Cuirassiers. His position in the Prussian army placed him in active service in the late war, through which he was on duty on the general staff of the Emperor of Germany.

During the last two years of his father's life Duke Ernest took an active part in the government of the Duchy of Gotha, and his great task on ascending the throne in 1844 was to endeavour to appease the jealousies aroused by the annexation of the Duchy of Gotha to the parent state.

Duke Ernest was always favourable to the principle of German unity, and he accepted a command in the war against Denmark, where he gained the battle of Eckerfurde in 1849, at the time when all hope of the unity of Germany seemed to have vanished. He united himself with the coalition known as that of the three Kings, and warmly pleaded the cause of the legitimate desires and requirements of the people. The private life of this Prince is marked by great simplicity, and he continues to devote much leisure to the cultivation of the arts and sciences. He is an accomplished musician.

The Duke of Saxe-Coburg-Gotha is married to a daughter of the Grand Duke of Baden. They have no children.

Digitized by Google

Digitized by Google

A. GOATER NOTTINGHAM.

DESIGN FOR BORDER.

Digitized by Google

The Lady's Work Table.

Introduction.

THE latest novelty in fancy work is called by some "Roman," by others "Strasburg" work. A specimen is given in colours at the commencement of this Almanac. For cushions, footstools, borders, bannerets, it forms a most charmingly effective style of ornamentation. Some ladies have already worked trimmings of it for black silk dresses, but it is too heavy for the purpose, and, in our opinion, not all appropriate. But for any article of furniture it forms an admirable decoration. Directions for working it are given below. If satin is found too costly for lining alpaca might be substituted, and will prove very effective, although lacking the sheen which always renders satin showy.

Mignardise braid is now worked in with crochet, and most tasteful antimacassars are produced with the combination. An example of an antimacassar of this kind will be found in page 44, and some edgings in pages 40, 41. These three designs were procured from Paris.

Lacework still remains most popular, and there is more ambition among amateurs about their productions than formerly. Many ladies have essayed Greek lace, and even raised bone point, which is like carved ivory; and we have seen specimens of both varieties marvellously well executed, and as near perfection as possible. A design for Greek lace will be found among the illustrations.

Ticking work is in high favour, and much greater scope is given to this style of embroidery by the variety of ticking now manufactured. The choice is no longer confined to the black and white stripe, so familiar as covers for feather beds and pillows, but wide orange, scarlet, fawn, and blue stripes are now woven alternately with white stripes, and flowing graceful designs are embroidered in a variety of fancy stitches with braid intermingling. For country house these ticking covers to chairs, ottomans, and footstools are in excellent taste. Knitting, tatting, crochet, guipure d'art, and Berlin wool work all find workers, and great is the demand for good patterns in all these styles of fancy decoration. So far as space allows, the demand will be in some degree answered in the following pages.

Description of Coloured Plates.

1. BORDER AND INSERTION IN ROMAN WORK.

(See Frontispiece.)

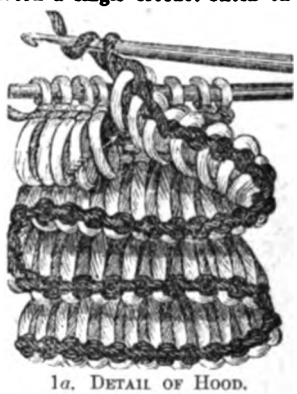
THIS coloured plate illustrates, in the best manner it is possible for printing to do, the new Roman or Strasburg work, which is the chief novelty of the season in the fancy-work world. The foundation is brown holland, the pattern is traced on it, and then run over with filoselle; lastly, the tracings are buttonholed, stitched over with filoselle, and the groundwork cut away when requisite. The colour of the holland and the fancy stitches are worked last. The holland is cut away when the embroidery is finished. It is easier to work if the holland is tacked on a piece of *toile ciré*. The work should be mounted on satin the colour of the furniture of the room to which the article may be destined, and the fringe should also be partially of the same colour. Our design will be found suitable for a border for either a Belgravian tea-table or an ordinary table-cover. By the addition of the insertion it can be made wider if desired. Both these patterns were supplied by Mesdames le Boutillier, 125, Oxford-street, from whom all particulars may be obtained.

2. BORDER IN CANVAS WORK.

THIS border is suitable for a variety of useful purposes. It would serve for curtains, portières. &c., or for alternate stripes with velvet for ottomans, chairs, cushions, footstools, &c. It is worked on Penelope canvas, with single Berlin wool. There is a slight difference in the stitch from the ordinary cross-stitch, as three threads of the canvas are taken lengthways instead of two, as is usually the case. This pattern was supplied by Mesdames le Boutillier, 125, Oxford-street, London.

1. Hood for Girl from Five to Seven Years Old (Tricot and Knitting).

MATERIALS.—2½oz. white and 1oz. of violet single Berlin wool, a tricot needle No. 9, and a finer short bone crochet hook, 2 steel knitting needles, No. 12, and a bone mesh ¼in. wide. The head piece and curtain of this hood are done in tricot, with white single Berlin wool. The head piece is commenced at the right side by 7 chain.—1st row. Raise the stitches, and work back plain.—2nd row. Increase 1 at the beginning and end, after the 1st stitch and before the last, and continue this increase in every row as far as the 21st, when there will be 47 stitches.—22nd to 36th rows. Plain, without increase, and in the following 21 rows decrease in the same proportion by working the 2nd and 3rd stitches as one, and the 2 before the last in the same manner, so that the number of stitches will be again reduced to 7. The rows without increase form the top of the head piece. When this is done, 2 plain rows must be worked along the front half of the head piece, to go round the face, and these should be done rather tightly, so as to keep in the edge. The 10 lower rows of the left hand side of the curtain (which is open at the back for nearly half its depth) are 60 stitches wide; in the 4th of these 10 rows a diminution is made in the centre, by taking up the 30th and 31st stitches together, in raising the row, and this decrease is continued in every alternate row (keeping the same line) throughout the whole depth of the curtain. Besides this, from the 7th of these 10 rows, the edge of the curtain next the front is to be sloped, by taking the 2 stitches before the last together, in every row. When the 10 rows are completed, another piece exactly similar must be worked to correspond, for the right-hand side of the curtain, the decreasing for the slope of the front edge from the 7th row now being at the beginning instead of the end of the rows, and in the 11th row this piece must be joined to the other, by working the row along both. The slope at the side, and the taking-in in the middle of both parts of the curtain, must be regularly continued; and beside these four diminutions, in the 12th and succeeding rows, the 3 centre stitches, immediately over the joining of the two parts of the curtain, are to be worked as one stitch. The entire depth of the curtain consists of 16 rows from the joining; when completed it is to be sewn to the head piece, and from the 13th row of the latter on each side (as far as which it goes plain) is to be somewhat fulled in. A cord 1¾ yards in length, composed of chain stitches, is, with the help of a bodkin, to be run through the top of the curtain, and serves to draw it in to the requisite size and fastens the hood under the chin. Tassels of white wool finish the ends of this cord. The ruche-like trimming, shown in detail in No. 1*a*, is done in looped knitting in the following way. Cast on 7 stitches with the white wool, knit 3 rows rather loosely backwards and forwards plain, and in every 4th row make 6 double looped stitches thus: Take off the 1st stitch, then, holding the mesh close behind the right-hand needle, insert the latter in the next stitch; pass the wool twice over both needle and mesh, and bring the double thread through the stitch; again insert the needle in the same stitch of the left-hand needle, to knit it from the back, and passing the thread, as before, twice over the needle and mesh, bring the double thread through the stitch once more, and then take it off the left-hand needle. Proceed in the same way with each of the other stitches of the row. The mesh must be kept in the loops till it is required to be used again. Knit the next row plain, taking the double stitches as one, so as to keep the original number of 7. Knit two more plain rows, then slip out the mesh and repeat the row of loops and the three plain rows alternately, till a sufficient length is done. Then, with the violet wool and the short crochet needle, do a continuous row of single crochet on the top of the white loops, from side to side, going from one row of loops to another, as shown in No. 1*a*. Work a single crochet stitch on the first white loop,



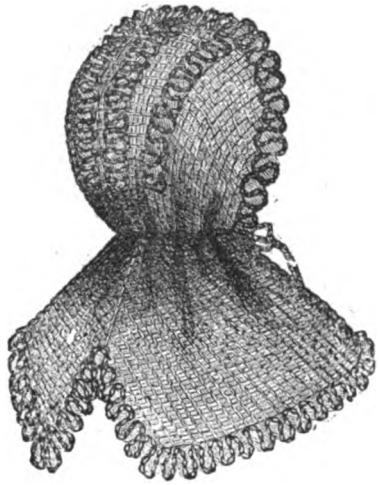
1*a*. DETAIL OF HOOD.

* take up the next on the needle, and bring the violet wool through it and the violet loop already on the needle; repeat from *. The hood and curtain are to be trimmed with this ruching in the manner seen in the illustration No. 1, and it is better to measure the lengths that will be required, and to make them each separately. Of course pink, blue, or ponceau wool might be used to edge the ruching if preferred, or the whole hood might be worked in scarlet wool and ruching of the same colour edged with black.

2. Knitted Hood for Girl from Five to Seven Years Old.

MATERIALS.—1oz of white Shetland wool, 2oz of ponceau, and 1½oz. of white single Berlin wool; two long wooden needles No. 10, an ivory mesh ½in. wide, and a short ivory crochet needle No. 14. This very simple hood is composed of a semi-circular piece, knitted in white Shetland wool, and a similar one in ponceau single Berlin wool as a lining. It is commenced by casting on 192 stitches on the wooden needles, which when knitted will measure about 32 inches, and is to go round the face and down the two straight sides of the curtain. (See preceding illustration.) It is knitted plain, in rows backwards and forwards, diminishing a stitch at the beginning of every row for the first 7 inches, for the next 3½ at the beginning of every third row, there being two plain rows between the diminutions; then again take-in at the commencement of every row for seven inches more, and afterwards 2 stitches are to be cast off at the beginning of every row till all the stitches are used up. It will be well to mark these various distances by tying in an end of wool of different colours, so as to be able to measure them correctly. The

Digitized by Google



1. Hood for Girl from five to seven (Tricot and Knitting).

2. Hood for Girl from five to seven (Knitting).

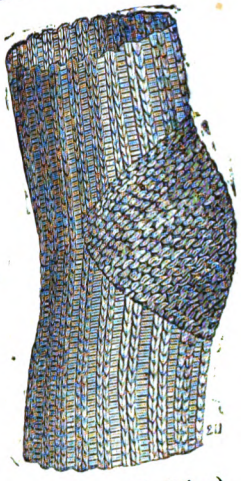
3. Child's Dress (Crochet).

4. Baby's Boot in Russian Crochet.

5. Baby's Boot in Tricot and Crochet.

6. Warm Globe for a Child (Knitting).

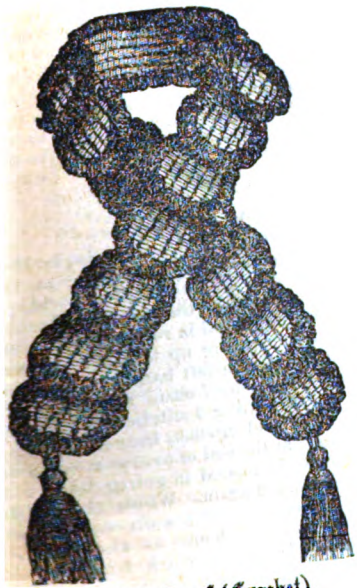
Digitized by Google



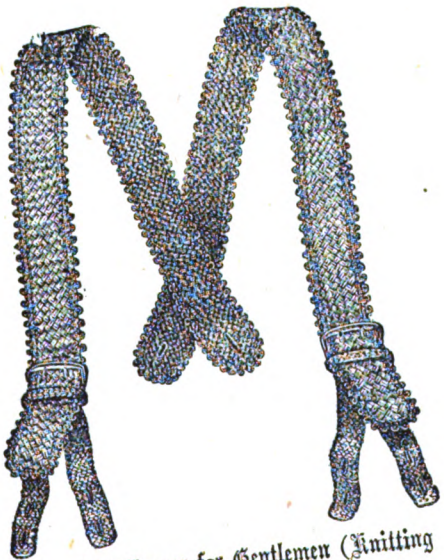
7. Fineeap (Knitting).

8. Crossober Shawl.

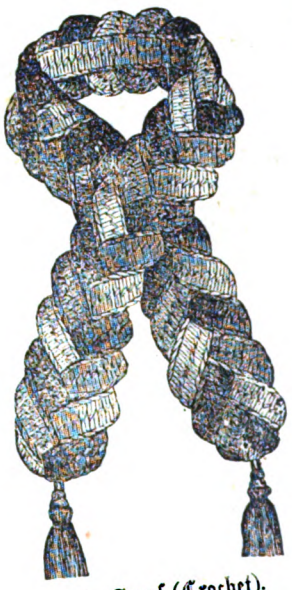
9. Gentleman's Shooting Waistcoat (Knitting)



10. Scarf (Crochet).



12. Silk Braces for Gentlemen (Knitting or Tricot).



11. Scarf (Crochet).

Digitized by Google

lining must be knitted in the same way, to correspond exactly with this piece in size and shape; The ponceau wool, being somewhat coarser than the Shetland, will not require quite so many stitches either way, but must be worked to the measure. Both pieces must be pinned out, as often before described, well damped, and allowed to remain till dry; then the one knitted in the white Shetland wool is to have long and somewhat narrow spots worked over it at regular intervals with ponceau wool, in flat embroidery stitch. About three stitches of knitting in width are to be covered by 6 or 8 long flat stitches, 6 rows deep (taking care not to draw the work), and at intervals of 19 stitches, the spots of one row alternating with those of the last.

The trimming for the front of the hood (shown at No. 1*a*) is done in the following way, in looped knitting. Shorter needles of the same size as those used for knitting the hood will be found convenient. Cast on seven stitches with white single Berlin wool, knit 3 rows rather loosely backwards and forwards plain, and in every 4th row make six double looped stitches, thus: Take off the first stitch, then holding the mesh close behind the right hand needle, insert the latter in the next stitch, pass the wool twice over both needle and mesh, and bring the double thread through the stitch; again insert the needle in the same stitch of the left hand needle, to knit it from the back, and passing the thread, as before, twice over the needle and mesh, bring the double thread through the stitch once more, and then take it off the left hand needle. Proceed in the same way with each of the other stitches of the row. The mesh must be kept in the loops till it is required to be used again. Knit the next row plain, taking the double stitches as one, so as to keep the original number of seven. Knit 2 more plain rows, then slip out the mesh, and repeat the row of loops and the three plain rows alternately till a sufficient length is done to go round the face, to the commencement of the curtain on each side, which is to be 6¾in. deep in front and 8¾in. at the back. About 20in., or a little more than half a yard in length, will be found sufficient. Now, with the ponceau wool and the ivory crochet needle, do a continuous row of single crochet on the top of the white loops, from side to side, going from one row of loops to another as shown in No. 1*a*. Work a single crochet stitch on the first white loop, * take up the next on the needle, and bring the wool through it and the ponceau already loop on the needle; repeat from *. After the hood and lining are run together, the following crochet edging is to be worked round the curtain, commencing 6¾in. above the end of the straight side, and carrying it round to a corresponding depth on the other side.—1st row. With ponceau wool, * 3 treble (thread once over the needle) on the three first stitches, 2 Ch., passing over 1 of the foundation stitches; repeat from *.—2nd row. With white wool, * 3 DC. into space of 2 Ch. of former row, 2 Ch.; repeat from *.—3rd row. With ponceau, same as second.—4th row. With white, same as 3rd.—5th row. With ponceau, * 4 treble into space of 2 Ch., 2 Ch.; repeat from *.

For the strings, which draw in the head piece and curtain, make a chain of ponceau wool in two lengths of 24in. each, with white tassels at the end; these are to be drawn by means of a bodkin, in and out through the work, in a half circle, leaving the curtain of the proper depth, as before given.

The hood is fastened under the chin with a button and loop, the latter composed of ponceau chain stitches.

Pink or blue wool may be used instead of the ponceau, throughout the hood, if preferred.

3. Child's Dress (Crochet).

You require for this either white or grey four-thread fleecy wool for the ground of the dress, a colour forming a good contrast, say dark red or scarlet, for the pattern, one skein of black. Double Berlin wool will make it look much richer, but, of course, increase the expense. A little black single Berlin wool is required to work the pattern above the border. A crochet hook, 4 or 5.

The petticoat is crocheted in one large piece, and is joined up at the back with a needle. Commence with a chain of 240 in white wool, and work on this 18 rows of plain crochet tricotee. In the 19th row you commence the pattern. The coloured or pattern stitches are raised, and throughout the whole directions are worked in the same manner. To form a raised stitch, take up the loop, then the wool over the needle, and take it up again. You have, therefore, for every coloured stitch 3 loops of wool on the needle. In working them back work them off as one stitch, and in succeeding rows take up the loop that lies at the top of these raised stitches.—19th row. 3 coloured loops, 5 white, 11 times, 3 coloured; now work 42 white loops, then 3 colour, 5 white to the end of the row. The space of white is for the front of the dress.—20th row. 1 colour, 1 white, * 2 colour, 3 white, 2 colour, 1 white; repeat from*. When you come to the last three coloured stitches in the front work two colour on them as before, then 3 white. 4 colour, 32 white, 4 colour, 3 white, then 2 colour, 1 white, 2 colour, 3 white as before.—21st row. * 3 white, 2 colour, 1 white, 2 colour; repeat from * until you have worked over the last three coloured stitches in the 19th row; then work 1 white, 6 colour (the four middle of the six stitches should be over the four colour of last row); then work in white until one stitch before the next four colour in last row, and repeat this row backwards; the pattern is worked up the front of the dress, and half a row will only be given in the directions, as each side must correspond.—22nd row. 4 white, 3 colour, * then 5 white, 3 colour, until the six stitches of last row; the last coloured stitch worked will be upon the first of these 6 stitches, then 5 white, 1 colour; work the front and then this row backwards.—23rd row. 5 white, 1 colour, * 7 white, 1 colour; repeat from * to the last pattern before the front, then 6 white, 1 colour, over the single coloured stitch of last row, and on the following stitch also; work the front, and repeat as in other rows.—24th row. All white until the two last stitches of the border in the front of the dress, on these work 2 colour; after this row the pattern is only continued up the fronts.—25th and 26th rows like the 24th.—27th row. Work a coloured stitch on the last white one in the front and the following stitch, all the rest white.—28th row and the 29th like the 27th row.—30th row. Work with white until you have worked over the first coloured stitch of last row on the right-hand front side, then 2 colour: continue the row as before.—31st row. Like the 30th row.—32nd row. Like the 30th, but working one coloured stitch only.—33rd row. Work in white until you come to the last white stitch in the front of last row, over it and the following stitch work in colour; repeat this row 3 times, then repeat the 30th, 31st, 32nd, and 33rd rows. Work in this manner until you have in the whole work 67 rows; then reduce the work for the gathers to 112 stitches (these stitches are for the body), leave 5 loops in the front without decreasing on them; work three loops together, excepting just on each side the front, where work 2 together as often as necessary to make the right number work 1 row plain with white on the 112 stitches for the first row of

The Body.—2nd row. * 1 colour, 3 white; repeat from *.—3rd row. 2 colour, 1 white, * 3 colour, 1 white; repeat from *.—4th row. * 1 white, 3 colour; repeat from *.—5th row. 2 white, 1 colour, * 3 white, 1 colour; repeat from *. This is the last row of the border. You now work 6 rows plain with white, which brings you to the bottom of the armhole; for the first side of the back take up the first 30 stitches. and work 13 rows on them; fasten off. Now take up the last 30 stitches of the work, and crochet 13 rows. Take up the remaining stitches, leaving two stitches by each back unraised for the armholes; work 13 rows on them and fasten off. Take up 27 loops on the first back, then 2 together, 1 plain, the 2 first loops of the front together, plain to the two last loops on the front; these take up together, the first loop on the next back plain, the two next together, the rest plain; work all back; repeat this row 6 more times, always leaving the same stitch plain on the shoulders, and then work a row of DC. all round the top and down the right-hand back, and fasten off. On the other back work a row with white for the button holes, 3 DC., 2 Ch., 3 DC. Work next the border for the neck.—1st row. Black wool, in plain crochet tricotee, still reducing on the shoulders.—2nd row. Coloured as in the border, reducing as before.—3rd row. With black plain, and decreasing on the shoulders.—4th row. As the 2nd; then finish the neck by working 1 long on the first stitch, 1 Ch., 1 long, on the next and fasten off; the cord, which is made of the two wools, is run through the last row. A ribbon would be to many preferable.

The Sleeves.—Make a chain of 24 with white, take up 12 loops, work back, 3 Ch., take up the two first of these chains as loops, the 13 loops of last row, and 3 more; work in this manner until you have 36 loops on the needle, then work plain until you have 17 rows from the first row of 13 loops; decrease on each side the middle stitch in every row for the next 8 rows, then a row of DC., and fasten off. Join the sleeve up the arm, and then work the border round it in the same manner as round the neck. Sew the sleeves into the armholes. It is a nice finish to the skirt to work a row round the bottom of * 4 Ch., 1 DC. on the 2nd, 1 long on the first, 1 DC. on the bottom of the skirt; repeat from *.

4. Baby's Boot in Russian Crochet.

Materials—1oz. skein of pink, turquoise blue, or ponceau single Berlin wool; ½oz. skein of white ditto and 2 or 3 small skeins of black; an ivory crochet needle No. 14, a flat bone mesh three-eighths of an inch wide, and 8 very small jet buttons. In our model the tip of the boot is black, the rest pink, blue, or ponceau, and the whole is worked in rows of Russian or ribbed crochet, which is double crochet, but taking up the lower part of the stitch, or that nearest to the first finger of the left hand when holding the work. The boot is commenced at the toe by 7 chain with the black wool; work the 1st row in double crochet, putting 3 stitches into the 4th or centre stitch, and do 6 more rows in ribbed crochet, increasing in the same manner in each. 1 Ch. is to be made at the end of every row to turn with, and the 1st stitch of preceding row to be missed in going back; this is the case throughout, and will not be repeated again. When the 7 black rows or 3½ ribs are completed, there should be 9 stitches on each side of the centre one, or 19 in all in the row. Then change to the pink, or whatever colour is selected (finishing the last black stitch and making the Ch. to turn with it) and do 3 rows, putting 3 into the centre stitch as before, after which the two halves of the boot, which is open in front, are to be worked separately. In the following row work to the centre stitch and go back again. In the next, when you reach the centre, lengthen the row by making 14 Ch. for the height of the leg, and at the upper part of these a small gusset is to be made, to give width. For this purpose turn and work the first 6 stitches only, and back again; then 12 stitches and return; and afterwards work the whole of the stitches backwards and forwards for 13 rows, or 6½ ribs, which brings you to the centre of the back. Work the other half to correspond in every respect and crochet them together at the back. The neatest way of doing this is with single crochet on the right side of the work, taking up the front part of the stitch in the row next you, and the lower of that in the opposite one, on the needle at the same time, pass the thread through them and through the loop on the needle at once, and proceed in the same manner with each

Digitized by Google

stitch. When the boot is joined, work a row of long stitches (thread twice over the needle) along the top. On these is to be worked a band of looped crochet in white wool, to turn down over the boot. There are to be three rows of looped crochet, which is done in the following way. Raise a stitch (as in tricot) in the first long stitch of former row, hold the mesh close under the needle, and the wool being under the mesh, bring it over the mesh and needle twice, then carry the 2 loops formed by it through the stitch first raised, take up the wool again and bring it through the thick loop, which will fasten it; then raise a stitch in the next "long," and repeat. When the row is finished, slip out the mesh, without disturbing the stitches on the needle, and work the row back as in tricot, taking the thread through one loop, and then through two, the remainder of the row. For the 2nd row raise the stitches in the upright loops above the knot, work as in the former row, and at intervals of five white stitches do 1 with the black wool, leaving it at the back till again wanted. The 3rd row is all white, and this completes the band, which must be turned down, the loops pulled into their places, and the lower edge tacked through the boot. A narrow vandyked edge of the colour of the boot is next to be crocheted above the white band, thus: * 1 DC., 3 Ch., 1 DC. on the first of these Ch., miss 1 stitch of the foundation, and repeat from *. Two rows of plain crochet are to be worked down the left hand side of the opening in front, and on these the 4 buttons are to be sewn. On the opposite side, a scolloped strap to wrap over is to be crocheted, through which the buttons are passed. There are to be 4 scollops, each consisting of 1 DC., * 1 treble, 1 long, 1 extra long (thread three times over the needle), 1 long, 1 treble, 1 DC., and repeat from *, 2 of which stitches are to be put into each stitch of the foundation. These scollops are to be edged round, when completed, with black wool in single crochet, and a row of chain stitches, also in black, worked with a needle up the outer line of the strap.

The sole is done in ribbed crochet, of the same colour as the boot, as follows: Begin with 7 Ch., and one to turn.—1st row. 7 DC.—2nd row. 9 stitches in ribbed crochet, increasing by working twice in the 2nd, and in the last stitch but one.—3rd row. 9 stitches.—4th and 5th rows. 11, increasing as before.—6th, 7th, and 8th rows. 13 stitches.—9th and 10th rows. 11 stitches, missing a stitch of previous row, after the 1st and before the last, in the 9th row.—11th, 12th, and 13th rows. 9 stitches.—14th to 19th rows. 11 stitches.—20th and 21st rows. 9 stitches.—22nd row. 8 stitches, missing 1 in the centre. Sew the sole into the boot on the wrong side.

As these little boots are small in size, and intended for quite young babies, some people might prefer them to be white, in which case the tip would be pink, blue, or ponceau, instead of black; the vandyke edging round the top would be worked to correspond, and the scolloped strap edged round, and the row of chain stitches done with the same colour. Of course, the quantities for the wools would then require to be different.

5. Baby's Boot in Tricot and Crochet.

MATERIALS—½oz. skeins of ponceau and white single Berlin wool, 2 or 3 small skeins of black, 6 very small jet buttons, a fine tricot needle, No. 12, and a fine bone crochet hook. The leg of this little boot is worked in white wool, whilst the shoe part and sole are of ponceau, blue, or pink, done in tricot. The shoe is commenced at the toe with 7 chain, raise stitches in them, work back, and from the 2nd to the 15th row, which completes the height of the front, increase a stitch regularly on each side of the centre stitch. The side piece must now be proceeded with by working backwards and forwards to the stitch before the centre one, and in the first three rows a stitch is to be decreased each row at the edge next the sole, which will leave 14 stitches, with which continue to work backwards and forwards for 8 more rows, making 11 in all, to the middle of the back of the shoe. Then commence on the other side at the stitch next to the centre, and work a corresponding piece of 11 rows, decreasing a stitch at the edge next the sole, for the first 3 rows, then turn the work, and crochet the two pieces together from the heel upwards on the wrong side. Work a row of double crochet with ponceau wool round the upper edge of the shoe, and then follow, in imitation of a stocking, 5 rows of trebles (thread once over) in white wool. These trebles are worked backwards and forwards without breaking the wool, leaving a stitch on each side the centre one of the shoe, to form the opening, and at the beginning of each row 3 Ch. are made instead of the 1st treble. The last of these 5 rows, as will be seen in No. 3, is gradually raised towards the back, which is done by working 5 trebles, 4 long (thread twice over), 7 extra long (thread three times over), 4 long again, and 5 treble, after which do a row of trebles with ponceau. This boot is from a German model, and is higher in the leg than we generally make them here, so that, if preferred, the last raised row of white might be dispensed with and the row of ponceau trebles worked instead. Now with black work a row of double crochet along the top, continuing it down each side and round the opening in front. Down the left-hand side of the stocking work 4 rows of double crochet backwards and forwards to form a tongue, on which the three buttons are to be sewn; and on the other side, first a row of double crochet in ponceau, and then with white, a row of long stitches (thread over twice), through which it is easy to button the boot. The little scollops which will be observed on the shoe are done in black wool, commencing at the heel after the 6th row of horizontal stitches, counting from the top, and consist each of 5 Ch. fastened by a "single" into every alternate upright stitch, taking hold of both parts of it and following the line to the centre stitch, when 7 Ch. instead of 5 are taken again into the same stitch, then continue, as before, round the other half of the shoe. The sole is done in tricot as follows: Make 7 chain, raise the stitches and work back.—2nd row. 9 stitches, increasing after the 1st and before the last stitch.—3rd row. 9 stitches.—4th and 5th rows. 11 stitches, increasing after the 1st and before the last stitch in the 4th row.—6th, 7th, 8th, and 9th rows. 13 stitches, increasing after the 1st and before the last in the 6th row.—10th and 11th rows. 11 stitches.—12th, 13th, and 14th rows. 9 stitches.—15th and 16th rows. 11 stitches.—17th and 18th rows. 13 stitches.—19th and 20th rows. 13 stitches.—21st and 22nd rows. 11 stitches.—23rd and 24th rows. 9 stitches.—25th row. 9 stitches.—26th row. 7 stitches, and do a row of single crochet on these last stitches to complete the sole. The boot must be sewn to the sole on the wrong side, fixing the 7 stitches of the toe to those of the sole, and the centre of the heel to the seam at the back, holding the boot towards you so as to keep it in. The sole is purposely made somewhat smaller than the boot, so as to draw it into shape. The buttons must be so placed that when the white strap in front buttons over them, one row of the ponceau should show beyond it to correspond with the one on the outside, Make a chain of ponceau wool about 3-8ths in length, draw it in and out of the 1st row of white trebles, finish the ends with small tassels of the same wool, and tie it in a bow in front of the shoe.

6. Warm Glove for a Child (Knitting).

MATERIALS.—1½ oz. of light grey or partridge eider yarn or Andalusian wool, ½oz. of the same in bright violet, seven needles No. 17, ½ yard of violet sarsnet ribbon to match, 1¼in. wide, and a little round black elastic.

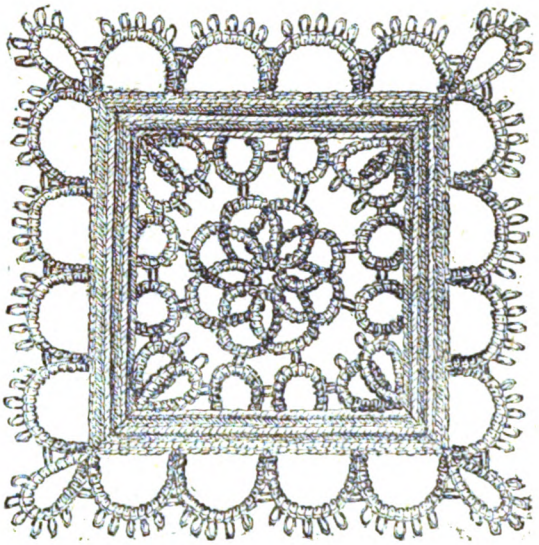
The cuff of these little gloves is double, for which 30 rows are first knitted in the grey or partridge wool, and when the glove is finished these are turned in and felled down in the inside. Cast on 72 stitches for the width of the glove, divided equally on 4 needles, 18 on each, and knit in rounds. The cuff as well as the whole glove is knitted in stripes of 1 plain, 1 purl, alternately, the plain stitches (after the first round) being *turned*, that is, knitted from the back, putting in the needle as if about to purl, which makes a more distinct and neater rib. When the 30 rounds for the cuff are finished, join on the violet wool and knit two rounds, then pass up the grey (giving it a single twist round the violet, taking care not to draw it too tightly, but just sufficient to bring the stripes opposite to each other, which must be done each time the colour is changed), and knit 2 rounds with it. Then two rounds with violet, 2 with grey, 10 with violet, 2 with grey, 2 with violet, 2 with grey, 1 with violet. 15 rounds of grey follow, 1 of violet, 15 again of grey, which bring you to the thumb, for which take off 16 stitches from the last needle knitted, (slipping the two that remain to the next) place them on 3 needles, and continue knitting round the thumb (endeavouring in the 1st round to avoid a gap as much as possible) for 16 rounds, then point it by decreasing a stitch at the beginning of each needle, till only 1 stitch remains on them, which take up with a needle threaded with the wool, turn the thumb inside out, draw them together, and fasten off securely on the wrong side. When you begin to knit round the thumb, fold the other needles together and pass the points through the work, that they may be less in the way.

The glove itself must now be continued with the remaining fifty-six stitches, beginning at the end of the needle on the right of the thumb. 4 stitches on each side of the thumb are to be formed into a little pointed gusset, for which purpose, when you come to the last 4 stitches of the needle, slip the 4th, knit the 3rd, pass the slipped stitch over, knit the next 2 as usual; then take up or make 2 stitches on the thread that remains where the thumb was commenced to fill up any gap there may be), and on the other side of the thumb work the 2 first stitches as usual, and knit the 3rd and 4th together, after which continue the round as before. Next round, the 3rd stitch before the thumb is to be slipped, the 2nd knitted, and the slipped stitch passed over it; the two stitches made last round are also to be taken together, and the other side of the gusset proceeded with in the same way. Next round, it is the 2 last stitches of the needle that are to be diminished, and the 2 first of the next, not counting the extra stitch between them; and in the next, the last of the right-hand needle must be slipped, the extra stitch, and the first of the next needle knitted together, and the slipped stitch passed over, so as to form but one stitch, which completes the gusset; then finish the round. After this 16 plain rounds are to be knitted, and then the stitches divided on the 3 needles as for the toe of a stocking, the first needle having a number equal to that of the other two. The diminutions are now to be made at the beginning and end of the long needle, and at the beginning of the 2nd and end of the 3rd. Knit the 1st stitch, knit the next 2 together, and at the end knit the 2 before the last together. At the beginning of the 2nd needle do the same, and at the end of the last; then 1 row without decreasing. Continue in this manner decreasing, in alternate rows, till you bring the stitches to 24 in all. Take these up on a piece of wool for the convenience of turning the glove inside out. When this is done take up the 24 stitches on two needles, and knit them off together; then cast off. Run in the elastic at the wrist, and place a bow of the ribbon on the top of the hand.

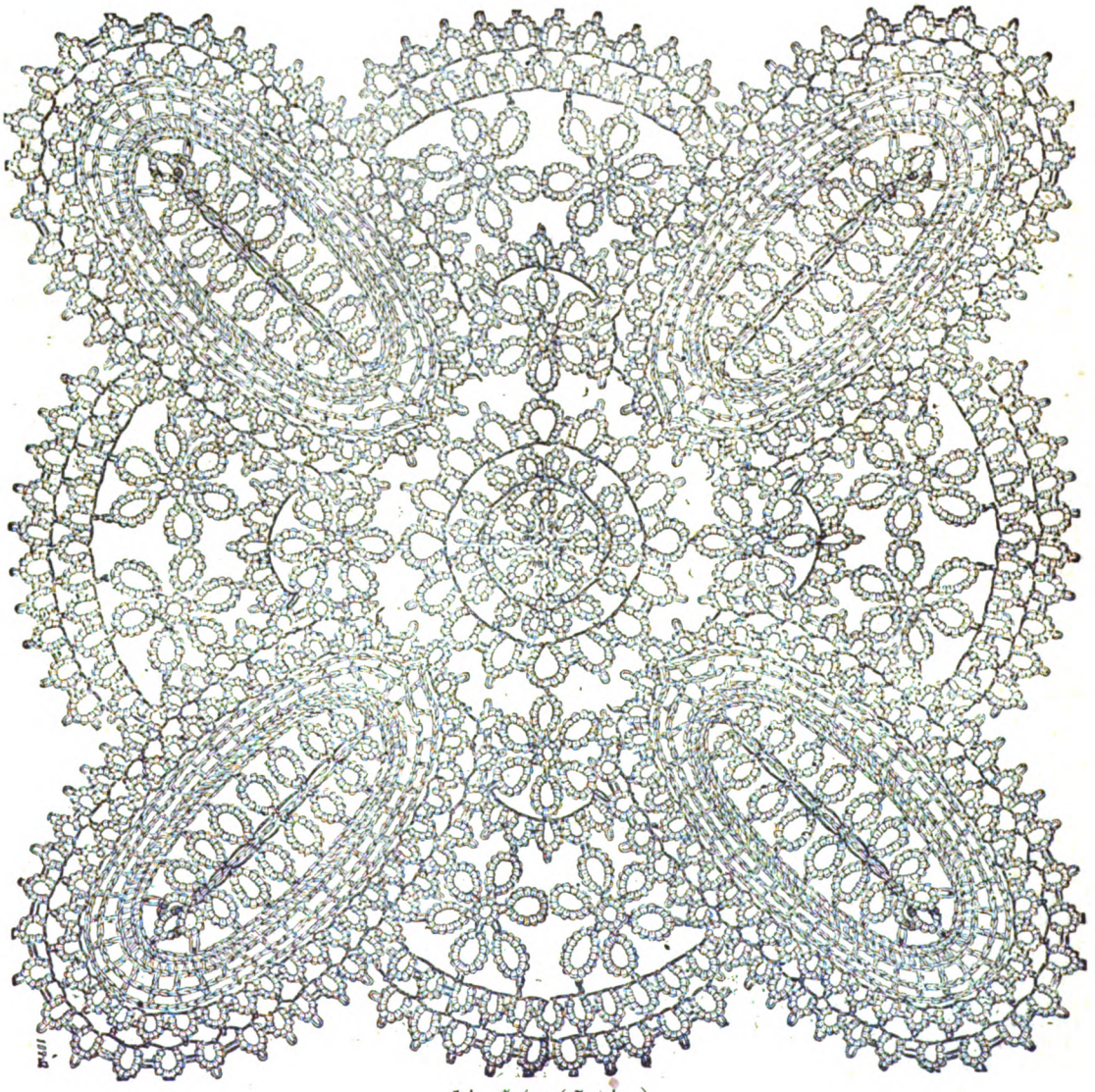
7. Knitted Knee Caps.

MATERIALS required—2 oz. of 3-thread scarlet fleece, and five steel needles, No. 12. For the lower edge cast on 100 stitches on 4 needles, and knit round in ribs of 2 plain, 2 purl, for a depth of 4½ inches. Then knit plain

Digitized by Google

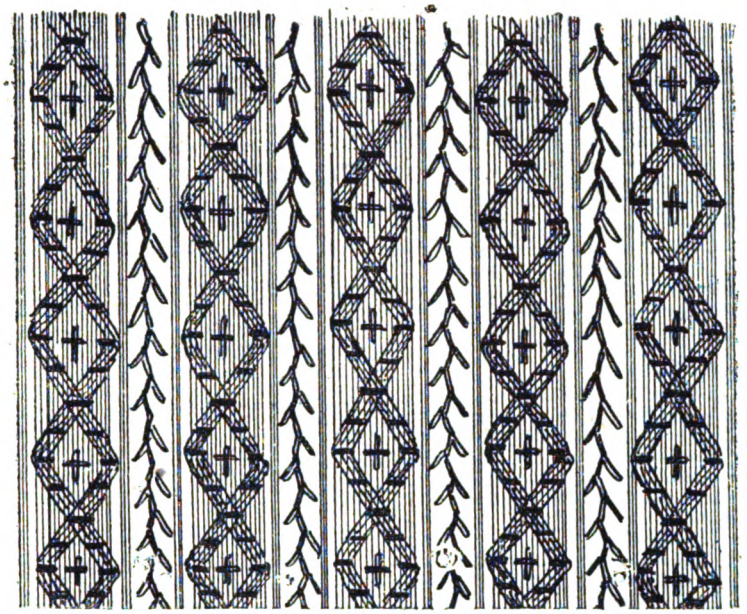


13. Square (Tatting and Crochet).

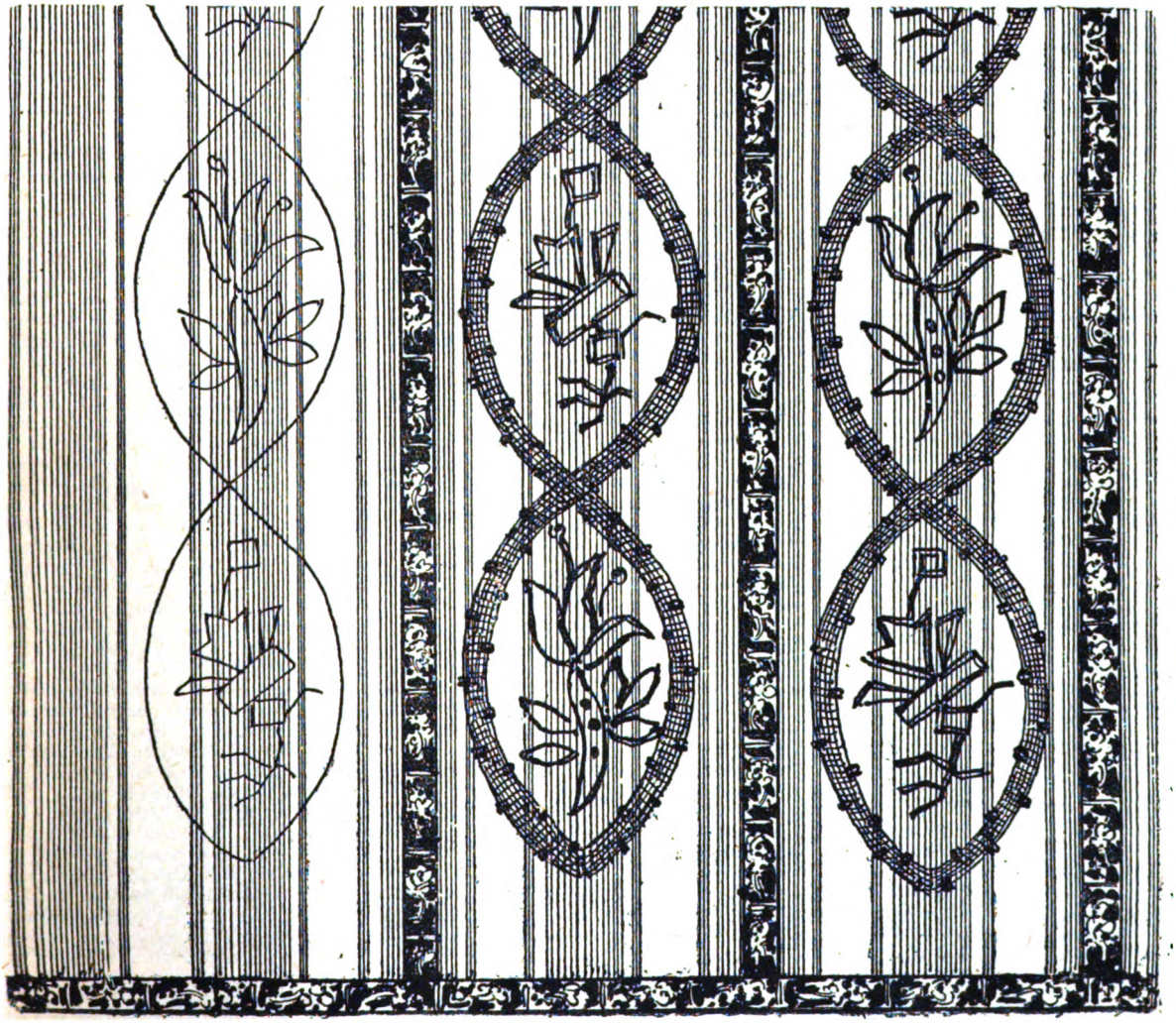


14. Cober (Tatting).

Digitized by Google



15. Ticking Work for Bed Pocket.



16. Detail of Embossed Ticking for Knitting Basket.

Digitized by Google

to within 10 stitches of the end of the round, turn back, and, taking off the 1st stitch, knit plain to within 10 stitches of the other end; this will leave 20 stitches, which can be slipped on one needle and left till required. The other 80 stitches are to be knitted plain, in rows backwards and forwards, like the heel of a stocking, for the knee piece. The 1st stitch of every row is to be taken off without knitting; but these edge stitches must be kept rather tight, as they have to be picked up afterwards, and if left loose are apt to make holes. From the 10th (counting from where the ribbing is left off) to the 70th row, a stitch is to be decreased at the beginning of each by knitting the 2nd and 3rd stitches together, so that at the conclusion 20 stitches only will remain. Then unite the stitches again in a round, by picking up and working 30 stitches from the edge on both sides, which, with the 20 stitches left on the needle at the beginning of the knee-piece, and the 20 remaining at its conclusion, will again make the original number of 100, which must be knitted in ribs of 2 plain, 2 purl, as at the commencement, for a corresponding number of rows, and when these are completed cast off loosely. If wished a size smaller, use No. 13 needles.

8. Cross-over Shawl.

MATERIALS required for this fichu—Half a pound of four-thread maroon-coloured fleecy wool, four shades of green for the border worked on it, one skein of partridge, and a wooden tricotee hook, No. 3 or 4. This fichu is worked in one piece. You commence by working the whole of one shoulder and front, also half the back in one piece; from this the other front is worked without any join. When the ground is finished it looks unshapely; but if you remember that the right-hand corner of the part commencing the fichu is the point of the back, the shape will be understood. The whole is worked in crochet tricotee. Make a chain of 40 stitches.

1st row. Raise 9 stitches only, work them back, then 5 Ch.—2nd row. Take up each of the 5 Ch. as a loop, then 4 stitches on the 9 of the first row, then increase one stitch by working a stitch between this last loop and the next, taking up the horizontal stitch; take up the next loop of last row, increase a loop again, then take up the next four loops of last row, and four more loops of the foundation chain; work all these off. Make 4 chain for the increasings on the right-hand side,—3rd row. Take up the loops of the chain, then 10 stitches on the last row. Increase before and after the next loop, which is the middle stitch, and must be marked by a white thread, then take up the remaining stitches of last row, and 4 more on the foundation chain; work back, making 5 Ch. at the end.—4th row. Work as the last row, increasing before and after the centre stitch, and take up four more on the foundation chain; work back, making 4 chain only at the end of the row.—5th row. The same as the last, but working 5 chain instead of 4 at the end of the row.—The 6th row as the 4th row.—The 7th row as the 5th row.—The 8th row. Raise the stitches as before at both ends, and increase in the centre. Make 4 chain at the end of the row, at the outside.—The 9th row.—Raise all the stitches as before, but make no increasings in the middle of the work. Work 3 Ch. at the end, and put them on the needle; work them back and make 3 more chain.—The 10th row. Take up the 2 next loops of the 3 chain. Increase in the middle of the work, and raise three loops only at the end of the row by making 3 chain and putting them on the needle as before; work them off. Make 1 chain only at the end of the row.—11th row. Make 1 stitch at the other end of the row, and no increasing in the middle of the work.—12th row. Increase one at each end, and on each side the middle stitch as before. The end of this row is the corner of the back.—13th row. In this row you commence the border of leaves. This is crocheted in as you work, in four shades of green wool. Those who do not wish to have the trouble of crocheting the border with the ground can work it on afterwards. To crochet it work 2 loops with maroon, 1 of the darkest green, * 4 of maroon, 2 of the same green, 15 maroon, 1 green; repeat from *. At the end of the row work 2 maroon. Work the stitches back with the right colours. In the following rows the border will not be given in detail, as the space required for the pattern cannot be spared, and it can easily be worked by the design, taking care throughout to leave two stitches at the edges.—The 14th to the 16th rows. Continue to work the border, and increase in the middle of the pattern in alternate rows.—17th row. Increase one stitch on each side the 16th stitch on both sides the work.—18th row. Increase in the middle of the row only.—19th row. Plain.—20th row. Plain.—21st row. Increase on both sides the work on each side the 16th loop.—22nd row. Plain.—23rd row. Like the 19th.—24th. Like the 22nd row.—25th. Like the 23rd row.—26th row. Increase on each side the 16th loop on both sides the work.—27th row. Plain.—28th. Plain.—29th row. Increase in two places, as in 21st row.—30th row. Plain.—31st row. Plain.—32nd row. Raise 46 stitches only, and work back. Continue to work one leaf only for the border, as you now commence what will be the other side of the front of the fichu. The first 17 stitches will be required for this single row of leaves, and they must be continued to the end of the pattern.—33rd row. Raise 45 loops, work back.—34th row. Raise 44 loops, work back.—35th row. Raise 17 loops, work back.—36th row. Raise 22 loops, work back.—37th row. Raise 27 loops, work back.—38th row. Raise 32 loops, work back.—39th row. Raise 37 loops, work back.—40th row. Raise 43 loops, W.B.—41st and 42nd rows. Raise 43 loops, W.B.—43rd row. Raise 37 loops, W.B.—44th row. Raise 32 loops, W.B.—45th row. Raise 27 loops, W.B.—46th row. Raise 22 loops, W.B.—47th row. Raise 17 loops, W.B.—The 48th, 49th, 50th, and 51st rows have 42 stitches.—The 52nd row. Raise all the loops of last row, work the two first back together, so decreasing a loop; the rest work plain. In the next row these two loops are taken up as one stitch.—*53rd row, 54th, and 55th plain.—56th row like the 52nd row. Repeat these four rows until you come to the 110th row, when you should now have 27 stitches; work them off, and fasten off. This does not quite finish the fichu, as it requires a small straight piece of crochet sewing firmly with wool under the point at the back, which not only makes the back rather deeper, but forms a deep band round the back, to which the ends of the front are fastened. Make a chain of 18 for this piece, and on it work 40 rows of crochet, and work the leaves on it; then sew it in its place.

THE BORDER.—Work all round the fichu a row of double crochet with the maroon wool, and on the piece sewn to the back also, then at the two ends of the fichu, that is the part where you finished with the 110th row, and the corresponding end of the work. Work on the row of double crochet a row of DC., making in this row three loops of 3 chain each, and missing 3 DC. under the loops; these loops are for the button holes. Then outside the fichu work a border in the following manner.—1st row. With the 2nd shade of green, work one long on the first stitch, * miss 2 DC., 1 long on the following DC., 4 Ch., 1 DC. on the first of this 4 chain, 1 long on the same DC. as the last long; repeat from *.—2nd row. With partridge wool, * work 1 DC. on the 1st of the next 4 Ch. stitches in last row; 2 Ch., 1 DC. on the 3rd of the 4th Ch. stitches, therefore at the top of the loop of chain in last row; 2 Ch., 1 DC. on the 4th of the 4 Ch.; repeat from *. Then crochet these two rows in the inside of the fichu. Put three buttons on each end of the band sewn to the fichu, and on these buttons loop the ends of the fichu, crossing them well over the chest.

9. Gentleman's Shooting Waistcoat (Knitting).

OUR model was knitted in black single Berlin wool, with two needles, No. 12 (but very dark chocolate or myrtle green might be substituted at pleasure), with a border of violet wool, also knitted. The fronts are done in the pattern to be described, the back in brioche stitch. For the carrying out of the work, the best plan is to cut a pattern in stiff paper from a well-fitting waistcoat, and use it as a guide for the size and shape of the pieces of knitting. Our model was about 25in. in depth, and 33½in. (when not stretched) in the whole width; but, as no given measurement will fit everyone, it is better to do as we have said. In measuring the depth and width of the points, allowance must be made for the border to be added afterwards, consisting of 15 rows of ribbed knitting. The piece for each front is begun at the lower edge by casting on 73 stitches (each repetition of the pattern takes 7, and the 3 are added at the end to make both edges uniform).—1st row. * 1 turned (a plain stitch, but knitted from the back), 1 purl, 1 turned, 1 purl, 2 plain, 1 purl; repeat from *; at the end of the row add 1 turned, 1 purl, 1 turned.—2nd row. 1 purl, 1 plain, 1 purl, * 1 plain, 2 purl, 1 plain, 1 purl, 1 plain, 1 purl; repeat from *.—3rd row. Like the 1st.—4th row. Like the 2nd.—5th row. * 1 turned, 1 purl, 1 turned; of the 4 next stitches knit the 4th first, plain, and pass it over the 3 others (to facilitate this, put the point of the right-hand needle into the stitch as if about to purl it, and loosen it by drawing it forward before knitting it); then do the same to the 2nd of the four stitches, knit it plain, and pass it also over the first, then the 3rd in like manner, and lastly knit the 1st stitch also plain; repeat from *, at the end of row knit 1 turned, 1 purl, 1 turned.—6th row. 1 purl, 1 plain, 1 purl, * 1 plain, 2 purl, 1 plain, 1 purl, 1 plain, 1 purl; repeat from *. These 6 rows repeated compose the pattern, and it has this peculiarity, that it forms two totally different patterns on the two sides of the work, and by no means the least pretty is that on what would be called the wrong side of the knitting; so that after knitting a sufficient portion to be able to judge, the worker would have the option which of the two to make the outside of the waistcoat. To make the slits for the pockets, shown in the illustration, when you have come to the place (which must be marked in your pattern), as many stitches as are necessary for the opening must be cast off, and replaced in the next row by casting on an equal number. If the pattern on the wrong side of the work be selected for the outside, these stitches must then be cast off (plain, not purl) in the 2nd or 4th row of the pattern which are at the back, and replaced in the next front row; and this is almost the only difference that need be made. When you have reached the arm-hole, cast off on that side in different rows, as may be required by your pattern, the necessary number of stitches to shape it, and then continue the front till you slope it for the shoulder and neck to the pattern.

FOR THE BACK.—Cast on 110 stitches, and knit in brioche stitch as follows: after 1 purl row—1st row. Take off the 1st stitch, * bring the thread forward, slip 1 as if about to purl it, 1 plain, and repeat from *.—2nd row. Thread forward, slip 1 as if about to purl, knit the next stitch and "the thread forward" of last row together; repeat from *. If there is a stitch left at the end, knit it plain, and slip it in the next row, as in the 1st row. This second row is repeated till the back is high enough to slope for the shoulder. In taking in stitches at the beginning of the rows on each side for this purpose, knit the stitch, and thread forward, always as one stitch. The fronts and back must now be sewn together at the shoulders and side. For the border, 4 or 5 needles No. 12 will be required; pick up the stitches all along the lower edge of the waistcoat, knitting them one by one as you take them up (like the heel of a stocking), and placing as many on a needle as it will conveniently hold. With these rib 15 rows, 1 plain, 1 purl, increasing one at the beginning of every row (for the mitring at the corners), and cast off. Now take up the stitches

Digitized by Google

down both fronts and round the neck in the same manner, and rib the same number of rows, increasing 1 at the beginning of each, for the corners. In the border of the left front 7 buttonholes must be made at regular intervals, by casting off 3 or 4 stitches, replacing them in the next row by casting on an equal number; when the 15 rows of ribbing are done, cast off, and without breaking the wool, pick up the edge stitches of the sloped corners of one front and the waist, each on a needle, and knit them off together, taking a stitch from each needle at a time, and then cast them off, which will form the mitre neatly. The other corner must be finished in the same manner. Then pick up the stitches round the armhole on 3 needles, knitting them as you take them up, and rib them round to correspond with the rest of the border. The pockets of twilled grey lining are then to be put in, the outer edge of the waistcoat bound with black braid, and buttons sewn on the border of the right front.

10. Scarf (Crochet).

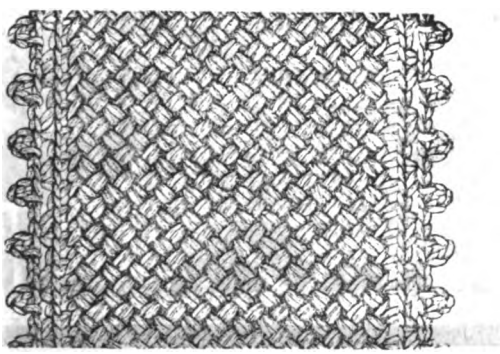
You require for this 1oz. of either white Andalusian or Shetland wool, and 1 of coloured. It would be very warm and soft if worked in some of the new wool introduced by Mrs Mee. A very fine bone crochet hook is also required, a netting needle, and a mesh half an inch wide. You commence the scarf by working first the foundation or under stripe in white wool; this is shown in the detail No. 10*a*. Make a chain 31½in. in length, and work back on it a row of 1 long on the 4th Ch.,* 1 Ch., miss 1 Ch., 1 long or the thread once round the needle on the next; repeat from *. Work three more rows in the same manner, commencing each row with 1 long on the first long of the last row. The upper stripe consists of a row of leaves; these are formed by folding the crochet when finished and trimmed with the netting every 2¼ inches, making the fold half an inch deep. The illustration No. 10*a* shows the manner of doing this; the stripe must be stitched together with the coloured wool at these distances, and at the same time sew it to the under stripe. This requires very neatly doing, as it should have the appearance of a separate fringe round the tip of the leaf. For the stripe forming the leaves make a chain 45 inches in length; on this work three rows of treble stitches, or the thread twice round the needle, before taking up the next stitch. The fringe is netted separately on a coloured thread, and is sewn neatly round the stripe. Finish the ends with tassels of the coloured wool.

11. Scarf (Crochet).

This scarf is very quickly made, and is very easy to work. You require ½oz. of grey, white, and black single Berlin wool, or any other kind. The three different colours are worked in long stripes of plain treble crochet, on a chain made three times the length the scarf is required. They are then loosely plaited together, taking care not to twist the work. Another stripe is worked in white the length the scarf is required, and sew the stripe on it. Finish the ends with a tassel of wool made of all the three colours mixed together.

12, 12a, and 12b. Knitted or Tricot Braces (in Silk) for Gentlemen.

There are so few things to be made in fancy work suitable for gentlemen, that many ladies may be glad to have directions for braces, either in knitting or tricot, which are both strong and very handsome, for particular occasions, such as cricket matches and other out-of-door sports. These are worked in the soft twisted crochet silk (to be had at Helbronner's, 265, Regent-street, in long skeins for knitting), which has a very rich appearance, and they look particularly well in a soft shade of grey, in ponceau, or the bright Eugénie blue. From 2½oz. to 3oz. of this silk will be required for a pair, and for the knitted braces, which are done in a pretty and effective kind of plaited or basket-work stitch, the detail of which is seen at No. 12*a*, three short steel needles, No. 14, are to be used.

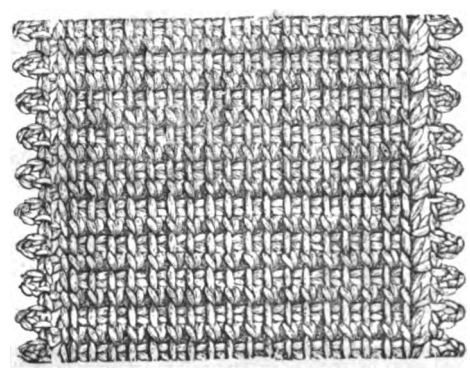


12*a*. Detail of Braces No. 12 (Knitting).

The braces have a crochet notched edge on both sides. It would be as well to practise the stitch a little with knitting cotton before commencing with the silk, for the beauty of the work depends on the latter looking bright and fresh, and on the same account it is desirable to keep a piece of tissue paper under the thumb of the left hand which holds the work. The knitting must be done loosely, as it not only makes the braces more elastic, but tends to facilitate the execution of the stitch, which is rather a troublesome one at first.

Cast on 21 stitches for the width of the strap (the crochet edges to be worked afterwards will add to it considerably) and for the first row. Take off the 1st stitch, bring the thread in front of the 2nd, and take it off also, as if about to purl, pass the thread back; now insert the point of the right-hand needle from the back between the 3rd and 4th stitches, and, putting it into the 4th stitch, draw it out to the side behind and beyond the 3rd, and knit it plain; then knit the 3rd plain in the usual manner, and slip both stitches off the left-hand needle. Knit every two stitches in this way, taking the last first, as just described; the last stitch of the row is knitted plain.—2nd row. Take off the 1st stitch, leave the thread behind the 2nd, and take it off also, as if about to purl, after which the thread is kept in front all the row; purl the 4th stitch in the usual manner, then purl the 3rd, and slip both off the needle. Knit every pair of stitches in the same manner; the last stitch of the row to be knitted plain.—3rd row. Like 1st.—4th row. Like 2nd; and repeat these two rows alternately for the length of the brace. It is better to measure, if possible, from an old pair of braces the exact length required, as the silk being expensive, it is not desirable to knit them longer than is actually necessary. After the first 12 rows, a button hole must be made, by dividing the stitches, beginning on the right side of the work, knit 11 in the usual way, like 1st row, turn and work them back, like 2nd row, and continue knitting backwards and forwards in the same pattern as before for 12 rows, which will be the depth of the button hole. Do not cut off the silk, but leave it for the present, and with another piece commence at the other half of the stitches, leaving a sufficient end to fasten off securely afterwards. To make an equal number of stitches with the other side (there being only 10 left) knit the first of these, first from the back, then, bringing the thread in front, take the same stitch off, thus making 2 of it, put the thread back, proceed with the next two stitches as usual in the pattern, and continue so, knitting the last one plain. The other rows are to be done as usual, till 12 have been knitted to correspond with the other half of the button-hole; then beginning from the outside edge of the strap, with the silk originally left there, proceed to unite the two sides by knitting the whole way across. When you come to the beginning of the left-hand side of the button-hole (an extra stitch having been made there which would throw the pattern out), insert the needle between the 2nd and 3rd stitches, instead of the 1st and 2nd, and bring out the 3rd stitch to the side beyond the 2 others, knit it plain, then knit the 2 first stitches together, treating them as one stitch; this will restore the whole number in the row to 21, and the pattern will be quite right. Cut off the silk with which the second half of the button-hole was knitted, leaving sufficient to fasten off very securely, and proceed to knit on as usual till you have the length required for one of the straps of the brace; cast off. A second must be knitted to correspond with this exactly.

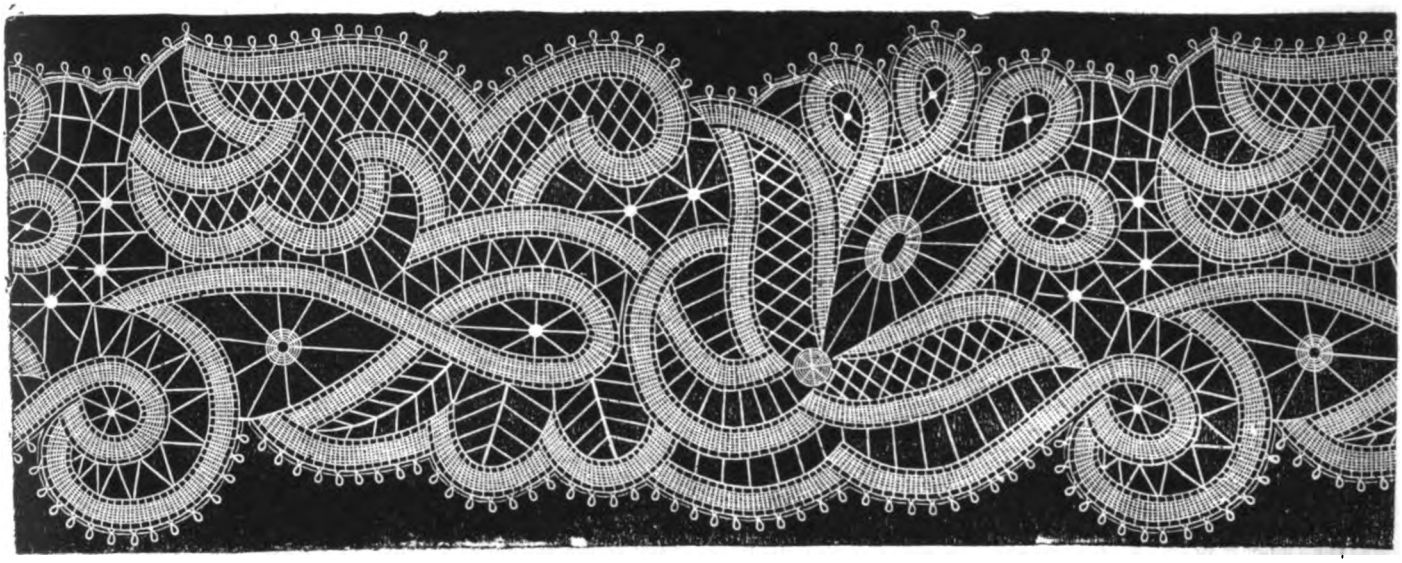
The crochet notched edge, on both sides and round the two ends of these straps is done in the following manner with a fine ivory crochet to suit the silk: Beginning at the right-hand corner of the button-hole end of one of the straps, raise a loop in 3 successive edge stitches, keeping them on the needle, then take the thread through the 3 loops at once, make 4 Ch. and a DC. on the 1st of these to form a picot, and * passing over 1 of the edge stitches, raise loops in the 2 next (the loop already on the needle making the 3rd), pass the thread through the 3 loops at once, make a picot as before, and repeat from * all round. The narrow straps in front may be either knitted plain backwards and forwards, casting on 12 stitches, and making 2 buttonholes, as shown in No. 12, or, which is the better plan and saves work, have proper leather ends with elastic put to them at the shop where they are sent to be made up; gilt buckles should also be added, which are very ornamental, and the braces may be lined with white sarsenet ribbon, or coloured to match, if desired.



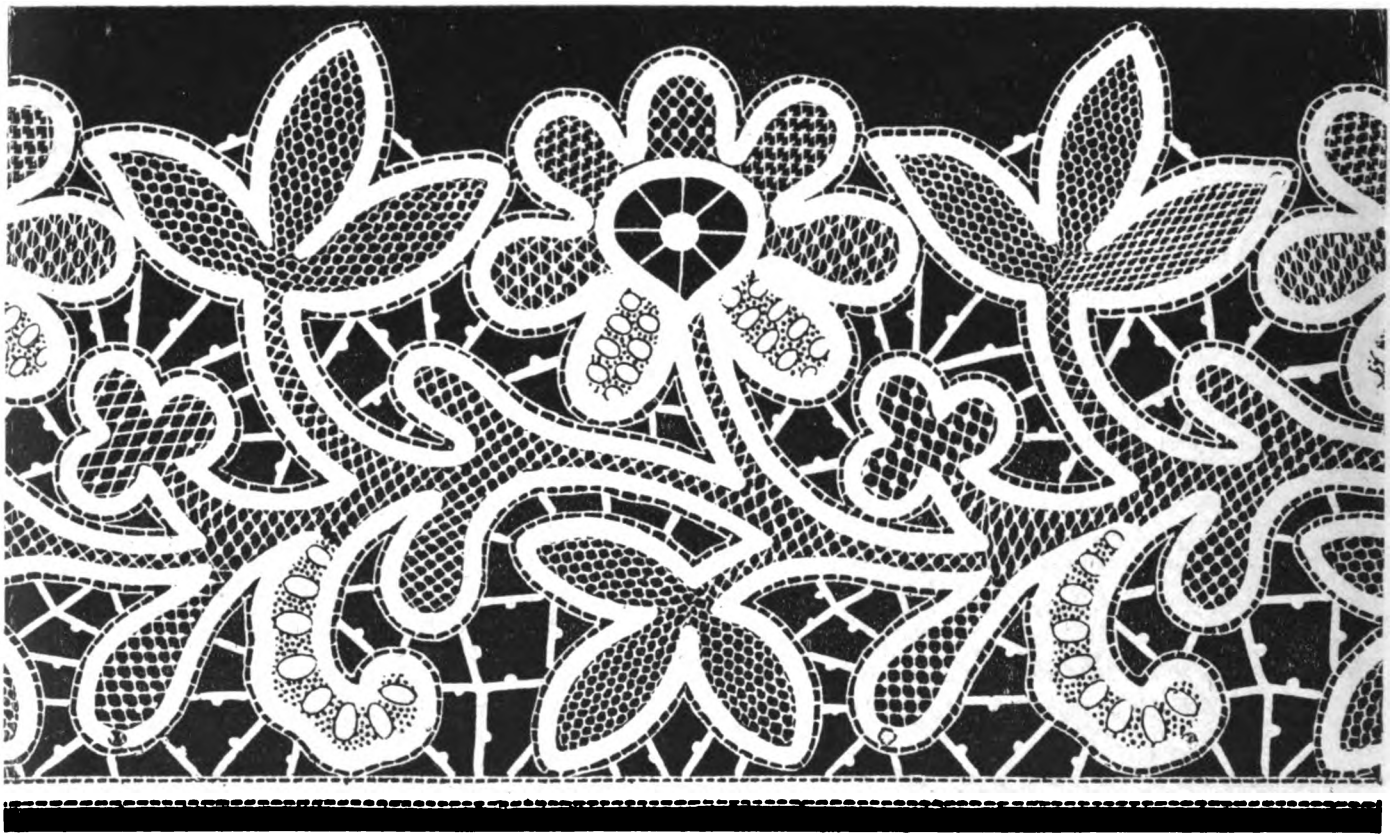
12*b*. Detail of Braces No. 12 (Tricot).

For the braces in tricot, which are worked with the same silk as the preceding, make 14 Ch. as a foundation.—1st row. Miss 1st Ch., raise a stitch in the 2nd, and make a Ch. through the loop, do the same in each of the remaining chain stitches, keeping all the loops on your needle; the Ch.

Digitized by Google

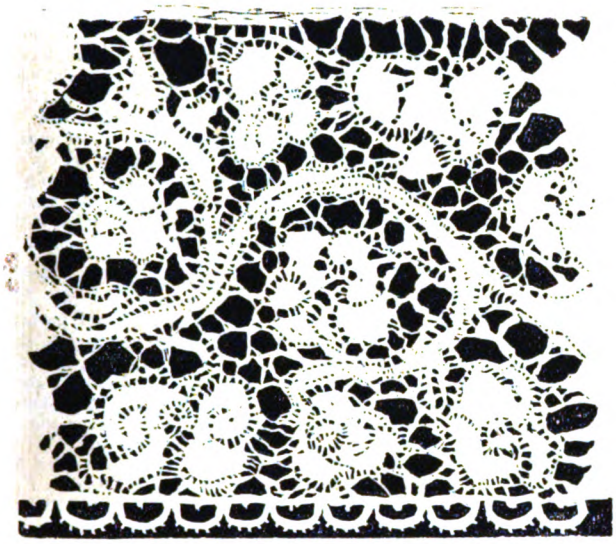


17. Border in Point Lace.

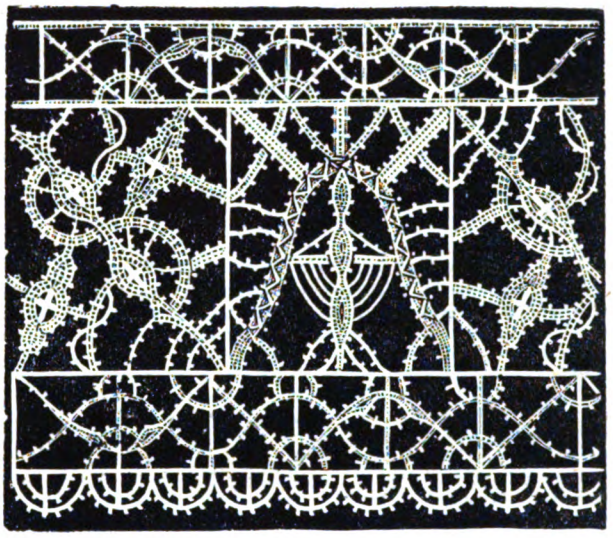


18. Border in Point Lace.

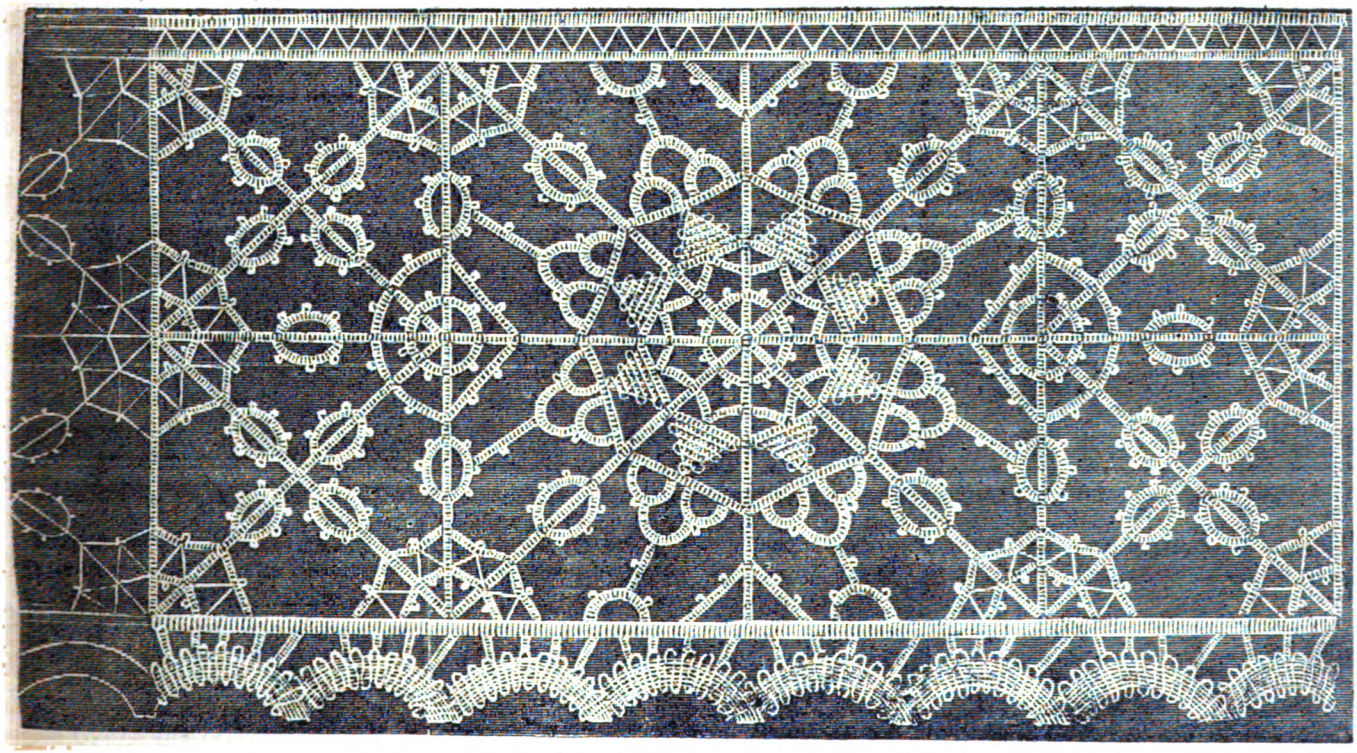
Digitized by Google



19. Milan Point (Specimen of Old Lace).



20. Gothic Point (Specimen of Old Lace).



21. Greek Lace.

Digitized by Google

through each loop must not be omitted, as it forms the peculiarity of the pattern—2nd row. Work back as in ordinary tricot, and make a Ch. at the end to turn with; repeat these two rows for the length of the strap. After the first 12 rows make a button-hole as in the knitted braces by dividing the stitches and working 7 of them backwards and forwards till you have the depth of the button hole, then, leaving the silk at the outer edge, take another piece and commence working the other 7 stitches backwards and forwards in like manner for an equal number of rows. When these are done, begin again at the outer edge, where the silk was left, and proceed to raise stitches all the way across, and work them back, which will unite the two sides of the button hole, and continue working the pattern till you have the length required for the brace. These braces also have a notched edge on each side.—1st row. Alternately * DC. in one of the edge stitches, 1 Ch., miss 1; repeat from *.—2nd row. Make a loop in each of the 8 first stitches of former round, bring the thread through the 3 at once, 4 Ch., DC. in first of these to form a picot,* miss a stitch of former round, and raise loops in the 2 next (the loop already on the needle making the 3rd), pass the thread through the 3 loops at once, make a picot as before, and repeat all round.

13. Square of Tatting and Crochet.

THE inside of the square is tatted; round the tatting 5 rows of crochet are worked, and then the edge. These squares are very effective if joined to a narrow coloured ribbon, or if worked in fine cotton, joined together, and laid over coloured satin for a cushion. Commence with the stars in the centre, and work, quite close together, eight ovals, each oval of 8 double, 1 purl, 8 double. After the last join to the purl in the first oval, then join a second thread, * and work over it 5 double, 1 purl, 5 double, join to the purl on the next oval, and repeat from * all round, and fasten off. You next work the border of tatting round the star. Commence with the first oval on the side, and work for it 4 double, 1 purl, 4 double, join to a purl on the second thread of the star, 4 double 1 purl, 4 double, draw up, leaving the oval open about quarter of an inch, * leave quarter of an inch of cotton, and work the 2nd oval of 4 double, join to the purl on the last oval, 4 double, join to the next purl on the star, 4 double. 1 purl, 4 double, draw up as before; leave an inch of cotton, and work the first corner oval, 6 double, join to the purl on the last oval 4 double, 1 purl, 4 double, 1 purl, 6 double; draw up. Work close to this another oval like it, then leave an inch of cotton, and work an oval like the first side one, joining it to the last oval and also to the next purl on the star, and repeat from * all round, and fasten off at the end of the round. The next 5 rounds are worked in ribbed crochet. Commence on the corner oval and work * over the inch of cotton, 20 DC. in the opening of the next oval, 3 DC. between the two ovals, 3 DC., then 3 DC. again, and 20 to the next corner; repeat from * all round.—2nd round. Take up the front of the stitch only, and work 1 DC. on each stitch of last row, excepting in the corners where work 3 DC. The 3rd row is worked like the second, but is worked from the back of the stitch. In the following row work from the front, and so on. The outside round of tatting is worked with two threads. Commence on the corner DC. with the shuttle cotton for the corner oval, and work for it 6 double, 1 purl, then 1 double, 1 purl three times, 6 double; draw up, and knot into the DC. again. Then over the 2nd thread work 6 double, join to the last purl on the oval, 1 double, 1 purl 6 times, 6 double; divide the side of your work into four, and join the thread to the DC. falling at the quarter. Then repeat from * to the next corner, where work as before, and fasten off at the end of the round.

14. Tatted Cover.

THIS lovely pattern is adapted for d'oyleys, pincushion covers, &c. You must use very fine crochet cotton, and the finest Penelope crochet hook. You commence the pattern by working the four corner medallions; these must all be worked before any other part. Commence by making with the crochet hook a chain of 28, draw the cotton through the last stitch, and put the loop over your hand; on this work an oval of 5 double, 1 purl, 5 double, draw up, loop the cotton into the 24th chain stitch, and work another oval in this stitch of 8 double, 1 purl, 8 double, draw up, loop the cotton into the 20th chain stitch, and work another oval of 10 double, 1 purl, 10 double, draw up, loop the cotton into the 4th Ch. from the last, and work an oval of 12 double, 1 purl, 12 double, draw up, loop the cotton into the 4th chain stitch from the last, and work another oval of 12 double, 1 purl, 12 double, draw up, loop the cotton into the fourth chain on the foundation, work an oval of 10 double, 1 purl, 10 double, loop the cotton into the next fourth chain stitch, and work an oval of 8 double, 1 purl, 8 double; draw up. Now loop the cotton into the first chain stitch, and work three ovals close together of 5 double, 1 purl, 5 double. When the last is worked, loop the cotton into the fourth chain stitch again, and work an oval of 8 double, 1 purl, 8 double; draw up. Loop the cotton into the 8th chain, work an oval of 10 double, 1 purl, 10 double; draw up. Knot the cotton into the 12th chain, and work an oval of 12 double, 1 purl, 12 double: draw up. Loop the cotton into the 16th Ch., work another oval of 12 double, 1 purl, 12 double; draw up. Knot the cotton into the 20th chain, work an oval of 10 double, 1 purl, 10 double; draw up. Knot the cotton into the 24th Ch., work an oval of 8 double, 1 purl 8 double, knot the cotton into the 28th Ch., and work an oval of 5 double, 1 purl, 5 double, draw up, take the crochet hook and work a chain of 7, 1 DC. on the purl at the top of the 1st small oval in the spray, * 4 Ch., 1 DC. on the next oval; repeat from * all round the spray; at the end work 4 Ch., 1 DC. on the 3rd of the 7 Ch., and at the top of the spray work 6 Ch. between the three ovals of 5 double instead of 4; on this last round work a round of double crochet, taking up each stitch of last round; on this round work a second round of double crochet. 3rd round of crochet. 5 Ch., the first two of these five chain are for the first long, * miss two DC. stitches, 1 long on the next DC., 2 Ch.; repeat from * 12 more times, then repeat three times, leaving 1 DC. only between each long stitch; this is at the top of the medallion. The 5th round work as last, putting each long stitch over the long stitch of last row, and working one extra chain stitch between the long stitches; then fasten off securely. Now take the shuttle, and join the thread to the 2nd chain stitch, and work an oval of 3 double, 1 purl, then 3 double, 1 purl thrice, 3 double, draw up, join to the last chain stitch in the same space, and leave a little cotton, and work an oval like the last, joining to it in the first purl stitch, join to the centre purl in the next space, repeat from * all round the medallion, at the end fasten off. Work another row of ovals like the last, leaving them rather open, and joining the cotton to the top purl stitches of the ovals in the last round. Commence the round by joining to the 3rd oval of the last round, and finish on the 2nd oval from the end. This forms a medallion. Work the other three. Then commence the centre star.

THE CENTRE STAR.

Commence with the middle, and work a ring, 1 double, 1 purl, then 2 double, 1 purl, 7 times, 1 double, draw up. Knot the cotton into the first purl and make an oval of 8 double, 1 purl, 8 double, draw up, knot the cotton into the next purl stitch, and repeat from * all round the ring, making 8 ovals, then knot the cotton into the purl stitch at the top of the first oval, and join a second thread to this one, and work over the second thread, 5 double, 1 purl, 5 double, join to the purl on the next oval; repeat all round, joining at the end neatly to the first purl. With the shuttle only, work just over the purl of the first oval an oval of 5 double, 1 purl, 5 double, draw up, leave a little cotton, and loop into the purl stitch on the 2nd thread. Work another oval like the last, then join to the purl at the top of the next oval, and work another oval; continue to work in this manner all round. This round should have 16 ovals in it altogether. When the last oval is worked join to the purl stitch at the top of the last oval, and work an oval of 5 double, 1 purl, 5 double, 1 purl, 5 double, 1 purl, 5 double, leave the oval rather open; then join to the next oval in last round, leave a little cotton and repeat the oval again, joining to the first oval in this round; the 3rd oval must be joined to the first oval in the last round of a medallion, the 7th oval into the 2nd medallion, the 11th into the 3rd medallion, and the 15th into the 4th medallion. Then work the 16th oval, joining it to the last one worked and the first one also, and fasten off securely. You next work the four stars between the medallions in the middle of the pattern. * Commence in the centre with a ring of 1 double, 1 purl, then 2 double, 1 purl, 5 times, 1 double, draw up, join to the first purl in the ring and work an oval, 12 double, 1 purl, 12 double, draw up. This oval is for the centre one at the top of the star, join to the next purl on the ring, work another oval like the last, and join it to the 3rd oval in the outside row on the medallion, the 3rd oval join to the 1st oval on the outside row of the medallion, the 4th into the first oval of the centre rosette, the 5th oval to the first oval in the last round on the next medallion, and the 6th oval into the 3rd oval on the same round. When this oval is finished draw the cotton into the same purl stitch again, and work an oval of three double; join to the purl in the same oval again, 3 double, 1 purl, 3 double, 1 purl, 3 double. Work another oval like the last, and join to it in the first purl stitch, then join to the purl at the top of the first oval in the star, and repeat the oval joining to the last oval worked. Work two more ovals, joining each one to the one preceding it, and the last oval join in the last purl stitch to the 3rd oval on the next medallion; fasten off the thread; repeat from * three more times, joining the stars to the other medallions.

Then work the two stars above this single star. Each star is worked like the single one, and must be joined in the 4th oval to the 2nd small oval on the line of ovals, in the 5th oval to the 5th oval on the medallion, and in the 6th oval to the 7th oval on the medallion; join the stars to each other in the 3rd ovals.

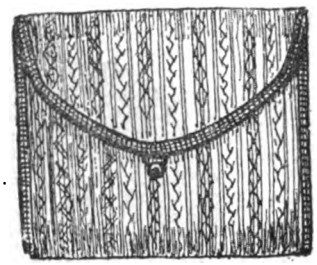
When all these eight stars are worked, join the cotton to the 8th oval on the medallion, and work the first row of ovals. Each oval is worked with 3 double, 1 purl, 3 times, 3 double; join the first oval in the first purl to the join between the 8th and 9th ovals on the medallion; then a second oval joining to the one preceding it, join the cotton before working the 3rd oval to the 6th oval of the star, repeat the ovals as before, but before the 5th oval join to the first oval in the star, before the 7th oval to the 6th oval of the 2nd star, after the 9th oval to the first oval of the same star, and join the last (the 11th) oval to the join between the 8th and 9th ovals on the next medallion, then draw the cotton through the purl at the top of the last row of ovals, and work an oval like those in the last row between each of them, leaving each one rather open; fasten off the last to the purl at the top of the first oval in the last row; work these 2 rows over the other stars, and the d'oyley is finished.

15. Work or Bed Pocket (Ticking Work).

THIS pocket will serve, according to the size it is made, either as a receptacle for work or to contain the night dress. The materials required are striped grey and white ticking; crimson, blue, black, and maize purse silks,

Digitized by Google

or Algerian silks; sarsenet for lining. The design must be sketched on the ticking. The grey stripe is ornamented with vandyked lines forming small lozenges; these are put on with crimson silk, crossed with black;



15. Work or Bed Pocket (Ticking Work.)

likewise the crosses. The herring-bone lines are alternate blue and maize silks. Ticking work is now very popular for a variety of purposes.

16. Knitting Basket (Ticking Work).

This basket is both convenient and elegant, and is especially adapted for containing knitting and crochet work. It is made of striped white and pale stone ticking, lined with scarlet cashmere. You require a piece of ticking 10 inches wide and 18 inches long. Two interlaced lines of scarlet braid are tacked upon the wide grey stripe, and this is sewn down with a *point lancé* in orange silk. At each side of these lines there is a straight

16. Knitting Basket (Ticking Work).

row of fancy braid, sewn down with black and white silks. The flowers in the medallions are worked in Russian embroidery with green and violet silks alternately. When the embroidery is completed, the ticking is lined with thin cardboard covered with cashmere, which is made somewhat longer than the ticking. The handles are ticking, worked in the same style.

17 and 18. Borders in Modern Point Lace.

Trace the designs on tracing calico or kid, tack the linen braid carefully and flatly on, whip the edges and draw them flat wherever they are at all full at the turns, and work in a variety of point lace stitches at all the parts of the design marked with white crossings. The greater the variety of these stitches, and the more pains there is taken in working them beautifully and contrasting them with each other, the more valuable and artistic the work will be; work the bars with thorns on, and the edge last. These borders are suitable either for dress or furniture decorations.

19. Milan Point Lace.

Milan point is rare and extremely beautiful. It is always in scroll pattern or nondescript device of rounds and lines, like the ends of the scrolls in Fig. 19. Many examples of it are very wide, and it is extremely effective as well as graceful in design. Nothing but the needle, point by point, could ever imitate this; but the same cannot be said of the magnificent Spanish point, with its scrolls and flowers, which the finest braid laces can successfully reproduce.

20. Gothic Point Lace.

The specimen here illustrated is probably coeval with Gothic architecture and Gothic printing, and is extremely fine. It is all point, the stitches are worked over coarse threads in a sort of buttonhole or wicker-work fashion, and upon some of the widest parts of the pattern is another raised stitch, worked over a cord in appliqué.

21. Greek Lace.

Draw your pattern on kid. Run Catt's linen cord, No. 2, on the straight lines; these are to be closely worked over in buttonhole stitch, with No. 8 Mecklenburg thread. On the wide line at the edge, run Catt's No. 3 linen cord, work with buttonhole stitch; these cords form the foundation of the lace.

Take No. 1 Mecklenburg thread, fasten it firmly to the wide cord, carry it over to the other cord, and back again to the wide one, where fasten it tightly. This bar is worked in Cluny stitch. These lines should all be worked first, then the various bars of buttonhole, and lastly the close buttonhole stitch on the cords. This design is supplied by Mr. Catt, Sloane-street, Knightsbridge, S.W., from whom any further particulars may be had.

22. Medallion for Antimacassar (Crochet).

Use Ardern's cotton No. 24, and a very fine hook. 7 medallions were used in the original, but it can of course be increased to any size. You commence the medallion in the centre with 6 Ch., join with 1 single on the first.—1st round. 12 DC. in the ring.—2nd round. 16 DC. upon the 12 of last round, therefore increasing one stitch in every three DC. of last round. —3rd round. 1 DC. upon the next DC., * 12 Ch., 1 DC. in the 5th of the 12 Ch., 4 Ch., 1 DC. in the same stitch as the last DC. on the ring, and on each of the two following; repeat from * 7 more times.—4th round. * 1 DC. in the 1st Ch. of the first 12 in last round, 1 treble or the thread once round the needle in each of the next 7 Ch. of the 12 Ch., 3 DC. in the next chain, then 1 treble in each of the next 7 stitches of the loop, 1 DC. in the following, and 1 DC. on the 2nd of the three DC. between the loops; repeat from * 7 more times, and fasten off at the end of the round.—5th round. 1 DC. on the second of three chain at the top of the leaf, * 11 Ch., 1 DC. on the second DC. at the top of the next leaf; repeat from *. At the end of the round work 1 single on the first DC.—6th round. 1 DC. in each stitch of last round.—7th round. 3 Ch.; this 3 Ch. is for the first treble stitch, 1 treble in the next DC., * 2 Ch., 2 treble in the same DC. as the last treble, 2 Ch., miss 5 DC., 2 treble in the following; repeat from *. All round at the end of the round work 3 Ch. and 1 single on the 3rd of the first 3 chain, then 3 Ch. for the first treble in the next round.—8th round. * 1 treble over the next 2 Ch., 2 Ch., 1 treble over the same 2 Cn., 2 Ch., 1 treble over the same 2 Ch., 1 Ch., 1 DC. over the next 2 Ch., 1 Ch.; repeat from *. At the conclusion of the round work 1 single on the 3rd Ch.—9th round. * 1 treble on the first of the two next chain, 2 Ch., 1 treble on the next treble, 2 Ch., 1 treble on the 2nd of the two next chains, 1 Ch., 1 DC. on the DC. of last round, 1 Ch.; repeat from *.—10th round. * 1 treble on the first of the two next Ch., 2 Ch., 1 treble on the second of the same two chain, 2 Ch., 1 treble on the second of the same two chain, 1 Ch., 1 DC. on the next DC., 1 Ch., and repeat from *.—11th round. * 1 treble on the first of the next two chain, 3 Ch., 1 treble on the first of the next two chain, 3 Ch., 1 treble on the second of the same two chain, 3 Ch., 1 treble on the second of the next two chain, 1 Ch., 1 DC. on the next DC., 1 Ch., and repeat from *. This finishes the medallion. You join the medallions together in the last round.

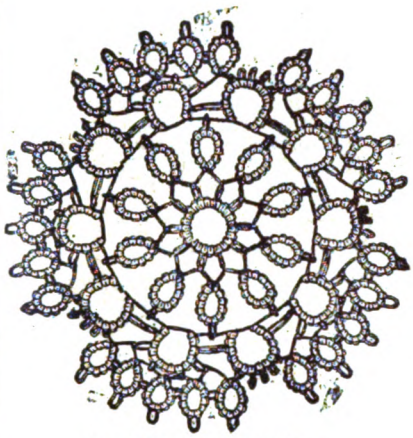
23. Tatted Medallion.

This little medallion is intended for the ends of cravats, sleeves, aprons, &c. Work the ring first in the centre of the medallion, using very fine cotton. With the shuttle work an oval of 1 double, 1 large purl, then 2 double, 1 purl, 9 times making all the purl stitches the same size, 1 double, draw up, join the thread to the first purl stitch of the last round, and work an oval of 8 double, 1 purl, 8 double, draw up, join to the next purl stitch on the ring, and repeat from * 9 more times, then fasten off.—3rd round. Join the thread to the purl stitch on the top of the first oval in the last round. Work an oval (which leave half open instead of drawing close) of 2 double, 1 purl, 4 double, 1 purl, then 1 double, 1 purl, 4 times 4 double, 1 purl, 2 double, draw up, join to the purl on the next oval, leaving a small piece of cotton between the oval and the join, and work another oval like the last, joining to the last in the first purl stitch. Work 10 of these large ovals, and fasten off at the end of the round.—4th round. Join to the last purl stitch on a large oval and work an oval of 6 double, 1 purl, 3 double, 1 purl, 3 double, draw up, join the cotton to the first purl stitch on the next oval of last round, * work the 2nd oval with 3 double, join to the purl on the last oval, 3 double, 1 purl, twice, 3 double, draw up, join to the next purl stitch, and repeat from * twice more. Then work an oval of 3 double, join to the last oval, 3 double, 1 purl, 6 double, draw up, and join the cotton to the first purl of the next large oval in the last round; then pass the cotton at the back of the same oval and knot it to the last purl stitch, and repeat the round again.

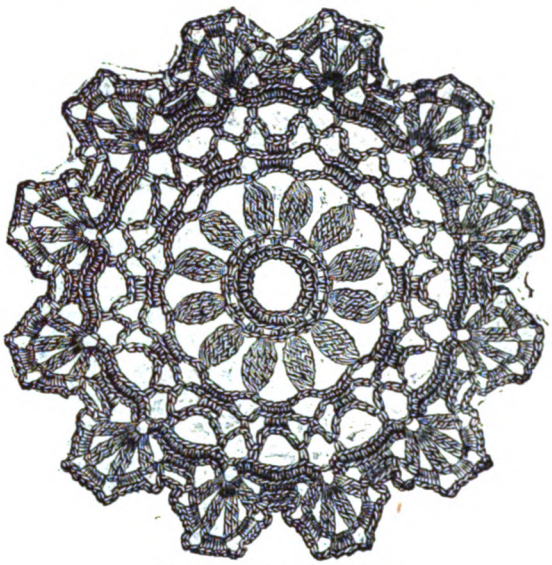
24. Rosette Tatting.

Commence in the centre with a ring of 3 double, 1 purl, then 4 double, 1 purl, 7 times, 1 double; draw up. Join two threads together, and then join them to the last purl in the ring, and work a round over the 2nd thread of * 4 double, 1 purl, then 2 double, 1 purl, 4 times, 4 double; join to the next purl on the last ring, and repeat from *, joining the first purl stitch on the scollop to the last purl stitch of the preceding scollop; at the end of the round fasten off.—2nd round. Join the two threads to the two purl stitches joining the first and second scollops of last round, and work over the

Digitized by Google

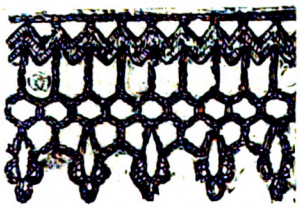


23. Medallion (Tatting).



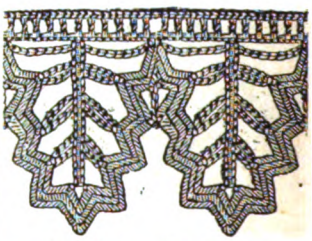
22. Medallion (Crochet).

24. Rosette (Tatting).

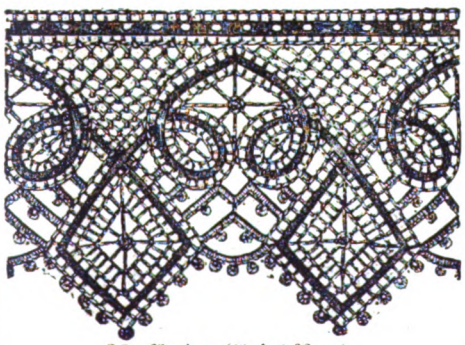


25. Edging (Braid and Crochet).

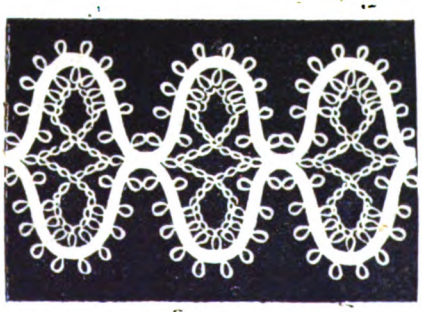
26. Square for Quilt (Close Crochet, with Raised Work).



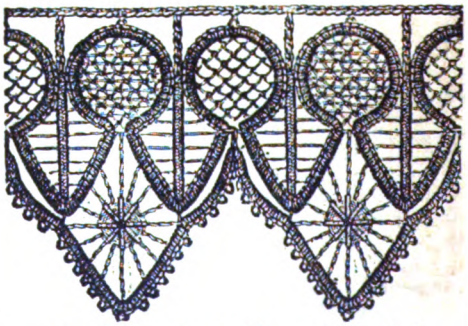
27. Border (Braid and Crochet).



28. Border (Point Lace).

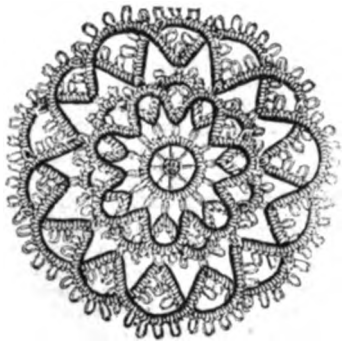


29. Insertion (Crochet and Mignardise Braid).

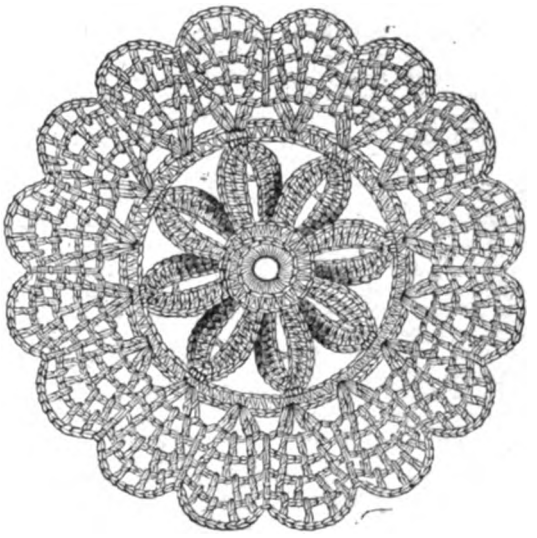


30. Border (Point Lace and Tatting).

Digitized by Google

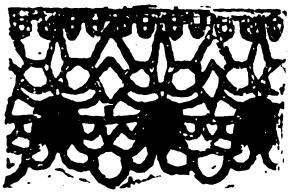


31. Rosette (Tatting).

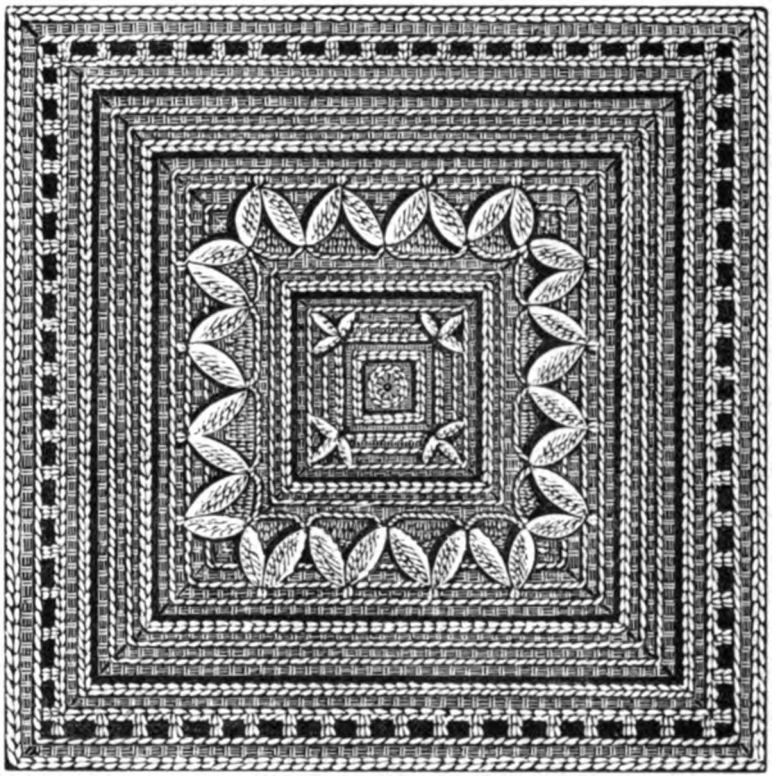


32. Medallion (Crochet).

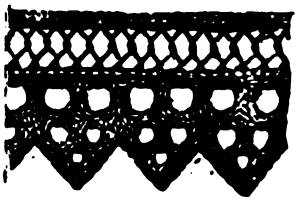
33. Rosette (Tatting).



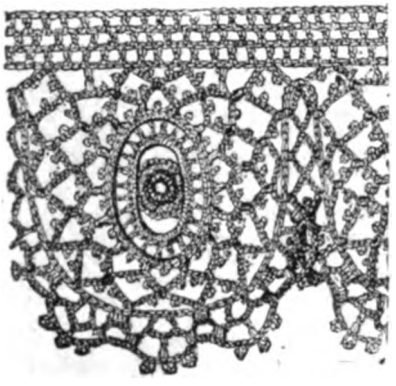
34. Edging (Crochet).



35. Square for Quilt (Close Crochet, with Raised Work).

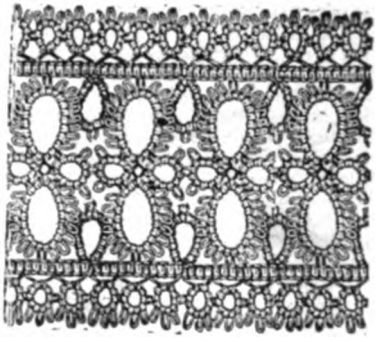


36. Edging (Knitting).



37. Border (Crochet).

38. Edging (Crochet and Mignardise Braid).



39. Insertion (Tatting and Crochet).

Digitized by Google

2nd thread, * a scollop of 3 double, 1 purl, then 2 double, 1 purl, 5 times, 3 double, join to the next two purl stitches at the bottom of the next two scollops, and repeat from * at the end of the round; fasten off.—3rd round. Join the two threads together, and to the last purl stitch of the first scollop and the first purl stitch of the second scollop in last round, taking the stitches up together; * over the 2nd thread work 3 double, 1 purl, then 2 double, 1 purl, 7 times, 3 double; join to the last purl stitch in this scollop and the first purl in the next scollop, and repeat from *; fasten off at the end of the round.

25. Edging of Braid and Crochet.

You require a piece of waved braid and Evans's cotton, No. 30. Evans's cotton matches the braids in colour, therefore we recommend it for use. Work the foundation row first, 1 DC. on the first point of braid, * 2 Ch., 1 DC. on the next point; repeat from *.—2nd row. This is worked on the other side the braid, * 1 long just between the two first points of braid, 3 Ch.; repeat from *.—3rd row. 1 DC. on the second of the first 3 Ch., * 3 Ch., 1 DC. on the 2nd of the next 3 Ch.; repeat from *.—4th row. * 1 long on the middle of the first 3 Ch., 3 picots close together, each of 4 Ch., 1 DC. on the first of the 4 Ch., 1 long on the same stitch as the last long, 3 Ch., 1 treble on the middle of the next 3 Ch., 3 Ch.; repeat from *. Fasten off at the end of the row.

26 and 35. Squares for Quilt, in Close Crochet, with Raised Work.

These squares, the models of which came very lately from Paris, are done in a novel style of crochet work, which has a rich and pretty effect. Strutt's No. 8, 3-thread knitting cotton may be used for them, with a steel crochet needle, about No. 16, or if wished rather finer, No. 10 cotton, and a finer needle. For No. 4 make 4 Ch., unite, and into space put 8 DC., joining by a single in the 1st DC. Turn the work, and for 1st round put 3 RC., or Russian crochet, into the back of last stitch of former round (the same stitch you turned upon), 1 RC. on next stitch, repeat 3 RC. in one stitch, and 1 RC. three times more, join by a single to 1st stitch of round, and work another single, taking up the front part of the next stitch, to bring you to the exact corner, which is always the centre of the 3 stitches worked into one, of the last round. It will be remembered that in Russian crochet the lower part of the stitch, next the forefinger of the left hand, holding the work, is to be taken up.—2nd round. Turn the work, 3 RC. into the corner stitch, 3 RC., * 3 RC. into 1 stitch, 3 RC.; repeat from * 3 times more, and join as before directed.—3rd round. Turn the work, * 3 RC. into the corner stitch you turned upon, 5 RC.; repeat from * 3 times more, and join as before.—4th round. Turn the work, put * 3 RC. into the same stitch, 7 RC., repeat from * 3 times more and join.—5th round. Without turning (on right side of the work) * 3 DC. in the corner stitch, 9 DC., taking up the stitch in the usual way, repeat from * 3 times more and join.—6th round. Turn to the wrong side again, * 3 RC. in corner stitch, 11 RC., repeat from * 3 times more and join.—7th round. Turn, * 3 RC. in corner stitch, 13 RC., repeat from * 3 times more and join.—8th round. * 3 RC. in corner stitch, 15 RC., repeat from * 3 times more, and join.—9th round. Without turning, on the right side of the work, † 3 DC. in the corner stitch, 1 long (thread twice over the needle) into the top of corner stitch of 6th round, * miss one stitch of 8th round, 2 DC. into next 2 stitches, 1 long into 6th round (2 stitches from the last long), repeat from * 4 times more, taking last "long" into centre stitch of the 3 corner ones of 6th round; then 1 DC., and repeat from † 3 times more, join and do another single to bring you to the exact corner stitch. There are 6 long on each side of the square in the 9th round.—10th round. Turn to the wrong side, * 3 RC. in the same stitch you have turned upon, 19 RC.; repeat from * 3 times more, and join. It is always desirable to count the stitches between the corners, on the last side of the square, otherwise an additional one before joining may be easily made without intending it, which would throw the square out, and make the subsequent rows wrong.—11th round. Turn, and on the right side * 3 DC., in centre corner stitch 21 DC.; repeat from * 3 times more, and join by a single.—12th round. On the same side * 3 DC. in centre corner stitch 23 DC.; repeat from * 3 times more, and join as last round.—13th round. Still on the same side * 3 DC., in centre corner stitch, 25 DC.; repeat from * 3 times more, join, and do another single on front of next stitch to bring you to the exact corner.—14th round. Turn to wrong side, * 3 RC. in the same stitch, 27 RC.; repeat from * 3 times more, and join as in last round.—15th round. Turn to right side, * 3 DC. in centre corner stitch, 29 DC.; repeat from * 3 times more, and join with 2 single.—16th round. On wrong side (whenever you turn to the wrong side of the work, the thread must be kept behind the needle to commence with) * 3 RC. in centre corner stitch, 31 RC.; repeat from * 3 times more, and join.—17th round. On right side, * 3 DC. in centre corner stitch, 33 DC.; repeat from * 3 times more, and join by 2 single.—18th round. Turn to the wrong side, * 3 RC. in stitch on which you turn, 35 RC.; repeat from * 3 times more, and join.—19th round. On right side, † 1 DC. in corner stitch, 1 long from the same stitch taken into corner stitch of 16th round (in front of 18th and 17th rounds), 1 more DC. into same corner stitch, 1 DC. in next, 1 long into next stitch to last in the 16th round, * miss one stitch of 18th round, DC. into 2 next stitches, 1 long into 16th round, 2 stitches from the last one; repeat from * 10 times more, taking the last long into the stitch next the corner one of 16th round, DC. into 2 next stitches, then repeat altogether from † 3 times more, join, and work a single on front of stitch, to bring you to the extreme corner.—20th round. Turn to the wrong side, * 3 RC. in stitch on which you turn, 39 RC.; repeat from * 3 times more, and join.—21st, 22nd, 23rd, and 24th rounds. On right side in DC., putting 3 stitches into each corner one, and 41, 43, 45, and 47 respectively between them.—25th round. Open edge. 8 chain from extreme corner stitch, 3 of them being instead of a treble, † 1 treble into same stitch, * 2 Ch., missing two stitches of last row, 1 treble; repeat from * 15 times more; 2 Ch., 1 treble into corner stitch, missing one of the corner row below, 5 Ch.; repeat from † altogether, 3 times more, joining the last 2 Ch. to the 3rd of the 3 first chain at the beginning instead of the last treble.—26th round. DC. into every stitch of last round, and 3 into each corner stitch as usual.

27. Border of Braid and Crochet.

For this border you require the vandyke braid and Evans's crochet cotton No. 24. You commence by working the inside of the scollop, each one of which has 7 points, 1 single, on the second point of braid 4 Ch., forming the first double long. 1st row. * 1 double long, or the thread three times round the needle on the same point of braid, 3 Ch., 2 long on the next point, 3 Ch., two treble on the following point, work 1 treble on the next two points, taking them up as one, 2 treble on the following point, turn, 1 single on each of the 3 Ch., turn, two long on the next point, turn, 1 single on each of the next 3 Ch., turn, 1 double long on the next point, 1 single on the next double long at the beginning of the scollop, 3 Ch., 1 DC. on the same point of braid as the last double long, 4 Ch., turn the braid over and work 1 DC. on the 5th and 6th points on the other side the braid; these points are to be counted from the top of the last scollop, turn, one treble on the 4th and 7th points, 4 Ch., turn the work and work 1 single on the other side of the second point of braid from the last double long, 4 Ch., and repeat from * at the beginning of the row.—2nd row. 1 DC. on the first point of the piece of braid, * 6 Ch., 2 long on the top of the 2 double long in the middle of the scollop, 6 Ch., 1 DC. on the next point; repeat from *.—3rd row. * 1 DC. on the first DC. of last row, 6 Ch., 1 DC. on each of the two long stitches, 6 Ch.; repeat from *.—4th row. 1 treble on the first stitch of last row, * 1 Ch., miss 1 stitch, 1 treble on the next; repeat from *, and fasten off at the end of the row.

28. Border in Point Lace and Tatting.

This border is intended as a substitute for the embroidery on linen or cambric; it looks much lighter and richer, and would wear well. You must work the tatting first with Taylor's thread, having two threads for it. * With the shuttle work 1 double, 1 purl, 8 double, 1 purl, 11 double, 1 purl, 11 double, 1 purl, 8 double, 1 purl, draw up into a circle and knot into the first stitch; then for the scollop work over the 2nd thread 12 double, 1 purl, 12 double, and repeat from * the length required. Next work the outside row of tatting. join to the purl stitch at the top of the first vandyke, * and work over the 2nd thread 1 double, 1 purl, then 2 double, 1 purl, 12 times, 1 double, draw into shape, and join to the purl stitch on the next vandyke, then two double, 1 purl, 5 times, 2 double, join to the ring, 2 double, 1 purl, 5 times, 2 double, join to the next vandyke, and repeat from *.

You next crotchet the foundation row; 1 double treble, or the thread three times round the needle on the purl stitch: after the 8 double between the two first rings, * 5 Ch., 1 DC., on the middle purl in the ring, 5 Ch., 1 double treble between the two next rings; repeat from *. You must now tack your tatting on paper (covered with linen) in the proper shape, and fill in the different parts by the engraving in finer thread. The circles are filled alternately with spotted lace and open English lace. The detail of the last stitch is given in No. 4*a*. The bars below the treble stitches are darned over a thread; it is known as *point de reprise*.

29 and 38. Edgings and Insertion (Crochet and Mignardise Braid).

For these trimmings, which are very pretty for children's white piqué jackets, &c., use Ardern's cotton, No. 26, or an equivalent number of Evans's "Boar's Head," and a fine crochet needle.

No. 6. Insertion.—Attach the cotton to a loop of the braid, * 9 Ch., miss a loop, join to the next by a single stitch (take the needle out, insert it in the loop of the braid, take up again the stitch just left, draw it through the loop, and then complete the single stitch); join by a single in like manner to each of the next 6 loops, 4 Ch., join as before (by drawing through) to the 5th of the 9 Ch., work 4 Ch., miss a loop, and join to the next. To make a second scollop, fold the braid back so as to bring 3 loops on each side together in pairs (the first two are quite over each other), and work 3 single stitches, taking up each time a loop from either side, and bringing the thread through both at once; then turn the work, and do 2 single at the back on the 2nd and 1st of the stitches just worked to bring you again to the inner edge, and leaving 1 loop at liberty (which must be in the centre of the turn); join to the next loop, and repeat from *. To form the insertion, work two lengths of braid in this manner, and sew them together at the foot of each scollop, keeping the single disengaged loop at the back, so as not to show on the right side when joined.

No. 5. Edging.—Attach the cotton to a loop of the braid, and * work twice (7 Ch., miss a loop, join to the next), then join as in the insertion to each of the next 6 loops, and work twice (3 Ch., join to 4th of 7 Ch.), 3 Ch., miss a loop, join to the next. For the second scollop, fold the braid

Digitized by Google

back so as to bring 4 loops of each side of the braid together in pairs, and work 4 single stitches, taking up each time a loop from either side, and bringing the thread through both at once; then turn and do 3 single at the back coming down, on 3 of the stitches just worked, leave a loop at liberty in the centre of the turn, join to the next one, and repeat from *. When a sufficient length is done, the edging may either be sewn to the material by the foot of each scollop, or a heading be made as follows: 1st row. DC. into disengaged loop, 8 Ch.; repeat from *.—2nd row. DC. in every stitch.

30. Border in Point Lace.

This border requires the fine plain point lace braid, also one a little wider with holes on it. Tack the braid in on the pattern first, then work round the edges of it, then the wheels, the groundwork, lastly the bars. The border ought to be worked the size given in the engraving, using Taylor thread No. 20.

31. Rosette of Tatting.

You commence this rosette with a ring of 2 double, 1 purl, then 3 double, 1 purl, 13 times, 1 double; draw up, and fasten off. Round this ring you work two rows over the 2nd thread; join the thread to the first purl in the ring, and work over it 3 double, 1 purl, then 2 double, 1 purl, 4 times, 3 double; draw through the 2nd purl on the ring, missing one purl; repeat in this manner. You will have 7 scollops at the end of the round; fasten off, then knot the cotton with the 2nd purl on the ring, work over the 2nd thread in the same manner, and knot the scollop in the 4th purl on the ring; fasten off at the end of the round. The outside round is worked in the same manner. Knot the two threads into the 3rd purl stitch of the first scollop of the first round, and work over it 2 double, 1 purl, 9 times, 2 double, knot into the middle purl stitch of the next scollop in the first round; repeat all round, then knot the cotton into the first and last purl of the two scollops in the under or second round worked, * over the 2nd thread work 2 double, 1 purl, 10 times, 2 double, twist it over the scollop of last round, and knot into the last and first purl stitches of the next scollop in the under round; repeat from * and fasten off.

32. Medallion.

Use Ardern's cotton No. 24 and the finest Penelope hook. Make a chain of 10 unite.—1st round. Work in the ring 24 DC.—2nd round. 3 Ch., 1 treble on the next DC., * 1 Ch., 1 treble on each of the two uext DC.; repeat from * all round. At the end of the round work 1 Ch., 1 single on the 3rd Ch.—3rd round. 4 Ch., the thread 3 times round the needle. Take up the next Ch. stitch of last round, work off all the loops on the needle two at a time, excepting the two last on the needle, the thread twice on the needle, take up the same stitch again, work off all but the three last loops, the thread once on the needle, take up the same loop again, and work off all the loops on the needle two at a time, * 7 Ch., the thread 4 times round the needle, take up the next chain stitch in last round, work off all the loops two at a time, excepting the two last, the thread 3 times round the needle, take up the chain again, work off all the loops excepting the three last, the thread twice round the needle take up the same stitch, work off all but the last 4 on the needle, the thread once round the needle, take up the same Ch., and work off all the loops on the needle two at a time, repeat from * over each Ch. of last round, making 12 leaves in the round. At the end work 7 Ch., 1 single on the first leaf.—4th round. 1 single on the first of the next 7 Ch., 1 DC. on each of the next five, * 5 Ch., 1 DC. on the 5 centre of the next 7 Ch., repeat from *, at the end of the round, work 1 single on the 1st DC. in this round.—5th round. * work 1 DC on the 2nd, 3rd, and 4th of the next 5 DC., 5 Ch., 1 DC. on the 3rd of the next 5 Ch., 5 Ch., repeat from *, at the end of the round work in single on the third of the first 5 DC. of last round.—6th round. * 5 Ch., 1 DC. in the middle of the next 5 Ch., 7 Ch., 1 DC. in the middle of the following 5 Ch,; repeat from *.—7th round. 1 DC. on each of the two first Ch. of last round, * 3 Ch., miss the next Ch., 1 DC. on each of the two next Ch., the DC., the 7 Ch. the following DC., and 2 next Ch., repeat from *, 1 single on the 1st DC at the end of the round.—8th round. * 1 Ch., 2 long in the three Ch., 3 Ch.. 2 double long or the thread three times round the needle in the same three Ch., 3 Ch., 2 double long in the same 3 Ch., 3 Ch., 2 long in the same stitch, 1 Ch., 1 DC. on each of the five centre DC. between this loop of three Ch., and the following three Ch.—9th round. 1 treble over the first Ch. of last round, * 3 Ch., 5 treble over the next 3 Ch., repeat from * twice more, 3 Ch., 1 treble over the one chain of last round, 1 DC. on the 2nd, 3rd, and 4th of the 5 DC.; repeat the round, and fasten off.

33. Rosette of Tatting.

Commence with a ring of 2 double, 1 purl, 11 times, 2 double; draw up. 1st round. Join a second thread, and * work over it 2 double, 1 purl, 5 times, 2 double, join to the 2nd purl on the ring; repeat from * three more times.—2nd round. * Work with the shuttle an oval of three double, 1 purl, 7 times, 2 double; draw up. Over the 2nd thread work 3 double, 1 purl, 2 double, 1 purl, 2 double. With the shuttle only work a Josephine knot of 10 double, draw up; then over the second thread again work 2 double, 1 purl, 2 double, 1 purl, 3 double. Draw the thread through the third purl of the scollop in last row, and repeat from * seven more times, joining the threads over the joins in last round as well as in the 3rd purl stitch in last scollop.—3rd round. Join the threads to the purl stitch at the top of the oval, and work * with the shuttle a Josephine knot, then over the 2nd thread 3 double, 1 purl, then 2 double, 1 purl, twice, 2 double, a Josephine knot with the shuttle, then over the 2nd thread 2 double, 1 purl, three times, 3 double, and knot into the purl at the top of the next large oval; repeat from * all round, and fasten off.

34. Crochet Edging.

This edging may be worked with Ardern's cotton, Nos. 22, 26, or 30, according to the purpose for which it is required, but looks best done with the finer number. It is commenced by making * 4 Ch. and DC. into the 1st; repeat from * for the length desired. Then for the 1st row. DC. on the first stitch of the first 4 Ch. of the foundation, * 5 Ch., passing over the two next little scollops, 1 long (thread twice over the needle) on the following DC., 4 Ch., 1 long, into the same stitch as before, 5 Ch., passing over two scollops, DC. on the next DC. of foundation; repeat from *.—2nd row. 1 treble on the 4th of the 5 Ch. of last row, 3 Ch., 2 DC. on the 2nd and 3rd of the following 4 Ch., 3 Ch., 1 treble on the 2nd of next 5 Ch., 5 Ch.; repeat from *.—3rd row. 1 treble on the 1st treble of last row * 4 Ch., 1 DC. between the next 2 DC., 4 Ch., 1 treble on the treble of last row, and a treble on the following one; repeat from *.—4th row. 1 treble on the 1st treble of last row, * 4 Ch., 5 DC. on the DC. of last row and the 2 Ch. on each side of it, 4 Ch., 1 treble taken into space between 2 trebles of last row; repeat from *.—5th row. * DC. on the 2nd of the 4 Ch. of last row, 4 Ch., 3 DC. on the 3 centre stitches of the 5 DC. of 4th row, 4 Ch., DC. on the 3rd of the next 4 Ch., 3 Ch.; repeat from *.—6th row. DC. on the 1st DC. of former row, * 5 Ch., draw the thread through the 2nd of the next 3 DC. and the loop on the needle, and proceed to work 5 long into the 1 DC. of the 3rd row; then draw the thread through the same 2nd stitch of the 3 DC. of last row and the loop on the needle, which will close up the group of "longs," 5 Ch., DC. into centre stitch of 3 Ch. of last row; repeat from *.—7th row. DC. on the 3rd of 1st 5 Ch. of last row, 5 Ch., DC., taken between the two loops drawn through the centre stitch of 3 DC. of 5th row, 5 Ch., DC. on the 3rd of next 5 Ch., 5 Ch.; repeat from *.

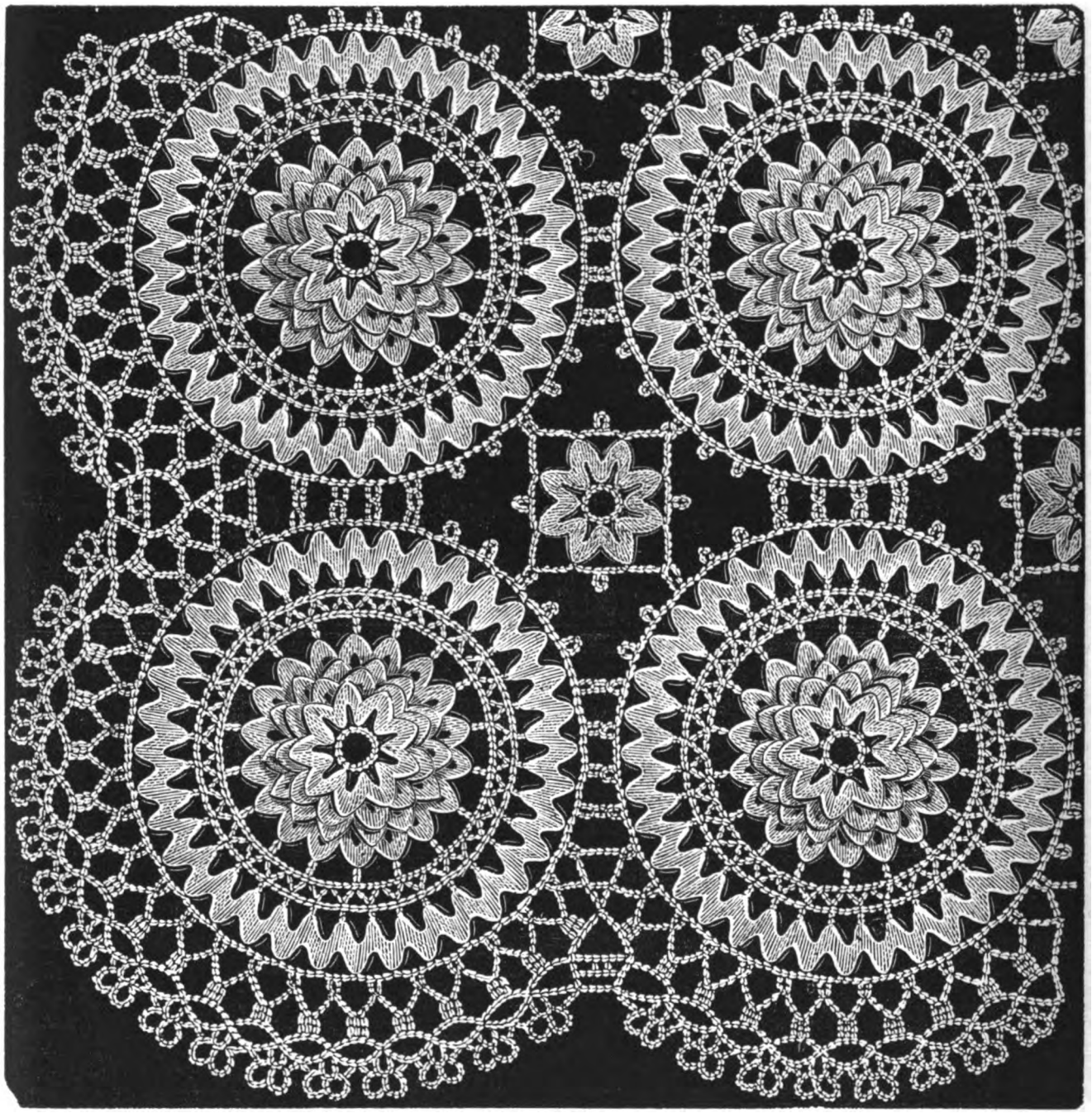
36. Knitted Edging.

Cast on 8 stitches.—1st row. Slip 1, 2 plain, over, purl 2 together. 1 plain, over twice, 2 plain.—2nd row. Slip 1, 2 plain, 1 purl (on the 2nd turn of the "over" of last row). 3 plain, over, purl 2 together, 1 plain.—3rd row. Slip 1, 2 plain, over, purl 2 together, 5 plain,—4th row. Slip 1, 6 plain, over, purl 2 together, 1 plain. —5th row. Slip 1, 2 plain, over, purl 2 together, 1 plain, over twice, purl 2 together, over twice, 2 plain.—6th row. Slip 1, 2 plain, 1 purl (on second turn of "over"), 2 plain, 1 purl, 3 plain, over, purl 2 together, 1 plain.—7th row. Slip 1, 2 plain, over, purl 2 together, 5 plain, purl 2 together, 1 plain.—8th row. Cast off 4, 4 plain, over, purl 2 together, 1 plain. Knitted edgings are rarely very novel in character, as Mrs. Gaugain exhausted all that was to be done in knitting, but this edging will be found useful for toilet cushions, night-dresses, cases, &c.

37. Crochet Border.

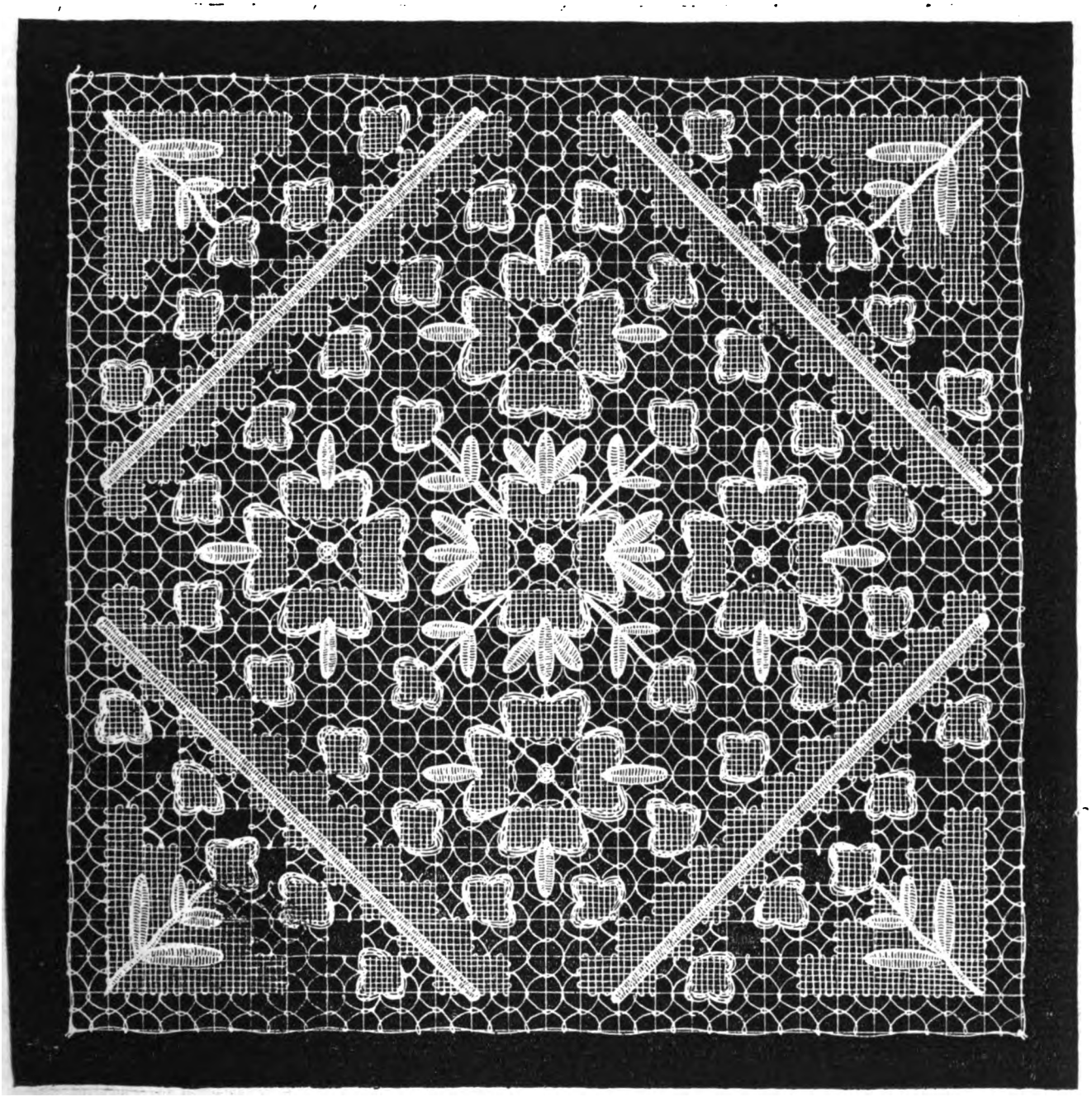
You require Ardern's No. 30 cotton and the finest Penelope hook for a strong border. The pattern consists of a row of medallions, each of which is worked separately. They are afterwards joined together by a row of crochet, and on this an edge is worked. The formation of the pattern is composed of four rows of crochet. You commence the medallion in the centre with a chain of 10 stitches, unite into a circle.—1st round. Work in the ring 24 treble, or the thread once round the needle.—2nd round. 1 DC. on each treble of last row, taking up both the horizontal loops at the top of each stitch.—3rd round. 1 DC. on each of the first 6 DC. of last round, 12 chain, miss the next 6 DC., and work 1 DC. on each of the following 6 stitches, 12 Ch., 1 DC. on the last DC. of last round.—4th round. 1 DC. on each of the next 6 DC. in the 3rd round, over the 12 Ch. work 18 DC., 1 DC., on each of the next 6 DC., 18 DC. over the next 12 Ch., 1 single on the last DC.—5th round. 4 Ch.; the first three of these are for the first treble; *miss 1 D.C., 1 treble on the following, 1 Ch., repeat from *; at the end of the round work 1 single on the 3rd chain at the beginning of the round; there should be 24 treble in this round.—6th round. Over the 1st and every following chain stitch work 1 DC., a picot of 3 Ch., 1 DC. over the same chain, miss the treble, and work in the same manner over the next space.—7th round. *5 Ch., 1 single on the 2nd of the 5 Ch., 3 Ch., a picot of 4 Ch. 1 single on the first of the 4 Ch., 1 Ch., 1 DC. on the 2nd picot in the last round; repeat from * twice more, then repeat joining to the next picot, repeat again all round, and join into the 2nd picot. You should have 14 loops at the end of the round, join the chain into the same stitch as the one on which you began the round.—8th round. * 2 Ch., a picot, 5 Ch., a picot, 2 Ch., 1 DC. on the second of the three chain between the next loops, repeat from * all round, and fasten off. You now repeat these directions for the second and all other rosettes until the end of the 8th round; instead of fastening off here work a loop of 2 Ch., a picot, 5 Ch., a picot, 5 Ch., a picot, joining to the 2nd picot; repeat again, joining to the following picot; then repeat 5 Ch., a picot, 2 Ch., join to the 3 Ch. in the middle of the corresponding loop on the next rosette and fasten off. When you have worked the requisite number of rosettes, work the first

Digitized by Google



40. Medallion Antimacassar in Braid and Crochet.

Digitized by Google



41. Square (Guipure D'Art).

Digitized by Google

row of the foundation.—1st foundation row. Commence at the top of the medallion in the middle of the 3rd loop (before the join to the next medallion) with a DC., * 7 Ch., 1 DC. in the middle of the next loop, 7 Ch., 1 treble in the following loop, this loop is just before the join, 7 Ch., 1 DC. in the middle of the next 5 Ch. of the long loop joining the medallions, 7 Ch., miss the next 5 Ch., 1 DC. in the middle of the following, 7 Ch., 1 treble in the loop after the join on the next medallion, 7 Ch., 1 DC. in the middle of the next loop; repeat from * throughout the row. On this row work three rows each of 1 treble, * 1 Ch., miss 1 stitch of last row, 1 treble on the next; repeat from *. You next work the edge round the medallions.—1st row. Commence with a DC. in the middle of the first loop of 5 Ch. on the first medallion * 7 Ch., 1 DC on the next loop; repeat from * all round the medallion. When you have taken up all the loops on the first medallion work 3 Ch., 1 DC. on the 3rd of the 5 Ch. between the medallions, 3 Ch., 1 DC. in the middle of the first loop on the next medallion, then work as before.—2nd row. 1 DC. on the 1st DC. of last row, 5 Ch., 1 DC. on the 4th of the next 7 Ch., * 5 Ch., 3 treble on the 3rd of the following 7 Ch., 5 Ch., 1 long on the 3rd of the next 7 Ch., 5 Ch., 1 long on the same stitch as the last long, 5 Ch., 3 treble on the 4th and 5th of the next 7 Ch., 5 Ch., 1 long in the middle of the next loop, 5 Ch., 1 long on the same stitch as the last long, 5 Ch., 3 treble over the 2nd of the next 7 Ch., 5 Ch., 1 long on the next DC., 5 Ch., 1 long on the DC., 5 Ch., 3 treble on the 4th and 5th of the next 7 Ch., 5 Ch., 1 DC. on the middle of the next loop, 5 Ch., 1 DC. on the next DC., 5 Ch., 1 DC. on the 5th of the next 7 Ch., 3 Ch., 1 DC. on the DC. in the corner between the two loops, 3 Ch., 1 DC. on the first DC. in the next medallion, 2 Ch., draw through the 3rd of the last 5 Ch., worked, 3 Ch., 1 DC. on the 5th of the next 7 Ch., 3 Ch., draw through the middle of the next 5 Ch. on the last medallion, 3 Ch., 1 DC. on the middle of the next 7 Ch.; repeat from *.—3rd row. 1 treble in the middle of the 5 Ch. after the first three treble of last row, * 3 Ch., a picot of 5 Ch., 1 single on the first of the 5 Ch., 2 Ch., 1 treble in the middle of the next loop, 4 Ch., 1 single on the last treble, 2 Ch., a picot, 2 Ch., 1 treble in the middle of the next loop of Ch, 3 Ch., 1 treble in the next loop; repeat from * twice more, then 3 Ch., 1 DC. on the 2nd Ch. after the next 3 treble, 1 DC. on the join between the medallions, 3 Ch., 1 DC. on the Ch. before the next 3 treble, draw through the DC. on the last medallion, 3 Ch., and commence from the beginning of the row.

39. Insertion in Tatting and Crochet.

You work first in this pattern the stars in the middle of the insertion; they consist of two large and two small ovals. Commence with the small oval, using No. 30 cotton, and work it with 3 double, 1 purl, then 2 double, 1 purl, 4 times, 3 double, draw up, work next a large oval of 4 double, join to the first purl in the last oval, then 2 double, 1 purl, 12 times, 4 double, draw up; repeat the small oval, joining the first purl stitch to the last purl in the large oval, then repeat the large oval, joining the first and last purl stitches in it to the small ovals on each side of it, and fasten off. Work as many of these stars as you require, joining them to the preceding ones in the centre purl stitch of the small ovals. When you have the requisite length, commence with a single crochet in the middle purl stitch of the large oval on the first star. With a fine crochet hook work *4 Ch., now work an oval of 1 double, 1 purl, 2 double, 1 purl, 2 double, join to the 4th purl on the large oval, 2 double, 1 purl, 5 times, 2 double, join to the 4th purl on the large oval of the next star, then 2 double, 1 purl, twice, 2 double, draw up, 4 chain, 1 single on the middle of the next oval in the star; repeat from *.—2nd row. 1 DC. on each chain, and single crochet of last row; also 1 DC. on each oval.—3rd row. Join the cotton to the first DC., and with the shuttle work the first small oval with 4 double, 1 purl, then 2 double, 1 purl, 4 times, 4 double, draw up, knot the cotton into the 4th DC. from the last used in the last row, and repeat the oval joining to the preceding oval in the first purl stitches. Work the last three rows on the other side the stars to complete the insertion.

40. Medallion Antimacassar in Braid and Crochet.

The original of this very novel and pretty antimacassar we received very lately from Paris. It is composed of circular medallions of braid and crochet work, having a raised rosette in the centre, and joined by small stars of the same, the medallions being placed in 5 rows of five each. The vandyked braid used for the work is a very fine French make, of the width shown in the illustration (to be had at Helbronner's, 265, Regent-street), of which two pieces will be required, and the cotton is Ardern's, No. 26, with a very fine crochet needle, No. 21.

Medallion.

Begin by the centre rosette, which is made of one piece of the braid, put round and round; there are in it 50 vandykes, but it is better to cut off a piece of 52, to allow for the fastening off at both ends. For the commencement cut the braid off rather beyond a vandyke, turn the one-half back against the other, and with a needle and very fine thread sew the upper edges together, and turning in the short part of the vandyke, stitch it neatly through and through; then sew the lower edges of the two together in like manner, and fasten the thread off by passing it through the braid. Begin the crochet on the first point, at the top of the braid—working from right to left—with a single stitch, 1 Ch., rather tightly done, * a single on the next point, 1 Ch., and repeat from *, bringing the points nearly together, till you have 8 points joined by a little circle of chain stitches, in such a manner that the whole shall be quite flat—these 8 points form the centre star of the rosette; 1 Ch., turn the next vandyke over the half one at the commencement (coming now from left to right) and join the two inner points which come over each other by taking a single stitch through both at once; draw the loop on the needle to the back through the next stitch, and turning the braid down towards you at the back, so as to be able to get at the inner points, work a DC. on the next point, and * 1 Ch., looser than before to give a little more room, DC. on next point, and repeat from *. This second row is to have 12 points of the braid counting the one that was passed over from the centre. It is well to mark the number of points for the different rows on the braid with coloured silk. Take the fine needle and thread, and fix this row on at the back rather below the other, so that the points should project a little beyond the first, and try to arrange them so that some should come in between those of the former row. Proceed in the same manner with the 3rd row, putting 2 Ch. between the points, of which there should be 14, and fixing them round, as before, at a little distance from the last row. The outside row must have exactly 16 points, and the chain stitches between them must be regulated by the worker, so as to make the points lie flat, and come into position nicely. Indeed this is the case throughout this rosette, as no very exact rule can be laid down; each row requires the vandykes to be a little further apart than the last, and when fixed on, the rows of chain stitch at the back look like the circular whorls of a shell. Join the braid of this last circle by putting one vandyke over another, sewing the edges of the outside point together, and turning in and stitching the narrow part as before. The rosette is now finished, and 25 of these will be required for the whole antimacassar.

Crochet Work.—It is to be observed that from this point all the crochet work is to be done tightly and firmly. 1st round—Without breaking off the cotton, make 6 or 7 Ch. at the back, to bring you up to the point of the vandyke, fasten to it by a single stitch, and do 10 chain (3 of them being instead of a treble), * 1 treble on the point of next vandyke, 7 Ch., and repeat from * all round the 16 points, joining the last 7 Ch., by a single, to the 3rd of the first 3 chain.

2nd round.—* 5 Ch., DC., missing 2 stitches of last row; repeat from *, but, as there must be only 36 of these little scollops in this round, the worker must occasionally at discretion miss 3 stitches, so as to have the proper number of scollops in the round. Fasten off securely.

Now make a circle of the braid, consisting of 36 points, joining in the neatest manner, as before, by putting one vandyke over another, sewing the edges of both sides together in this instance, and stitching down the part between. When this circle is complete, hold it next you, and the centre rosette from you, and proceed to connect them in the following manner.—3rd round. Make 3 Ch. from one of the points of the braid (instead of a treble), join to the centre stitch of one of the scollops of 5 Ch. of previous round (to join, take the crochet needle out of the stitch just worked, insert it from above in the one you wish to join it to, bring the former through the latter, and continue the work as may be directed), 2 Ch., join to the centre Ch. of next scollop, and * make a treble on the next point of the braid, 2 Ch., join as before, and repeat from * throughout the round, occasionally making 3 Ch. between the trebles, as may seem to be required, to keep the circle flat. Join at the end by a single in the 3rd Ch. at the beginning, and fasten off. —4th round. Begin on the other side of the circle of braid with a single stitch on a point, * 8 Ch., DC. on the 6th of these 8 Ch., counting from the end, to form a little ring or open picot, 2 Ch., a single on the next point, and repeat from * all round; there must be one of these open picots between each of the 36 points of the braid. At the end, join to the first single, and fasten off. This completes one medallion.

Small Star for Joining.

Join 8 points of the braid together by placing one vandyke over the other in the manner described before, and proceed to draw them together in the centre by a single on each point, with 1 Ch. between; join the circle, and work some chain stitches up the back of a vandyke to bring you to a point, make a single on it, then * 10 Ch., DC. on the 6th of these 10 Ch., counting from the end, 4 Ch., a single on next point of braid, and repeat from *. Every alternate open ring or picot of this small star must be joined while working to one of those on the medallions, in the position shown in the illustration No. 9. To do this, make 7 Ch., pass through the opposite ring, 3 Ch., DC. on the 5th Ch. from the beginning, 4 Ch., a single on the next point. It will be seen from the illustration that the medallions are also connected with each other by their picots, four consecutive ones being joined together, and five between left free; to the centre one of which latter, the picot of the joining star is united. No difficulty will be found in knowing where to connect them, as it is very plainly shown in No. 9. The centre medallions are united with each other in 4 different places of 4 picots each, besides the joining to the small star. The medallions coming next the edge of the antimacassar are only joined to each other and the centre ones, in 3 places of 4 picots each.

When all the medallions are joined together, proceed to work the outer edge of the antimacassar thus: 1st row. Begin on the medallion to the right of a corner (at the open picot next to the 4 that are joined to those of the corner medallion), do a tight DC. into it, 5 Ch., tight DC. into the 1st free picot of the corner medallion, * 7 Ch., DC. into next picot, and repeat from * 21 times more, which will bring you to the last picot of the corner medallion; then 5 Ch., DC. on 1st picot of the next medallion, * 7 Ch., DC. into next picot, repeat from * 12 times more, 5 Ch., and

Digitized by Google

proceed to the next medallion. Continue in this way all round the antimacassar; at the end of the row join the last 7 Ch. to the 1st DC., and fasten off securely, marking the place as a guide for the other rows.

2nd row. Commence with a tight DC. on the centre stitch of the last scollop of 7 Ch. of 1st row, 3 Ch., tight DC. on the centre stitch of first scollop of corner medallion, * 7 Ch., 3 treble in centre stitch of next scollop, repeat from * 19 times more, for corner medallion, then 7 Ch., DC. in centre of last scollop of corner, † 3 Ch., D.C. in centre stitch of 1st scollop of next medallion, 4 Ch., join to 4th stitch of 7 Ch. just worked, 3 Ch. to complete scollop, 3 treble in centre stitch of next scollop, * 7 Ch., 3 treble in centre stitch of next scollop, repeat from * 9 times more, 7 Ch., DC. on centre stitch of next scollop, and re-commence at † for all the side medallions; the corner ones to be like the first; at the end of the row join the 4th stitch of last scollop to the centre one of the first scollop of the row, complete the 7th Ch., by working 3 Ch., join to the 1st DC. and fasten off. —3rd row. Begin on centre stitch of 7 Ch., between the two first groups of 3 trebles of the corner medallion; 8 Ch. (3 being instead of a treble), a treble in the same stitch, * 5 Ch., a treble in centre stitch of next 7 Ch., 5 Ch., a treble in same stitch as the last, repeat from * 17 times more, which will bring it between the last 2 groups of trebles of the corner medallion. Then † 2 Ch., 1 treble on centre of 7 Ch., between the 1st two groups of trebles of next medallion, 4 Ch., join to centre stitch of 5 Ch. between the last 2 trebles worked; work back 3 single over 3 of these 4 Ch., and do 2 more Ch. to complete the loop, and 1 treble into the same stitch as the treble last done; * 5 Ch., 1 treble on centre stitch of next 7 Ch., 5 Ch., 1 treble in same stitch as the last; repeat from * 8 times more, and recommence from † for each of the side medallions, and the corner ones are also done in the same manner, only that the pattern is repeated oftener. At the end of the row (after working the last treble), 5 Ch., 1 treble, 2 Ch., join to the 3rd of the first 8 Ch., work 3 single upon the loop of 5 Ch., and 2 Ch. across, to join to centre of last loop of 5 Ch., and fasten off.—4th row. Begin with a DC. on centre stitch of 1st 5 Ch. of corner medallion, * 1 Ch., a treble on centre stitch of 5 Ch. between 2 trebles, 3 Ch., a treble into same stitch, 3 Ch., a treble still into the same stitch, 1 Ch., DC. in centre stitch of next 5 Ch., repeat from * 16 times more for corner medallion. Then 3 Ch. between the medallions (if this be found too tight, add another), DC. on centre stitch of 1st 5 Ch. of next medallion, † 1 Ch., 3 trebles with 3 Ch. between, into centre stitch of 5 Ch., between 2 trebles, 1 Ch., DC. on centre stitch of next 5 Ch., repeat from † 7 times more for side medallions; the corner ones like the first. End the row by 3 or 4 chain (as may have been found best before), join to 1st DC. of the row, and fasten off.

It will be found that this antimacassar will look extremely well if tacked to a lining of crimson cotton velvet, on which the outline of scollops following those of the antimacassar, but projecting beyond them 2½ inches, should be drawn, and then sent to be pinked out round the edges. This lining gives the antimacassar a very rich appearance, and also tends to keep it in condition.

41. Square (Guipure D'Art).

MATERIALS.—Flemish thread: steel mesh, No. 10, Bell gauge; darning needle; wire frame, 7in. square.

For the netted foundation commence with 1 stitch, take out the mesh, and turn back. 2nd row—Net 2 stitches, both in this 1 stitch, take out the mesh, and turn again. 3rd row—Net 1 stitch plain, then net 2 stitches, both in the 2nd stitch, turn back. 4th row—Net 2 plain, then increase as before in the last stitch, and so on backwards and forwards until it is increased to 27 stitches; then net a row plain, and commence decreasing by netting every row plain to the last 2 stitches, which net together as one stitch. Repeat this until there are only two loops left; these net together without the mesh, so that they may form one small stitch. Fasten off, wash and stiffen the square, sow it into the wire frame, and darn it according to the design. The stitches used are *points de toile* and *point de Bruxelles*, and also *point d'esprit*. The leaves are worked in *point de reprise*. Two or three threads are carried slantwise over the foundation, and then interlaced by darning stitches in and out.

Sleeping Socks in Tricotee.—Fold a piece of paper with a crease for back of sock; cut out a sock the required size; open the pattern. Commence at the toe, working the full length of pattern, according to shape of paper, backwards and forwards; then sew up for the sole, and up the front. The following pattern of knitted sock will be found a much better shape, though not so quickly done. Needles, No 8, six-thread fleecy. Cast on 91 stitches, knit8 plain rows, 8 rows ribbed (2 plain, 2 purl), 3 plain in middle of row. Next row. Plain until you come within 2 stitches of the middle, decrease by knitting these 2 together, middle stitch plain, decrease again by taking 2 together, the rest plain, 23 rows like the last, 8 rows plain, 8 rows ribbed. For gentleman's size cast on 93 or 95, and decrease for 26 rows.

Spray Work.—Use moist water colours in tubes, thus saving the trouble of rubbing, and I prefer lamp black to Indian ink. It is important to have a tooth brush, which is neither too hard nor too soft; thus I brush backwards and forwards over the large toothed end of one of the combs, ordinarily used for parting the hair. The paint should be as moist as possible. If it is very dry, the sprinkling will not look soft and smooth; but it requires some practice to use the paint without making blots. The chief point to be observed is never to have too much colour on the brush at once. To ensure this, it is well to press it against the side of another saucer, after dipping it in that containing the paint.

Dress and Fashion.

MOVEMENTS OF FASHION, 1871-72.

THE Franco-Prussian war has had a great influence on the movements of fashion. Through it Paris has been paralysed, and while she is recovering and gathering up her strength, there is a truce to invention in dress. Fashion accurately reflects, in its narrow sphere, the agitations and experiments which appear in political and social questions, and the result is that we are now in a state of transition. The present style of dress is, for the most part, what it was at this time last year; but if there is a tendency one way or the other, it is rather towards simplicity than to increased luxury. The general outline of a lady's figure is much the same as on New Year's day, 1871—very flat in front, very *bouffant* at the back, and very slim from the knees downwards. Crinoline is still worn, but only as a *tournure*, or bustle, as it is termed in English; costumes are still worn, but they now comprise only a skirt and polonaise, instead of a skirt, tunic, and bodice; chignons are worn, but not nearly on such a gigantic scale; bonnets are larger, and hats are not now worn so completely over the nose. The most popular garment of the past year has certainly been the polonaise, which is a modification of the large casaque popular some two or three years ago, and is now adapted to every style of dress, as it serves as well for visiting toilettes as for outdoor wear or travelling. It is the most comfortable, handy garment possible, and, what is more, it simplifies dressing. Before its introduction a lady's walking costume consisted of a skirt, a tunic, a bodice, a sash and a paletot; but now, with a skirt and a polonaise a costume is considered complete. It has likewise other advantages—it is neither very long nor very short, so that it requires no holding up when walking, and can be easily raised or put aside when sitting. It has been made in all materials, from velvet to tarlatane—sometimes to match the skirt over which it is worn, and sometimes of black silk or cashmere, to "go with anything." White muslin polonaises were worn during the summer trimmed with embroidered insertion and either lace, or plaited muslin, and exceedingly stylish they were. Black cashmere polonaises were worn during the autumn trimmed with Alsace or buff guipure, and with frills of the same; and now velvet and velveteen polonaises have "come in" for winter wear. Velvet ones are trimmed in various ways with black lace and rich, fine gimp; with guipure and coarser gimp intermixed with jet; with white lace, such as old Bruges or binche with black lace over it; with white silk crinkled fringe, with black lace above; and lastly, with fur. The last-named trimming is arranged in a new style this year, the edge of the polonaise is cut out sometimes like a leaf, sometimes like the top of a battlement; in other instances in scollops or vandykes; in fact in every form of what the French term *dents*, and these are bound with braid if the material be cloth, and with silk if it be velvet or cashmere. A narrow band of fur is laid under the *dents*, and the fur used should be light and have as feathery an effect as possible. Silver fox is found to be the best for this purpose. The muff is always trimmed in the same style as the polonaise, provided it be of velvet. Velveteens are trimmed with bias bands of silk and with fringe.

In colours there has, likewise, been nothing new, if we except the startling red that has recently been introduced in the French capital, and called *Feu de Paris;* it is a reddish tint not at all likely to become popular. Black for various reasons has been more worn in Paris and Berlin than anything else, but in colours bottle green, marron, or chesnut brown plum and grey are the most fashionable. One shade of colour no longer composes a fashionable toilette, but three and even five shades are frequently used in the same costume. If the shades are well graduated, and no startling gaps in tone catch the eye, the effect of these shaded dresses is very harmonious. The quiet colours we have named are more pleasing than *Paris en feu*, with its lugubrious name, bringing with it the saddest recollections. The French of 1871 who can introduce such a colour with such a title, no way differ from their ancestors of 1794, when ladies wore their hair *à la Victime*—that is cut short at the nape of the neck, as the executioner was wont to clip the locks of those condemned to death; and when miniature guillotines of gold and precious stones were worn as ornaments. The same buoyant spirit, the joke and fun in the direst hour of danger, characterise the French of the present day as it did a hundred years ago.

In materials, also, we have but little that is now to record; those that drape well, that can be bunched up, and yet fall in graceful folds, are the most affected. French cashmeres and English merinoes are once again in high favour. Both are made thicker and finer, and some are so silky and elastic that they rival China crêpe in the graceful flow of the folds. Cashmere costumes are extremely fashionable; many are made with capes, which divide public favour with the polonaise. These capes are sometimes made to the number of five, and each has an opening at the back. The best cashmere costumes are richly braided with soutache of the same colour, or of a lighter shade, and trimmed with fringe.

Costumes called "Dolly Varden" have been one of the eccentricities of the past year. Cambrics, looking like the chintzes of our great grandmothers, studded with flowerets of variegated colours, have been made up into skirts and polonaises, and elaborately trimmed with plaitings of the same, or with white cambric frillings. We have had Dolly Varden hats and Dolly Varden caps, in fact, at Hurlingham, at Ascot, and at the principal flower shows of the season, our *elegantes* were to be seen promenading

Digitized by Google

1. Walking Costume.

Digitized by Google

2. Walking Costume with Polonaise.

Digitized by Google

about, looking very like Dresden china figures, or calling to mind the fantastic creations Watteau loved to paint.

The bonnets and hats show that fashion is in a transition state more than anything else. It is now difficult to discriminate when in the hand whether the bonnet is a hat or a bonnet, so close is the resemblance between the two. The newest form of bonnet is called the *beret*—it is hight in front, and the largest amount of trimming is at the back; the strings also full at the back. Other bonnets are made with fronts slightly curved at the sides, a ruche of white tulle *illusion* beneath, and velvet strings under the chin. These are more generally becoming than the *beret*, which is a compromise between a hat and bonnet.

In evening and dinner dresses there has been but little change. The former are made with trains, and the latter with either square or heart-shaped bodices and basques; the fronts are sometimes let in with satin, and are cut in the form of a waistcoat. Sashes for a time completely disappeared, but recently they have again reappeared, not with the formal two long ends hanging straight down the centre of the skirt, but tied and looped in an irregular yet artistic way, sometimes at one side of the back, and sometimes at the left side in front, according as it suits the individual figure. Let us hope that 1872 will see a revolution in ladies' dress in one respect—that if they must spend large sums on their toilettes they will buy rich silks and velvets, cashmere, fine lace, and rich furs—all that makes dress worthy of being worn; and not throw away a fabulous sum of money on perishable flimsy articles that look fresh but a few times, and when their freshness has departed they are valueless. Ladies dress under the Second Empire was varied and extremely luxurious, but it was neither substantial nor genuine.

Walking Costumes.

(See pages 48 and 49.)

No. 1.—Skirt of violet gros grain, trimmed with a flounce of black gros grain scolloped, and a violet flounce above; festooned trimming of black gros grain secured with bows, and a black and violet fringe from the lower edge. Black and violet tassels from the bows. Tunic in black gros grain, trimmed with a bias of black edged with violet, and black and violet fringe to correspond with the skirt. Bodice of black gros grain trimmed to match the tunic.

No. 2.—Polonaise of rich black velvet trimmed with wide black French lace, and *passementerie*; the skirt of the polonaise is arranged with a *jabot* each side, which is lined with mauve silk; the bows and facings are also lined with mauve. The under-skirt is a demi-train, and trimmed with deep kilt plaiting headed with bands and scollops of the same silk, which in this costume is a very pretty shade of mauve *poult de soie*; the pipings are of satin to match. Both these models are from Mr. Jay, Regent-street, W., from whom all particulars may be obtained.

Fashionable Hats and Bonnets.

(See page 52.)

Fig. 1. *Henri III. Toque in Black Velvet.*—This toque has a straight brim, and the crown is *bouffant*. A black lace ruche trims the edge. It is ornamented at the side with a tuft of black feathers, in the centre of which is a rose with an aigrette of green grass. A bow at the back, with three falling loops and a long end.

Fig. 2. *Brown Fuille Bonnet.*—The colour of the bonnet is *marron* or chesnut brown. A double crossband of silk goes all round the bonnet, and the top is edged with a black lace ruche; at the side there is a tuft of brown feathers. A lace scarf veils the chignon. The strings are brown velvet, and there is a bow of the same at the top of each of them.

Shawl Costume.

(See page 52.)

THE material is woollen and the fringe is woven in the material, likewise the border. It forms a warm comfortable costume for cold weather or travelling.

Toilettes for Children.

(See page 53).

Fig. 1. *Boy from Four to Five.*—Suit of either light cloth or brown holland. Short, loose trousers, kilt skirt, and jacket with square *basques*.

Fig. 2. *Baby from Twelve to Eighteen Months.*—White cashmere frock, trimmed with pink silk; scolloped bands; low square bodice, terminating with square *basques*.

Fig. 3. *Girl from Five to Six.*—Buff Tussore silk costume. Skirt bordered with plaiting, headed by a row of buff guipure and two rows of black velvet; high bodice, with *bretelles*; short tunic open at the back, and the space filled with a tab, trimmed to correspond; small pagoda sleeves.

Fig. 4. *Girl from Eight to Ten.*—Blue and white striped camlet costume. Plain skirt, trimmed to simulate a tunic, with a blue silk vandyked band; high bodice, with *berthe fichu*, round at the back, and slightly crossing in front; waistband fastening under a blue bow; sleeve trimmed with *revers*.

Fig. 5. *Girl of Eight.*—Mauve and white foulard under frock, with plain mauve foulard corslet and tunic. First skirt is trimmed with several rows of mauve silk braid; tunic looped up each side with bands of plain foulard. Two shades of either piqué or buff batiste, or an under dress of de laine, with silk corslet and tunic, or again, a silk underdress with muslin corslet and tunic, would all suit this style of costume.

The Housewife.

THE GASTRONOMIC REMEMBRANCER:

AN AID TO THE COMPOSITION OF DINNERS FOR EACH MONTH IN THE YEAR.

Soups.

JANUARY: Potage à la reine——Consommé de gibier——Bouillabaisse——Mutton broth——Crécy au riz——Hare soup.

FEBRUARY: Mulligatawny——Oyster soup——Gravy soup——Potage au pauvre homme——Potage à la Condé——Potage aux quenelles de gibier.

MARCH: Croûte au pot——Fish soup——Cock-a-leeky——Consommé au céleri——Purée de lentilles——Oxtail soup (thick).

APRIL: Potage Printanier——Consommé aux pointes d'asperges——Brunoise——Palestine soup——Vermicelli soup——Julienne.

MAY: Consommé de volaille aux pois——Purée d'asperges——Potage à la bonne femme——Crecy soup——Calves'-tail soup——Soupe au choux et au riz.

JUNE: Purée de pois verts——Consommé aux chouxfleurs——Consommé à l'Estragon——Oxtail soup (clear)——Maccaroni soup——Soupe à l'oseille.

JULY: Consommé aux haricots verts——Potage à la Sévigné——Potage aux quenelles de volaille——Hodge-podge——Turtle (clear)——Potage à la jardinière.

AUGUST: Potage aux nouilles——Potage à la Faubonne——Purée de légumes——Potage à l'Italienne——Vegetable marrow soup—Sago soup.

SEPTEMBER: Consommé aux œufs pochés——Crème de riz——Giblet soup (clear)——Grouse soup——Purée de pommes de terre——Potage à la semoule.

OCTOBER: Potage à la Nivernaise——Brunoise aux pâtes d'Italie——Purée de gibier——Bisque d'écrevisses——Giblet soup (thick)——Ox-cheek soup.

NOVEMBER: Consommé aux quenelles de poisson——Pea soup——Brunoise aux œufs pochés——Potage aux profiterolles——Mock turtle——Crème d'orge.

DECEMBER: Potage à la royale——Purée de marrons——Consommé aux ravioli——Turtle (thick)——Celery soup——Potage aux pâtes d'Italie.

Fish.

JANUARY: Cod fish and caper sauce——Fried smelts——Haddock and egg sauce——Sprats au gratin——Tanches en matelotte——Sole à la Colbert——Rouget en papillote——Turbot à la Hollandaise——Barbue à la Béchamel*——Raie, sauce piquante——Escaloppes d'esturgeon aux truffes——Torbay whiting à la maître d'hôtel.

FEBRUARY: Cabillaud à la Béchamel——Sole au gratin——Brandade de morue——Haddock, shrimp sauce——Barbue au Madère——Skate, caper sauce——Smelts au gratin——Darne d'esturgeon à la Tartare——Tanche aux fines herbes——Turbot sauté au beurre*——Torbay whiting, Hollandaise sauce.

MARCH: Sole à la cardinal——Fried cod——Morue à la crème*——Boiled gurnet, ravigotte sauce——Stewed skate——Barbue au Parmesan——Fried smelts——Boiled sturgeon, lobster sauce——Turbot au gratin——Broiled whiting——Lobster cutlets——Bouchées de homard.

APRIL: Soles en caisse——Baked carp——Boiled mackerel, fennel sauce——Red mullets, caper sauce——Salmon, lobster sauce——Filets de saumon à la ravigotte——Saumon sauté au beurre*——Shad à la maître d'hôtel——Skate, Italian sauce——Brill, sauce Hollandaise——Fried smelts——Whitebait.

MAY: Filets de soles à la Lyonnaise——Broiled fresh herrings——Filets de maquereau à l'Italienne——Rougets aux fines herbes——Saumon à la Génevoise——Saumon sauté à la maître d'hôtel*——Alose grillée, sauce piquante——Grilled trout——Whitebait——Kromeskys de homard——Soles en caisses aux truffes——Filets d'alose sautés à l'Italienne.

JUNE: Sole aux fines herbes——Stewed carp——Fried gudgeons——Matelotte d'anguilles——Broiled mackerel——Rougets grillés à la maître d'hôtel——Saumon, sauce Hollandaise——Baked sea bream——Fresh herrings, tomato sauce——Whitebait——Filets de saumon aux concombres——Truite à la Tartare.

JULY: Fried eels——Water souchet of flounders——Filets de maquereaux aux crevettes——Harengs frais à la Tartare——Grey mullet, Hollandaise sauce——Salmon, caper sauce——Filets de saumon, sauce piquante——Truite à la maître d'hôtel——Whitebait——Sole à la ravigotte——Croquettes de saumon*——Stewed red mullets.

AUGUST: Carpe à la Chambord——Anguilles à la Tartare——Haddock, Hollandaise sauce——Baked fresh herrings——Grey mullet, anchovy sauce——Saumon à la Tartare——Truite à la Génevoise——Darne de saumon au gratin——Whitebait——Soles à la Orly——Rougets grillés au beurre d'écrevisses——Flounders à la maître d'hôtel.

* The dishes marked thus * are réchauffés, or second dressings.

Digitized by Google

SEPTEMBER: Dorade au Madère——Sole frite à la Tartare——Haddock, caper sauce——Fresh herrings au gratin——Brill, lobster sauce——Skate, tomato sauce——Stewed sturgeon——Fried trout——Emincè de turbot au gratin*——Eels, stuffed and baked——Grey mullet, sauce piquante——Grilled perch.

OCTOBER: Fried whitings——Escaloppes de turbot à la Perigord*——Sturgeon, caper sauce——Raie au beurre noir——Curried brill*——Pike, stuffed and baked——Red mullets, oyster sauce——Harengs frais à la moutarde——Haddock au gratin*——Dorade à l'Italienne——Boiled gurnet, caper sauce——Sole aux champignons.

NOVEMBER: Sole à la Normande——Cabillaud au gratin*——Baked John Dory——Broiled haddock——Brochet à la maître d'hôtel——Barbue sautée au beurre*——Fried skate——Grilled sprats——Turbot à la crème——Stewed tench——Merlan aux fines herbes——Esturgeon au Madère.

DECEMBER: Cod and oyster sauce——John Dory, caper sauce——Sole à la Béchamel——Barbue au gratin——Turbot au Madère——Merlan au gratin——Raie à la maître d'hôtel——Haddock, stuffed and baked——Brochet aux fines herbes——Twice laid*——Fried sprats——Esturgeon à la Génevoise.

Relevés, Rôts, and Entrées of Meat, Poultry, and Game.

JANUARY: Entrecôte de bœuf à la Napolitaine——Rump steak and oyster sauce——Stuffed calf's heart——Roast leg of mutton——Boiled shoulder of mutton——Côtelettes de mouton panées aux pommes de terre——Pork chops——Carré de veau à la Bourgeoise——Ris de veau en fricandeau——Boudins à la Richelieu——Roast turkey——Pâté de lièvre——Abatis de dinde à la Dauphine*——Escaloppes de lapereau à la financière——Faisan truffé——Perdreaux à la Périgord——Wild duck——Bécasses en suprême——Salmis de bécassines——Mauviettes en caisses.

FEBRUARY: Steak and kidney pudding——Filets de bœuf aux oignons glacés——Filet de bœuf aux pommes de terre——Boiled leg of mutton——Mutton chops——Côtelettes de mouton braisées aux choux——Ragout de veau——Roast loin of pork——Côtelettes de veau en papillotes——Quasi de veau à la chicorée——Roast guinea fowl——Suprême de volaille——Filets de lapereau en papillote——Boudin de lièvre——Côtelettes de perdrix à la financière——Salmis de faisan——Roast widgeon - Becassines en caisses——Rognons au vin——Croquettes de volaille.*

MARCH: Stewed beef——Broiled rump steak——Minced beef*——Roast saddle of mutton——Braised neck of mutton——Côtelettes de mouton à la Nivernaise——Carbonade de mouton au céleri——Calf's head——Filets de veau à l'Italienne——Paupiettes de veau au jus——Croustades de ris de veau——Boiled capon——Kromeskys de volaille*——Filets de levraut sautés aux truffes——Boudin de faisan——Poulet en papillote——Caisses de foie gras——Palais de bœuf au gratin——Escaloppes de volaille aux champignons*——Plovers.

APRIL: Rump steak pie——Filet de bœuf à la jardinière——Filets de bœuf à l'Italienne——Stewed ox palates——Roast leg of lamb——Côtelettes de mouton à la Maintenon——Escaloppes de mouton aux pointes d'asperges*——Boiled knuckle of veal——Côtelettes de veau à la Nivernaise——Cassolettes de pommes de terre au ris de veau*——Stewed pigeons——Roast chickens——Pigeons à la ravigotte——Ptarmigan——Boudins de volaille au salpicon*——Epigrammes d'agneau à la purée de navets——Fricassée de poulet à l'Italienne——Croustade de mauviettes aux truffes——Blanquette de volaille*——Petites chartreuses, crème de volaille.

MAY: Roast ribs of beef——Beefsteak à la Parisienne——Filets de bœnf aux cornichons——Stewed breast of lamb——Lamb chops——Côtelettes d'agneau aux concombres——Côtelettes de mouton à la Soubise——Roast fillet of veal——Filets de veau, sauce tomate——Ris de veau en caisses——Roast fowls——Fricassée de poulet——Chartreuse de pigeons——Poulet sauté à l'estragon——Curried fowl*——Bouchées au salpicon*——Rognons à la brochette——Escaloppes de veau aux navets glacés*——Timbale de maccaroni à la Milanaise——Côtelettes de mouton à l'Allemande.

JUNE: Bœuf à la mode——Croquettes de bœuf*——Beefsteak Châteaubriand——Roast forequarter of lamb——Hashed mutton*——Côtelettes de mouton aux petits pois——Stewed breast of veal——Fricandeau à l'oseille——Ris de veau piqué au jus——Tendrons de veau aux petits pois——Pigeon pie——Roast ducklings——Canard aux navets——Filet de levraut, sauce poivrade——Roast haunch of venison——Petits pâtés à la Monglas——Poularde à la Régence——Poulet à la Dauphine——Filets de volaille à l'écarlate——Friture de poulet à l'Italienne.*

JULY: Filet de bœuf mariné——Beefsteak à la Béarnaise——Rissoles de bœuf*——Roast loin of lamb——Côtelettes de mouton à la royale——Epigrammes d'agneau——Escaloppes de mouton aux tomates*——Minced veal*——Fricandeau aux epinards——Ris de veau aux truffes——Roast turkey poult——Ducks and green peas——Canard aux olives——Pigeons en compote——Escaloppes de levraut à l'Italienne*——Côtelettes de chevreuil à la chasseur——Cailles rôties——Poulet à la Chivry——Filets de volaille aux haricots verts*——Cuisses de poulet à la diable.*

* The dishes marked thus * are réchauffés, or second dressings.

AUGUST: Grenadins de bœuf à la poivrade——Escaloppes de bœuf aux choux*——Filets de bœuf aux tomates——Mutton steak——Roast shoulder of lamb——Côtelettes de mouton aux haricots verts——Croquettes de veau*——Rolled breast of veal——Filets de veau à la ravigotte*——Ris de veau à l'oseille——Roast gosling——Poulet à la Tartare——Canard en salmis*——Filets de volaille aux artichauts*——Poularde à la St. Cloud——Roast Blackcock——Roast grouse——Roast loveret——Hashed venison*——Cailles en caisses.

SEPTEMBER: Beef olives——Filets de bœuf à la Française——Miroton de bœuf*——Roast loin of mutton——Mutton curry*——Côtelettes de mouton à la jardinière——Poitrine de mouton grillée——Braised fillet of veal——Grenadins de veau à la Macédoine——Quenelles de veau à la Périgord*——Liver and bacon——Roast goose——Poule au riz——Pigeons à la crapaudine——Civet de lièvre——Roast partridges——Filet de chevreuil au Madère——Salmis of grouse*Croquettes de riz au salpicon*——Filets de volaille à la Provençale.*

OCTOBER: Stewed steak——Filets de bœuf aux champignons——Aloyau braisé à la Nivernaise——Roast shoulder of mutton——Haricot mutton——Côtelettes de mouton grillées, sauce piquante——Roast loin of veal——Fricandeau aux tomates farcies——Rissoles de ris de veau*——Foie de veau à l'Italienne——Roast rabbit——Poulet à la Marengo——Lapereau aux truffes——Chartreuse de perdrix——Roast pheasant——Roast teal——Rable de chevreuil en daube——Filets de perdreaux à la financière——Petits pâtés de bécassines——Cuisses de poulet à la Villeroy.*

NOVEMBER: Boiled beef——Steak and onions——Bubble and squeak*——Braised saddle of mutton——Côtelettes de mouton sautées aux champignons——Epaule de mouton à la Soubise——Roast leg of pork——Côtelettes de veau à la Milanaise——Escaloppes de veau aux champignons——Tête de veau en tortue——Boiled rabbits——Poulet sauté à l'Italienne——Lapereau aux olives——Roast hare——Perdrix aux choux——Faisan truffé——Roast snipes——Sarcelle à la bigarrade——Salmis de bécasses*——Filets de chevreuil à la maréchale.

DECEMBER: Roast sirloin of beef——Filets de bœuf aux olives——Ragout de queues de bœuf——Roast haunch of mutton——Irish stew——Côtelettes de mouton sautées, oignons glacés——Boiled leg of pork——Fricandeau au jus——Foie de veau à la Provençale——Côtelettes de porc, sauce Robert——Boiled turkey——Dinde truffée——Quenelles de lapereau au jus——Jugged hare——Salmis de perdreaux——Chartreuse de faisan——Roast woodcock——Bécassines en papillotes——Filets de chevreuil à la purée.*

Entremets of Vegetables.

JANUARY: Jerusalem artichokes à la crème——Broccoli sprout en salade——Celery fritters——Brussels sprouts au lard——Spinach au jus Choux rouges marinés——Saltsifis à la maître d'hôtel——Mashed potatoes——Spanish onions stuffed——Haricot beans (dried) aux tomates.

FEBRUARY: Purée of turnip tops——Sea kale au beurre noir——Broccoli sprouts à la sauce blanche——Stewed celery——Brussels sprouts à la crème——Fried potatoes——Parsnips au naturel——Navets glacés——Choucroûte——Spanish onions en salade.

MARCH: Sea kale à la crème——Broccoli sprouts au jus——Carrots à la maître d'hôtel——Stewed lettuce——Turnip tops en salade——Potatoes à la Lyonnaise——Stewed Spanish onions——Choux farcis——Haricot beans (dried) aux fines herbes——Greens on toast.

APRIL: Asparagus au naturel——Sea kale salad——Cauliflower au gratin——Carrots glacées——Purée d'oseille au croûtons——Laitues farcies——Potatoes à la maître d'hôtel——Choux au lard——Stewed beetroot——Navets au jus.

MAY: Asperges à la sauce blanche——Concombres au jus——Pois à l'Anglaise——Fried cauliflower——Stewed sea kale——Purée d'oseille aux œufs pochés——Lettuce on toast——Pommes de terre au beurre——Pois à la crème——Choux en salade.

JUNE: Asperges frites——Concombres aux fines herbes——Pois à la Française——Cauliflower salad——Lettuce salad——Potatoes sautées——Haricots verts à la crème——Fèves à la maître d'hôtel——Green artichokes à la Italienne——Potatoes à la Hollandaise.

JULY: Broad beans and bacon——Artichauts à la sauce blanche——Haricots verts sautés au beurre——Vegetable marrow au gratin——Stewed tomatoes——Potatoes à la crème——Cauliflower au fromage——Pois au lard——Tomates en salade——Haricots verts à l'Italienne.

AUGUST: Artichauts farcis——Purée de fèves aux croûtons——Vegetable marrow, tomato sauce——Haricots verts à la maître d'hôtel——Tomates au gratin——Stewed vegetable marrow——Broiled mushrooms——Haricots blancs aux fines herbes——Purée de pommes de terre——Champignons à la poulette.

SEPTEMBER: Vegetable marrow à la Lyonnaise——Haricots verts en salade——Green artichokes fried——Broccoli à la sauce blanche——Haricots blancs aux tomates——Stewed mushrooms——Aubergines au gratin——Tomates farcies——Boulettes de pommes de terre——Vegetable marrow au fromage.

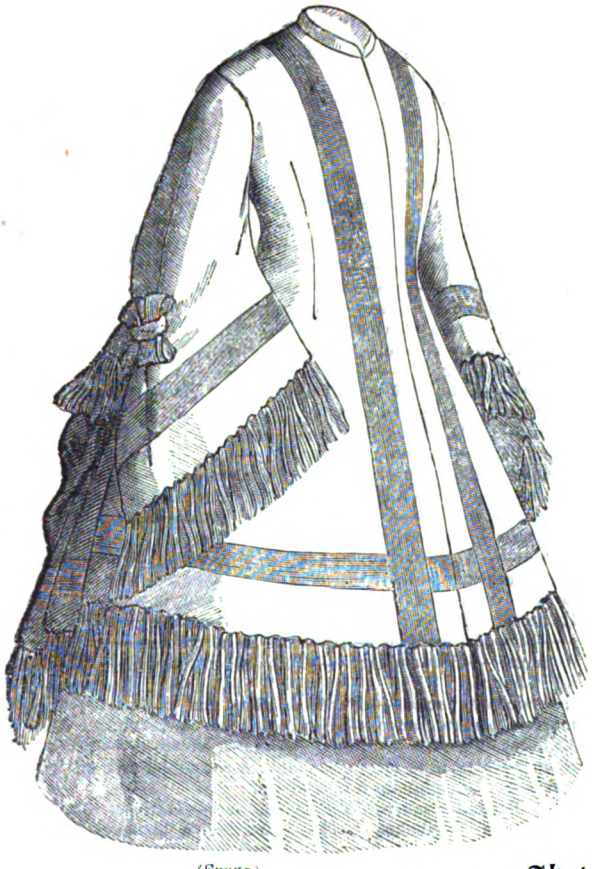
* The dishes marked thus * are réchauffés, or second dressings.

Digitized by Google

Fig. 1.

Fig. 2.

Fashionable Hats and Bonnets.



(Front.)

(Back.)

Shawl Costume.

Digitized by Google

Fig. 1 Fig. 2 Fig. 3. Fig 4. Fig. 5.

Toilettes for Children.

Digitized by Google

OCTOBER: Haricots verts à la Lyonnaise——Vegetable marrow fritters——Broccoli salad——Vegetable marrow stuffed——Truffes au vin——Haricots blancs en salade——Tomates à l'Italienne——Greens à l'Anglaise——Potato snow——Oignons glacés.

NOVEMBER: Topinambours à la sauce blanche——Endive salad——Céleri au jus——Broccoli à la crème——Choux de Bruxelles sautés au beurre——Epinards aux œufs pochés——Choux rouges au lard——Potato salad——Lentilles au lard——Pommes de terre au gratin.

DECEMBER: Topinambours au gratin——Purée of endive——Broccoli, sauce tomate——Celery à la crème——Brussels sprouts au jus——Epinards au beurre——Salsifis à la poulette——Pommes de terre au lard——Choux frisé à l'Allemande——Scotch kale au naturel.

Savoury Entremets.

JANUARY: Stewed cheese——Huîtres au gratin——Omelette à l'oignon.

FEBRUARY: Ramequins——Bashawed crab——Curried eggs.

MARCH: Maccaroni au gratin——Salade de harengs——Œufs farçis.

APRIL: Fondue——Aspic de homard——Omelette au jambon.

MAY: Tartelettes piémontaises——Homard au gratin——Omelette aux fines herbes.

JUNE: Cheese straws——Salade russe——Œufs au gratin.

JULY: Petits soufflés au Parmesan——Canapés d'anchois——Omelette aux crevettes.

AUGUST: Gruyère sandwiches——Canapés de crevettes——Omelette aux champignons.

SEPTEMBER: Tartines au Parmesan——Salade d'anchois aux œufs——Omelette aux tomates.

OCTOBER: Omelette au Parmesan——Canapés de sardines——Maccaroni aux tomates.

NOVEMBER: Beignets au fromage——Crab à la remoulade——Omelette aux truffes.

DECEMBER: Welsh rabbit——Scolloped oysters——Omelette au lard.

Sweets.

JANUARY: Beignets soufflés——Tartelettes d'ananas——Gelée à la Russe——Roly-poly pudding——Trifle——Soufflé de pommes de terre——Orange cream——Ginger pudding——Roman pudding——Génoises——Apple pudding——Chartreuse d'oranges.

FEBRUARY: Compote de pommes——Marrow pudding——Soufflé à la vanille——Bouchées aux confitures Orange jelly——Pancakes——Fig pudding——Custard pudding——Eclairs au chocolat——Lemon cream——Tipsy cake——Tourte de Frangipanne.

MARCH: Apple tart——Beignets d'oranges——College pudding——Soufflé au citron——Marmalade pudding——Coffee cream——Jam tart——Darioles à la vanille——Croûte à l'ananas——Flan——Sir Watkin Wynn's pudding——Bakewell pudding.

APRIL: Chocolate cream——French pancakes——Omelette soufflée——Meringues——Lemon pudding——Fairy butter——Compote d'oranges——Rhubarb tart——Beignets à la dauphine——Gooseberry fool——Petits gateaux à la crème——Queen Mab pudding.

MAY: Charlotte de pommes——Croûte au cassis——Sago pudding——Pineapple fritters——Tartelettes d'oranges——Soufflé aux amandes——Compote de cerises——Rhubarb pudding——Salade de fraises——Gooseberry tart——Vanilla cream——Ribbon jelly.

JUNE: Soufflé de fraises——Macedoine de fruits à la gelée——Mousseline pudding——Cherry tart——Chartreuse de fraises——Apricot cream——Rice pudding——Tartelettes de fraises——Boudin glacé au café——Noyau jelly——Mirlitons au marasquin——Salade de groseilles.

JULY: Salade de fruits——Raspberry and currant tart——Tartelettes d'abricots——Cherry pudding——Soufflé aux abricots——Black currant pudding——Strawberry jelly——Nesselrode pudding——Gateau Savarin——Maraschino jelly——Strawberry cream——Compote d'abricots.

AUGUST: Soufflé au café——Croûte aux abricots——Raspberry cream——Apricot pudding——Chartreuse d'abricots——Compote de Reine claudes——Raspberry jelly——Pêches à la Condé——Beignets d'abricots——Salade de pêches——Greengage tart——Boudin glacé à la vanille.

SEPTEMBER: Crème Garibaldi——Compote de prunes——Chartreuse de pêches——Maccaroni pudding——Almond cream——Pommes au riz meringuées——Grape jelly——Soufflé de riz——Tartelettes de pêches——Plum tart——Beignets de pêches——Whipped cream.

OCTOBER: Soufflé de pommes——Barcelona nut cream——Semolina pudding——Pommes au beurre——Charlotte russe——Stewed pears——Damson tart——Œufs à la neige——Mormon pudding——Quince jelly——Riz à l'impératrice——Omelette au rhum.

NOVEMBER: Lemon jelly——Cabinet pudding——Beignets de pommes——Omelette aux confitures——Gateau Napolitain——Soufflé aux marrons——Compote de poires——Omnibus pudding——Gateau de pistaches——Pineapple cream——Pain d'honneur——Rissoles aux confitures.

DECEMBER: Plum pudding——Mince pies——Cheese cakes——Gelée au curaçao——Salade d'oranges——Blancmanger——Caramel cream Pineapple jelly——Nougats à la crème——Madeleines——Almond pudding——Soufflé au chocolat.

Garden.

THE CALENDAR.

JANUARY.

Protect from frost tulips, anemones, pots of cuttings, seedlings, and plants sheltered under glass. Give air to, but rarely water auriculas, carnations, picotees, pinks, and heartsease. Plant out in mild weather hardy deciduous shrubs, sweetbriars, jasmines, honeysuckles, roses, lilacs, laburnums, and all kinds of ornamental shrubs. Transplant each with a good ball of earth round its roots. In forcing plants the change of temperature should not be sudden. They may be first placed in a greenhouse, and from that into a stove or slight hotbed.

FEBRUARY.

Sow tender and half-hardy annuals in heat, and about the end of the month sow hardy annuals and seeds of polyanthuses in pans in a cold frame. Transplant all hardy fibrous-rooted flowering perennials and biennials, where they are to bloom, saxifrage, gentianella, hepaticas, violets, primroses, scarlet lychnis, carnations, pinks, monk's hood, campanulas, rose campions, rockets, sweet-williams, hollyhocks, sun-flowers, &c. Plant anemones and ranunculuses for show by the 15th. Laurels, cistuses, and many kinds of evergreen shrubs may be transplanted, if the weather be mild. Box edging, if planted now, will soon take root; also cuttings of roses, honeysuckles, and jasmines. Prepare soil for potting carnations and picotees, and pot and place in a hotbed choice dahlias. Give air and keep plants in pots moderately dry. Continue forcing a succession of flowering plants.

MARCH.

Laburnums, myrtles, roses, honeysuckles, jasmines, lilacs, and other evergreen and deciduous flowering plants may still be removed. Sow hardy annuals in borders and in heat for planting out. Part and plant chrysanthemums. Fill up early in the month vacancies with campanulas, rockets, Canterbury bells, lychnises, wallflowers, columbines, monk's hood, perennial asters, sunflowers, &c. Sow perennial and biennial flower seeds about the end of the month.

APRIL.

Pot and plant out carnations and picotees for blooming. Propagate dahlias by division of the root. Sow dahlia seeds in heat. Keep tulips from frost and high winds. Sow auricular seeds in pots and boxes: propagate by offsets. They bloom this month, and those intended for exhibition must be carefully looked to. Water and prick out polyanthus seedlings. Every sort of annual may now be sown.

MAY.

Balsams sown in heat should be planted as soon as they are up round the edge of a six-inch pot, about five in a pot, with the seed leaves not more than an inch above the soil. Strike cuttings of biennials and perennials under a hand glass. Plant out cockscombs. Sow carnation and picotee seeds; also biennials and perennials in open ground. Strengthen the upper shoots of rose stocks by trimming. Shade and protect from winds tulips and hyacinths. Propagate double wall-flowers by slips, and perennial fibrous-rooted plants by cuttings. Sow annuals for succession.

JUNE.

Bud rose stocks, and strike cuttings under a hand-glass; also cuttings of fuschias, heliotropes, pipings of pinks and geraniums. Ripen tulip bulbs in the open air. Take up bulbs of hyacinths, and dry in the shade. Sow plants, and strike cuttings of pansies. Plant in open ground or remove out of doors, greenhouse plants. Propagate by layers, pinks, double sweet-williams, &c., and by cuttings of the stalk, fibrous-rooted plants. Take up bulbs of ranunculus, and anemone plants, as the flowers decay. Sow hardy annuals, plant out China aster, holyhocks, carnation, and pink seedlings.

JULY.

Layer or pipe carnations and picotees. Trim and stake dahlias, plant out seedling pansies, strike cuttings of geraniums and chrysanthemums. Transplant into pots, seedling pinks, pansies, polyanthuses, &c., also perennial and biennial seedlings to remain till October. Budding rose stocks is an easy operation, and may be successfully performed this month. Carnation and picotee layers should not be cut off till they have plenty of fibrous roots.

AUGUST.

Sow auricular, polyanthus, anemone, ranunculus, and seeds of bulbs. Prune and repot pelargoniums. Carnations and picotees may still be propagated by layers or pipings. Strike cuttings of pansies, and plant seedlings in the shade. Lay and cut evergreens; this is a favourable time for transplanting them. Cuttings of geraniums will strike, freely planted with one joint beneath soil and one above it, under a hand-glass in borders. Roses budded last month may be released from their ties. Remove bulbs that have done flowering. Trim box, yew, holly, and privet. Plant autumnal bulbs.

SEPTEMBER.

Plant bulbs for early blooming. Transplant in pots singly, offsets and thick cuttings of calceolarias. Strike rose cuttings under a hand-glass.

Digitized by Google

Propagate perennials out of bloom, by parting them. Preserve the roots of dahlias from frost. Gather seed. Remove tender plants into greenhouse. Many hardy annuals will stand the winter if sown this month. Part and transplant peonies, irises, &c., in their destined situation. Transplant perennial and biennial seedlings, with a bulb of earth to their roots.

OCTOBER.

The garden should now be cleared and put in order for the season. Transplant perennial and biennial fibrous-rooted plants where they are to remain. Put auriculas into frames for the winter. Plant hardy deciduous shrubs and suckers, cuttings of honeysuckles, laurels, &c. Trim evergreens and prune flowering shrubs of all sorts. Plant bulbs in the borders and in pots for forcing. Dig up dahlia roots and dry them in the shade, to be stored away till May. Perennials not parted last month may be divided now. Put into frames pinks, pansies, and carnations. Plant box edgings and common bulbs.

NOVEMBER.

Auriculas, pansies, carnations, picotees, and other florist's flowers in pots, should have plenty of air, and be kept moderately dry. Plant the best bed of tulips the first week. Plant roses and rose stocks for budding or grafting. Continue to transplant all hardy kinds of flowering shrubs. Form beds of hyacinths. Shelter choice bulbs and flowering plants, and clear borders. Collect dead leaves, soil and sand for compost, and turn the heap at intervals. All kinds of bulbs may be planted this month.

DECEMBER.

Protect the stems and roots of half-hardy shrubs. Take up and secure in sheds tender roses, from frosts and damp. Cover in severe weather with litter, heartesase and pinks. Prune and dig between shrubs, and if the weather be open, hardy flowering shrubs may be planted. Dwarf plants may be protected with mats and hoops, or loose litter. Climbers may have coverings hung before them so as not to touch the plants. These should not be removed on bright days after frost.

Annuals for Sowing in the Autumn.

THERE are several pretty and showy hardy annuals, which, if sown in the early part of August, and planted out in the flower beds in autumn. after their summer occupants have been removed, make a very nice and most acceptable display in the early spring months. The most generally employed are Silene pendula, pink; S. pendula alba, white; and S. pendula ruberrima, with reddish-tinted flowers and dark foliage. S. pseudo-atocion is very pretty, and nicely compact in growth, but wants to be wintered in a cold frame in pots, and planted out the first week in March to flower. Limnanthes Douglasii, yellow edged with white, is a most useful annual, and very hardy; the bright green tufts of foliage are a pleasant sight during winter. Lasthenia californica, yellow, and Oxyura chrysanthemoides, yellow, are useful for filling large beds; for small gardens the Limnanthes is to be preferred. The red and white varieties of the common Virginian stock are very acceptable in their way. The forget-me-nots are charming things for spring work. There are Myosotis sylvatica, the early spring flowering blue forget-me-not, and the white variety of the same, both very hardy, and singularly floriferous. Then there is that splendid but less hardy variety, M. dissitiflora. In dry, warm, sheltered positions, this form will stand the rigour of an ordinary winter without taking much harm; in localities not so favourably situated it would be best to grow this Myosotis in pots during the winter, housed in a cold frame, and plant them out at the end of March. If Calandrinia speciosa were treated in the same way, it would be very charming in the spring also; but it is too delicate to stand the exposure of a winter. Nemophila insignis, blue; the pale-flowered N. maculata; Saponaria calabrica, rose, and its white variety, are all useful, and very effective. The beautiful blue of N. insignis is quite bewitching at the end of April, and it makes a fine edging to a bed of Silene pendula. Beds in which two or three annuals of similar growth can be mingled, so as to give intermingling hues of colour, are to be commended. The blue Nemophila, blended with the yellow of Oxyura chrysanthemoides and edged with the white Silene pendula, is a pleasant floral picture on a bright spring day. A combination like this suggests others; but much depends on a knowledge of the growth of the various annuals employed, and the times of blooming. Generally speaking, these hardy annuals grow much more vigorously in the spring, especially when transplanted into prepared beds, than they would under the ordinary course of a summer treatment. It is well, however, that they be planted out in the autumn somewhat thickly, so as to give the beds as soon as possible a filled and finished appearance; and when, as the days lengthen and the atmosphere becomes more genial, robust growth sets in, some of the plants can be pulled out, to prevent undue crowding. A goodly number should be left, as the plants are subject to many destructive influences—such as frost, slugs, wet, &c. The crimson, lilac and white candytufts are sometimes used for spring work, and, being of a very hardy character, they stand the winter well. They are, however, somewhat late in blooming, and are thus apt to trench upon the summer season, Collinsia bicolor is a capital showy annual, but tall in growth, and requires to be planted thickly in the midst of large beds, when the effect is very fine.

In addition to the annuals already enumerated, there are many others that are very hardy and quite pretty, a great number of which, if sown in the autumn, would be found capable of standing the rigour of an ordinary winter. Excessive wet, and the attacks of various insects are hostile influences; but many of these will be certain to stand, will bloom very much earlier because sown in the autumn, and be as varied in habit as they are in the colours of the flowers.

The blue-flowered Asperula azurea setosa is a fine spring bedding plant, of wiry habit and considerable hardihood; Bartonia aurea, orange, is very showy, though a little coarse in growth; the dwarf blue Campanula Lorei, and C. Lorei alba, C. pentagonia, and its white variety also, are pretty certain to stand, especially if they could be wintered in a cold frame, and planted out early in March. Some of the dwarfer Clarkias, such as C. integripetala, and the white and flesh-coloured Tom Thumb varieties of the same; the two last are very pretty in small groups. Of the Collinsias, C. bicolor, C. candidissima, C. grandiflora, and C. verna are all very charming and desirable; the last-named supplies a tint of lively blue. The purple, crimson, white, and lilac candytufts are hardy in character, and supply pleasant tints; and the large blue form of Convolvulus minor, by some termed Tricolor monstrosus, by others the dwarf clustered, should also be included, even though a little tender. The blue Cyanus minor, if sown in the autumn, will stand through the winter, and many grow it in that way because of the attractive blue flowers it yields in the spring. There are some dwarf varieties of the Indian pinks (Dianthus chinensis nanus), such as the dark purple and striped types, that might be treated as annuals, which they practically are, and if sown in August would bloom early. Erysimum arkansanum, yellow, and E. Peroffkianum orange, are both hardy, early, and singularly gay when sown in the autumn; the former has rather the dwarfest growth. Eschscholtzia californica, crocea, and alba are not less acceptable; they are robust in growth, and very free. Less showy, but scarcely less useful, are the Gilias, such as laciniata, tricolor, and alba; in fact, they may be sown at almost any time, and will bloom in almost any situation. Lasthenia californica is a strong, showy annual, and, being very hardy, will stand through the winter. The Leptosiphons represent a most useful class of hardy annuals, bright-looking and free-blooming, and well worth trying to stand through the winter. Mr. William Thompson thinks the new Californian L. roseus will be sufficiently hardy to stand through the winter; if so, it will be very charming indeed in bright sunny weather in the early spring.

The varieties of Nemophila insignis, as well as those of N. maculata, are not the least attractive of this list. The nemophilas will grow in any soil, and bloom with wonderful freedom; but it would be well, in the case of plants required to bloom in early spring, if they were housed during winter, and planted out at the end of February. Oxyura chrysanthemoides, yellow, makes grand masses of golden flowers in early spring if sown in the autumn.

There is no reason why the varieties of the sweet pea should not be sown in the open ground at the same time. Nearly, if not quite, as hardy in constitution as the common early peas of our gardens, there is no doubt as to their acceptability could they be had in bloom two months' earlier in consequence. If sown in the open ground, a few branches of spruce fir placed about the young growth would preserve them from many vicissitudes; and they can also be grown in pots, housed in a cold frame, and planted out in February or March. Some of these pots of peas should also be grown into bloom early in the greenhouse. What could look gayer than some groups of the dwarf French poppy when crowned with divers-coloured flowers of striking hues at the height of spring? and there is reason to believe the plants would stand through the winter. The pretty double yellow Sanvitalia procumbens, than which nothing scarcely is more effective in our garden in October and November, could also be used for early spring work; so could the pink and white varieties of Saponaria calabrica, which are among the most continuous blooming of the dwarf annuals. Silene pseudo-atocion is quite a gem for early blooming, but, being a little tender, should be wintered in pots. Its lively pink blossoms are very soft, and at the same time very showy, and a bed of this edged with the blue Nemophila insignis, would be indeed a surprise. This Silene is very compact in growth, and extremely free-bearing. The chaste white sweet alysum, the blue, white, and blush varieties of Venus's Looking-glass, and the red and white Virginian stocks, close the list, all dwarf in growth, and free-blooming.

Annuals will yield a return of floral service just in proportion to the attention bestowed on them. They well deserve, and should receive, some care. They are too often sown in hard, poor ground, barely fit to sustain life, much less bring out the beauty of the flowers. Some attention is absolutely necessary in the case of those to be sown in the autumn for blooming in the spring. Dry and sheltered positions that are open to the sun should be selected in so far as it can be done; and some light, free, and rich soil will help their development largely. A few sprays of evergreen, placed about the tenderest, act as a kindly screen in rough weather; and in many cases where there is sufficient pit room to afford shelter to those of less robust growth, it should be availed of. There are many gardens in which the introduction of a few autumn-sown annuals would be highly beneficial and acceptable. Most hardy annuals bloom much better and are much stronger when sown in autumn.

Substitute for Glass in Cucumber Frames, &c.—Procure some strong canvas and brush it over with boiled linseed oil while in a hot state, allowing it to dry thoroughly previous to the next application. Three coatings will be sufficient. It being presumed that the wooden frame is already made, stretch the canvas and nail it on carefully.

Digitized by Google

Pastimes.

ACTING CHARADE.

GREENHOUSE.

SCENE I.

GREEN.

MRS. STEPHENS at work in her drawing-room. Enter MRS. ROBINS.

Mrs. Stephens.—Well, this is kind, my dear friend!—and to come on such a dull day, too! I was just wishing some one would drop in.

Mrs. Robins.—And how are you, dear? But I need not ask—you look charming! I believe jaundice itself would become you! As for me, I look a perfect wretch in this bonnet; it doesn't suit my complexion at all.

Mrs. Stephens.—You vain creature! you know you're looking sweetly. That bonnet's a perfect love—such an exquisite shade of green!—and your shawl is exactly to my taste. But do take them off, and stay an hour with me; I am so dreadfully worried, your company would soothe me.

Mrs. Robins.—Anything to oblige you, dear. (*She takes off her shawl and bonnet.*) I have a piece of crochet in my pocket: now for a good gossip. (*Begins to work, then says eagerly*)—But do tell me, dear, what has worried you? Not Fanny, I hope—she is so tractable, so grateful for your kindness; and well she may be, to such an aunt!

Mrs. Stephens.—Fanny is, as you suppose, blameless; and I strive to be kind to the poor girl, for her own sake as well as her mother's. My sister, I dare say you know, was so silly as to marry a poor man; he had *some* idea of decency, for he died within a year. She, having bought her experience, was wiser next time, but not happier, she pretends to say.

Mrs. Robins.—Dear me, I thought Fanny's mother was dead!

Mrs. Stephens.—Oh, no; she married an old Indian general, as mean as he is rich, which melancholy fact she did not find out till too late. Well, he was ordered to India; she went with him, for everyone said the climate would be too much for him, so I advised her not losing sight of her lord, who has a mine of wealth to bequeath. He wouldn't take to Fanny at all, so I offered to bring her up, for affection's sake, while he lives; at his death, my sister is to refund my expenses on her daughter's account. Of course, she wishes the girl to be married—so do I; and my vexation arises from my having failed in every attempt to make a match for her.

Mrs. Robins.—Is that all? Why, I thought Fanny had fallen in love with some wretched younger brother—which would have been distressing indeed. Keep her from that, and you may be quite happy.

Mrs. Stephens.—My dear creature, how you run on! Fanny will never have any attachment that is not founded on a rent-roll and a fine establishment. Pray don't think so ill of the poor girl; she has imbibed all my principles thoroughly!

Mrs. Robins.—I am glad to hear it. I can speak from heartfelt experience, having had three daughters to marry off! I assure you, dear, I suffered martyrdom every evening that we spent in society, from their *début* to their marriage, in witnessing the odious fascinations of those detestable younger sons. If I had my own way, emigration should be the fate of all of them; they're intended for public nuisances, I'm convinced.

Mrs. Stephens.—But your dangers were wholly imaginary—your girls are happily married, are they not?

Mrs. Robins.—Oh, yes! Maria is the poorest—£3000 a year. I am quite happy now, without a care, till my granddaughters grow up; but they'll do well, no doubt, their mothers' principles are so decidedly settled.

Mrs. Stephens.—Happy woman; I envy you! My trials might be printed as a warning to mothers and aunts! Pass me the Eau-de-Cologne, please dear.

Mrs. Robins.—Has anything happened lately?

Mrs. Stephens.—Every day brings a fresh disappointment, or such a keen remembrance of old ones, that I get disgusted. When I count up the divines whose doctrines I have adopted, the landowners with whom I have alternately upheld and abused Free Trade, the generals whom I've preferred to Wellington—always insinuating that Fanny had converted me to these opinions—I declare to you I feel like a pettish child, doubtful whether to laugh or cry. The labour that girl has cost me, none can tell.

Mrs. Robins.—How is it that you missed Colonel Grantley last winter? I put him down for Fanny at once.

Mrs. Stephens.—And so did I. He behaved shamefully! I slipped down in a field where he was shooting one day, so that he was obliged to help me home and call on me afterwards. I asked him to dinner, inviting some humdrums to meet him, just such people as would discuss the dishes and mind their own business. Every bit of plate I possess was polished up; I made myself ill by devoting a whole day in the kitchen to soups and curry; and during dinner I contrived to draw Fanny into a fit of enthusiasm which would have melted the heart of Pluto himself. My party went off well, costing a good sum. The Colonel stayed last to express a wish to be intimate with us, asked my assistance in furnishing a house he was about to take, and, as my claret was good, his precipitancy seemed natural. The wretch came continually, till he got leave to go into Devonshire, after which visit he hoped, he said, for perfect happiness. Any one would have been deceived by him, as I was, into the belief that he had gone for his father's consent; but, behold, he writes me a sentimental letter that a long engagement with a cousin having ended painfully, England was so distasteful to him he had exchanged into a foreign regiment!

Mrs. Robins.—Shameful, inexcusable conduct!

Enter FANNY, with a letter.

Fanny.—Oh, aunt, here it is! I've expected it for a fortnight, and—— Ah, Mrs. Robins, good morning! I wish to speak a word with you, aunt.

Mrs. Stephens.—I have no secrets from dear Mrs. Robins, what is it?

Fanny.—Do you remember Mr. Green, aunt?

Mrs. Stephens.—Yes; a silly-looking young man, with straw-coloured hair and pink cheeks, stands in doorways and hinders the servants. What of him? has he married his cook? (*Crossly.*)

Fanny (with a disappointed air).—No, he has not married his cook; he has proposed to me, but as you dislike him, I suppose I must refuse. Do you know Mr. Green, Mrs. Robins?

Mrs. Robins.—Yes, my dear, if it's Edward Green of Stoke Park he must be worth six thousand a year; he lives with a very learned aunt. She says he is so amiable, a child might handle him.

Mrs. Stephens.—Why, Fanny, you silly girl, couldn't you see I was joking? I saw his admiration for you long since.

Fanny.—I wish you hadn't put me out of conceit with him by your criticisms on his appearance.

Mrs. Stephens.—Fanny, my pet, I see I must give you my real opinion of him, if you won't be jealous. I consider him to be very good-looking; what I fancy Lord Byron to have been, or the Apollo of the Greeks. Now run, darling, and answer his letter; say I highly approve of your choice, that will at once show you are dutiful to me, and that I am aware of the engagement; it will be more security for you against his retracting. (*Fanny is going out.*) Give the bearer of the letter half-a-crown, dear, that will make him like to come again.

Mrs. Robins.—I congratulate you most sincerely, my dear friend. (*Aside.*) I don't know how I should feel if my own girls weren't married. Now what can I do for you?

Mrs. Stephens.—Do make some inquiries about the man's estate; see if it is entailed. I should like to know something about the residence, too, and the establishment, whether that's on a suitable scale.

Mrs. Robins.—I shall come to-morrow armed with a complete history of Mr. Green and his belongings. Depend on me, good-bye.

Mrs. Stephens.—Good-bye, my excellent friend, I shall go and help Fanny with her letter. [*Exeunt.*

SCENE II.

HOUSE.—(The same room.)

Mrs. STEPHENS seated, enter Mrs. ROBINS.

Mrs. Stephens.—Dear creature, I thought you would never be here, I have so much to say, I hardly know where to begin.

Mrs. Robins.—Let *me* tell *my* story first, it will be sooner over. Mr. Green's estate is entailed on his eldest son, with a jointure of 2000*l.* a-year to his widow; and as for the house, it is not a house, but a palace. You lucky woman! Now for your news.

Mrs. Stephens.—Yesterday, after you left, we had a visit from the lover; he is so ardent, so generous, and, *entre nous*, so silly!

Mrs. Robins.—I thought "straw-coloured hair" had taught you prudence.

Mrs. Stephens.—Ah, that might have been attended with fatal consequences if Fanny had been less amiable, dear girl. This morning Mr. Green's aunt has come over; she was talking me to death, so I left her to Fanny in the garden, and have come in for a little chat with you.

Mrs. Robins.—Oh, I hope Miss Green will come in, I delight in her. She fancies me twice as learned as I am.

Enter FANNY and Miss GREEN, both embrace Mrs. ROBINS.

Mrs. Stephens.—My dear Miss Green, I find you know my friend.

Miss Green.—Yes, we have often met; corporeally and mentally we are pilgrims in the paths of literature, climbers up the heights of Parnassus, fellow quaffers of the fount of Helicon. I have been explaining to my dear Fanny my tastes and dispositions. I find in her more of the Sybarite than I like; I live nearly two thousand years too late. I try to atone for that by denying myself everything I like best; you will learn to imitate me in this, Fanny, will you not?

Fanny.—Impossible! for to carry out your principles I must forswear your society.

Miss Green.—I am steeled against your bewitching flatteries. If you have a taste for study, what a happy life we shall lead. I have so long sought a genial mind with which to hold communion.

Mrs. Robins.—Am I bold in expressing my wonder why you have never chosen a companion of the ruder sex, whose happiness might have been secured in yours?

Miss Green.—I consider such attachments, in general, too trifling for a studious mind, yet two men have existed whom I *could* have loved.

Mrs. Stephens.—Do I know them, Miss Green?

Miss Green.—Doubtless you do, I mean Herodotus and Josephus; to either of those men I could have proved a helpmate, but these are idle retrospections. Fanny, should you ever see me indulging in these weak regrets, speak to me of Zenobia, whom I would fain imitate.

Mrs. Robins.—But do you never seek recreation? Do you never crochet?

Miss Green.—When tired of graver subjects, I amuse myself with Greek, or Euclid; crochet I never heard of; but I delight in music. If you sing Fanny, I will accompany you.

Fanny.—Yes, I sing, my aunt says, *well;* what instrument do you play, Miss Green?

Digitized by Google

Miss Green.—I have taught myself to play on reeds, such as Polyphemus used to discourse sweet music to Galatea; but I am allowing Time to pursue his journey unheeded, I must be gone.

Fanny.—I fear you will find me painfully ignorant.

Miss Green.—Abstractedly you may be, circumstantially you do not appear so; you appreciate my gleaning from Wisdom's harvest, and following my footsteps, you may find the clue to Learning's labyrinth.

Mrs. Robins—Do you think well of Bloomerism, madam?

Miss Green.—I approve of it, and think the women of Sparta would have agreed with me. But I am forgetting my errand here, my nephew begged me to invite your party to return with me to luncheon; he wishes Fanny to see the house over which she will so soon preside. Oh, that the dear girl were but called Aspassia! But you will accompany me?

Mrs. Stephens.—With pleasure, we shall enjoy the walk.

Miss Green.—I rejoice to find you a peripatetic, Mrs. Stephens; I will await you in the garden, and, in the meantime, will solve a problem in my mind. [*Exit Miss Green.*

Mrs. Stephens.—What did she call me? It sounded like periwinkle!

Mrs. Robins.—My dear creature, peripatetics were walking philosophers!

Mrs. Stephens.—Well I'm sure, I'm as like a shellfish as a philosopher!

Fanny.—Oh, to what a perpetual intellectual treadmill I am doomed! I shall die of it in a month, I know I shall!

Mrs. Stephens.—Never mind, let us go and see the *house*, that will make up for fifty blue-stockings! [*Exeunt.*

SCENE III.

GREENHOUSE.—(Same Apartment.)

Enter Mrs. ROBINS to Mrs. STEPHENS, who is seated.

Mrs. Stephens.—Welcome back, my dear friend; I thought you would never be home again; I miss you so, when you're away, now that Fanny's gone!

Mrs. Robins.—I am equally pleased to see you again, dear, but I could not get back sooner. So the wedding went off well; how did Miss Green behave?

Mrs. Stephens.—She represented every possible encyclopædia, bound in blue and swansdown; she favoured us with the customs of the Spartans, till everyone wished them drowned in their own black broth; no one was more bored than Mr. Green.

Mrs. Robins.—But how does poor Fanny get on?

Mrs. Stephens.—Desperately, though Fanny suffers in silence. She is really much attached to her husband, who is all kindness; so she means to endure all quietly, till he sees for himself. *I* can scarcely keep from interfering.

Mrs. Robins.—Depend on it there will soon be a division in the household, and—— [*Enter Fanny singing.*

Fanny.—"The spell is broken, we must part!" Congratulate me, aunt, on obtaining my freedom! Miss Green started for Bath at six this morning, there to adopt the Bloomer costume, and lecture in its favour.

Mrs. Stephens.—My dear Fanny, I do congratulate you fifty thousand times, I was just telling Mrs. Robins of your trials!

Fanny.—Oh, Mrs. Robins, I have been dying of Spartans from my wedding day! only one virtuous action has Miss Green reckoned to my account since then, that was dining on water gruel when I had a cold. The incessant interference on every point, from a cup of coffee to a bonnet, was too much for mortal patience! a walk with Edward, was indulging him in un-Spartan effeminacy! eating with a healthy appetite was giving way to gluttony, against which the Spartans declaimed!

Mrs. Stephens.—But the crisis? Did you complain at last?

Fanny.—No, Edward himself began to tire of it; and a fortunate event occurred, which brought about a happy settlement of affairs. You know my passion for flowers? not a Spartan passion of course! well I had unknown to Miss Green, begged Edward to indulge me with a *greenhouse*, he consented, and promised that none in the county should excel mine. About this time, the good lady caught a mania for astronomy, took to walking by starlight, and then brought forward a proposal to build an an observatory on the very spot chosen for my greenhouse. In vain my husband offered her any other place on the grounds; she would neither listen to persuasion nor reason; there was an hour's war—science *versus* frivolity; the latter conquered, and the incensed lady left us, for which I owe her much gratitude. Now, you must come home with me; I have many improvements to show you, but none I value so highly as this memorable *greenhouse* plan.

(*The curtain falls.*)

ETCHING FOR LADIES.

AMONG the various kinds of occupation now sought for women, it is surprising that one so suited to them as etching has hitherto been overlooked. It is an employment which especially requires fineness and delicacy of touch, is quiet, and needs little physical strength. After the tools and materials are once bought, the outlay is small, and if the etcher is a "bread winner," and her work worth paying for, it is highly remunerative. The disadvantages consist in the "mess" of cleaning plates, and the unpleasantness of the smell of the acid used for "biting" them; but these are hardly greater than attend any serious occupation. Hood in his poem of "Etching," which all would-be etchers should read, enumerates another, that it cannot be "lady-like work" "which begins with a scratching and ends with a biting."

The necessity of "scratching" and "biting," however, exists, for it is a mistake to apply the term "etching" to drawings executed with pen and ink. An "etching" is drawn on a copper plate, with an instrument called indifferently a burin, etching point, or etching needle; the lines being afterwards deepened, and the shadows brought out by pouring some liquid on the copper, which shall eat into them, while the surface of the metal is protected by a "ground" or coating of varnish previously laid on.

Supposing that a lady wishes to acquire the art of etching, her best course would nevertheless be to train her hand for a short time by working with pen and ink, as delicately as possible; and no better instructions for pen and ink drawing are to be found than those in Mr. Ruskin's "Elements of Drawing." She should also study any etchings which come in her way, and become familiar with the modes of shading, crossings of lines, &c.; for upon these will partly depend whether the etching looks easy and properly graduated, or the shadows stiff and angular as the patches in a quilt. A good copper-plate printer will direct where the plates and the materials can be bought, if a master's assistance is not desired; but it would be far better to incur the expense of a few lessons from an experienced engraver, who will give advice on this and every other subject connected with the art, and whose instructions will more than repay their cost, by the saving of material otherwise wasted in experiments.

The lady, however, wishes to experimentalise by herself. Then, after mastering the pen and ink drawing, she should make a collection of two things, one, *proof* paper (upon which music and engravings are printed) for heating the plates, and the other, woven cotton rags, *stocking* material, for cleaning them. Woollen, calico, or linen will not do. She is provided with a copper plate. It looks bright enough; the surface should be perfectly smooth and free from dents or scratches, as every one will *print*, and so spoil the etching. The plate, notwithstanding its brightness, has to be cleaned. A little camphine is now poured on it; after this is rubbed off with the stocking rag, whitening is scattered over the surface, and after another rubbing the copper is like a mirror. Now it is prepared for laying the ground. The greatest care must be taken not to touch the bright face with the hand, which will grease it, and prevent the ground from adhering.

The plate is next put into a vice, which holds it at the centre of one side. A bit of paper must be put between the vice and the copper. The screw is turned as tightly as possible. Now, if the plate is a small one, a sheet of the proof paper is folded like a gigantic match, lighted, and held in the right hand, the vice handle taken with the left, and the plate, bright side upwards, held over the flame; the paper is kept moving underneath until the whole plate is as hot as a smoothing-iron, but care must be taken again that the plate is not burnt, which will soon be seen by the copper tint changing to violet and bright blue.

For the next process, "etching ground," a black composition in balls tied up in white silk, a "dabber," which is a mushroom-shaped, white silk, stuffed article, and wax bougies twisted three together, are necessary. The plate, heated, is laid on the table, and the ground rubbed upon it, not backwards and forwards or up and down, but straight from top to bottom, and then crossway, on the bright side, until it is tolerably covered. Then, warming the dabber on the plate, the ground is dabbed even all over, great pains being taken not to leave a single spot uncovered. If any show bright through the ground, it will "foul bite," that is, the acid will take it, and an ugly blot will appear in the proof. A fresh paper is lighted, as the plate must be re-warmed before smoking. Held as before, the heat of the plate will be found right when the brown film covering it reflects objects. If the plate is too large to hold steadily while warming, the paper may be lighted in an empty grate, and the edge of the copper rested on the back, while the flames will mount and heat it. In a regularly fitted studio the heating is effected by a row of gas burners, over which the plate is held; but this is a costly apparatus for an amateur. Proof paper is chosen for burning, as it has neither smoke nor much smell, and consumes slowly. Next best to this is letter paper.

The plate is heated for the second time, and it has to be smoked. Keeping it still in the vice, it is turned face downwards; the vice held in the left hand, the twisted and lighted bougie in the right, and this latter is constantly moved below every part of the plate, in order that the smoke may amalgamate with the ground, and both together cover the copper with an uniform shining black. The wick must never touch the ground, nor must the candle remain long enough in one spot to burn it. All the process must be carried on as quickly as possible, lest dust settle on the ground; and the dabber and composition should be kept perfectly clean and out of dust. A tin collar-box holds them better than anything. It would be well to practise laying grounds for a little while before trying anything farther.

The outline of the etching must then be transferred to the plate. This will gradually cool, but if it is desirable not to lose time, the copper may have a streaming of cold water. A piece of a gelatinous transparent substance called "glass-paper" is cut to the required size, and laid, smoothest side upwards, over the design. The etching point being made very sharp on a hone moistened with a drop of oil, the principal lines are traced on it with the etching point, so as not to cut the paper through. Taking this off the design, a little black-lead powder is shaken over it and rubbed into the scratches with a feather, their sharp edges, which would cut the ground, being taken off at the same time. The superfluous black-lead is blown away, and the lines look dark. The paper so prepared is put face down-

Digitized by Google

wards on the ground, and rubbed on the back with another tool called the "burnisher." The black marks, strange to say, will come off *white* upon the ground. If after laying the ground, or transferring the design, a single bright spot appear, the ground must be cleaned off and a fresh one put on. If the ground looks smutty, the smoke and the composition have not amalgamated, and they must be cleaned off, or the smut will all be wiped out. Never touch the ground with the hand.

The design transferred to the ground, it should be observed that it is *reversed*. Of course when printed it will come right again, but to etch it backwards, as it were, will be puzzling at first. An engraver for a large and complicated work will reflect the copy in a mirror, and follow the reflection. This saves both thought and trouble. It will, however, be found, after a little practice, that the picture in working comes to the mind the reverse way; it is *seen* so, and then, in Irish phrase, when it is seen *wrong* it will without difficulty be etched *right*. Now the burin work begins. This is executed very much as the pen-and-ink preliminary study, holding the burin rather more uprightly than the pen. If it will scratch the nail it is sharp enough, but a hone should be kept to set it from time to time. Rolling it round and round between the hands, the point slantwise on the hone, will sharpen it. Every stroke should take the copper, or the acid will not affect it, and its right depth will be known by the plate grating under the point. If copper dust comes up, it is too strong. In shading, the lines must be crossed diagonally, not square; the work must not be quite bright, but the ground be seen between the lines, or the biting will be flat and blotty. Here, for a time, another puzzle will be encountered; the lights will look dark, the shadows bright. Unless the artist enjoys the advantage of minute sight, which in work of this nature makes up for the disadvantage of short sight, a magnifying glass should be used, holding the glass in the left hand, and looking through it while at work. In any case, when finished, or supposed to be so—two very different things in etching—the work should be gone over with a glass, the gaps filled up, the lines connected, the edges of the shadows softened. A "photograph glass," of rather higher power than ordinary, is the best form. When a mistake is made, the line is to be painted out with a camel's hair brush and turpentine. This mixes with the ground and covers the metal. Serious errors can only be effaced by cleaning the ground and scraping the copper with a sharp three-cornered "scraper," rubbing smooth with a piece of clean charcoal, and, finally, polishing with rag and a drop of oil.

The etching being completed, the whole work is examined once more with the glass, and any scratches or spots which are seen on the ground are painted out with "Brunswick black" or carriage varnish, diluted with turpentine. Too much care cannot be taken in preserving the ground, and for this purpose when working a chamois leather should be spread to rest the hands upon, and the whole plate covered with it when put away. The etching should never be left about in the dust.

We now approach the difficult and unpleasant part of the process—the biting. As a preliminary, a wall is built round the plate with wax prepared for the purpose, and sold as "walling wax." A lump of this is thrown into very hot but not boiling water, which softens it and makes it kneadable into strips about an inch wide. These are quickly pressed round the edge of the plate, so that a quarter of the width is flat, and the rest stands up in a cell. A *lip*, or spout, is fashioned at one corner, to pour off the acid by. Should the weather be very cold, the plate may be just warmed first, as the wax will adhere better for it. When the cell is made, it will be best to prove it by pouring water into it, as, should a hole be left, the running out of the acid would cause dire mischief, every drop leaving a stain, and burning and corroding whatever it falls on. The manipulation of the wax and the exact heat of the water will be difficulties at first; the former, until the amateur becomes accustomed to its ways, having a most unpleasant habit of sticking to the fingers, whence it can only be removed by greasing them well before the fire; the latter, if too great, liquifying the wax—if too little, not softening it enough to make it adhesive. Well do we remember our own despair, on throwing a lump of wax into boiling water, to find it become in an instant like pitch, and the after state of our hands when we attempted to take it out! No washing was effectual; to touch anything was impossible while it remained on them; and we sat with them meekly hung down, until a good-natured sailor suggested that washing with grease before the kitchen fire would perhaps cleanse them. It did, but we were half roasted in the process.

The "mordant" may now be poured in. It consists of one part nitrous acid, three parts distilled water. If it is strong enough, in about five minutes the whole drawing will be covered with minute bubbles, the effervescence caused by its action on the copper. The depth should be half an inch; a feather should be used from time to time to remove the bubbles as they gather, as the acid will not of course take effect under them; but the head should not be held over the plate more than necessary, as the fumes, like the acid itself, are poisonous. It is well to keep the window open during the biting, and to wear a charcoal respirator to cover the mouth and nose.

When the acid has been on the plate about twenty minutes it may be poured off. A sauce-boat is a convenient receptacle for it, as with the lip it allows of pouring back again. The work should be examined, to ascertain how deeply the biting has gone; the mordant once more poured on, and after it has remained in all for fifty minutes it will, probably, be time to "stop out the lights." Sometimes the acid will be stronger than at others, and some plates seem to take it more quickly; on these matters experience will be the best guide, but fifty minutes in ordinary cases will be a good time to allow for the first biting. Pouring off the acid, the plate is washed thoroughly with a sponge and cold water, not disturbing the ground. The surface is dried by dabbing gently with an old silk handkerchief; when thoroughly dry all the lights are painted out with Brunswick black and turpentine. This being dry, the mordant is again poured in. Twenty minutes now will make a great difference in the strength of the etching, and at the end of this time the process is repeated for the middle tones; repeating it as often as required, according to the degrees of shade in the etching. The biting over, the acid may be kept in a stoppered bottle, tied down with leather, for use again; from time to time a few drops of pure acid being added as required. The wax is pulled off, and should be thoroughly streamed with water to get rid of the acid, after which it will also serve again. The plate is warmed, then turpentine is poured on it, and the ground thoroughly cleaned off with rag; a final polish being added with a few drops of oil and rag. It is best to burn the rags, as there will always be poisonous matter on them, the burning making glorious flames of blue, purple, red, and green, from the acid and copper.

The cleaned plate is now folded carefully in tissue paper, with a strong paper over, to protect it from scratches, and is sent to the printer's for "proving." He will, if desired, give two impressions, a dark and light. The proof is compared with the plate, and the latter corrected by it; great surprise will be felt that the work looks so imperfect. The corrections are made with the burin, and the process is called "dry-pointing." The plate may be proved again and again, and always touched with the dry point; the *burr*, or roughness on the lines, being removed with the scraper. If the shadows are too strong, they can be softened by rubbing them with the burnisher, laid flat, and if much too deep, with the charcoal; while the final sharp touches are given with the graver, whose use only a master can teach. The etcher, however, can do without them.

A new mordant, hydrochloric acid, has lately been talked of, but we believe the nitrous, in spite of its unpleasantness, is still considered the best. The process of biting we have described is the modern one. Rembrandt, the prince of etchers, worked in a different way. Instead of stopping out and re-biting, he first laid the depths and dark objects in his shadows, bit these, and then worked the shadows themselves; biting again and next giving the middle tones, so leaving the lights until the last. By these means his shadows attained their wonderful depth, and transparency; but the process requires a mastery over the art, and a *foreseeingness* which few possess.

DOUBLE ACROSTICS.

We subjoin, by permission, a few acrostics from a book now in the press, entitled "Whetstones for Wits, or Double Acrostics," by various hands. Edited by "Crack." The solutions will be published in The Queen newspaper of Jan. 6, 1872. Correct solutions will be acknowledged.

No. I.

My *first's* the quality of hand
That bid those granite pillars stand,
And marks the genius of the ar-
chitect who planned the famous mar-
ket place that we have got in town.

Here you may purchase what you wish,
To make my *next*,—a Spanish dish.—
From gardens ransacked near and far,
To find a buyer at the mar-
ket place that we have got in Town.

Or, if you have no cash to spend
Still thither you your way may wend
And be my *third*,—to view the gar-
den produce in the famous mar-
ket place that we have got in Town.

And when my *fourth* you've wandered
through,
I doubt if you will ever view
A more convenient place for bar-
ter than the celebrated mar-
ket place that we have got in Town.

Alas! my *fifth* must now relate,
The sadly discontented state
Of those who say my *whole's* not lar-
g' enough to be the only mar-
ket place that we have got in Town.

My *sixth* has grown so large of late,
Some salesmen say they must migrate,
'I would be a pity! But *che sa-
ra sara* in the famous mar-
ket place that we have got in Town.

No. II.

One half my name
Is a gentle dame,
The other, my brother
A songster of fame.
I meet him oft
On a summer's day.
Then he soars aloft
And I fly away
To the meadow so gay,
Where skipping and dancing
And jumping and prancing,
My *first* is at play.
Then ere 'tis dark
I seek some park
Where my *third* are bounding
With leaps astounding;
But while they leap
I fly off to sleep
Near the nest of a mouse,
By an old farm house,
With my *fourth* surrounding.
Next morn I hie
To the smoky town,
And you there may spy
Me settling down
On garden palings
And area railings.
And my bright red coat,
So handsome reckoned,
You oft may note
Just by my *second*,
In that garden famed,
From old Thames reclaimed.

No. III.

The shepherd Pan will not my *first* deny,
If you give up my *next*, I answer "try;"
Put both together, and in hungry mood,
My *whole*, I warrant, you will search for food.

1. Profit no prophet seeks; should Naaman proffer it,
"Nay, man," the man would say, "no man should offer it."
The ends of profit tally well with prophet,
Whiche'er you choose I promise not to scoff it.

2. Ere e'er the heir of Ayr a justice here of eyre is,
His wits he ought to air ere he a witness harries,
Ere this you guess, throw up the windows wide,
"Air, give me air! the heir of Ayr may 'bide.

3. Would france by war redeem her reputation?
Nay, shun the notion, so shone never nation.
Will France the secret of this "light" betray?
Nay! I reply, all France will tell thee nay.

Digitized by Google

Digitized by Google

Digitized by Google

THE

QUEEN ALMANAC

FOR 1873.

Her Majesty the Queen.

Digitized by Google

JANUARY.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises H. M.	Moon Sets H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 5th, 9.27 p.m. Last Qr. 21st 8.31 p.m. F. Mn. 13th, 4.23 p.m. N. Mn. 28th, 5.27 p.m.							
1	1	W	Lord Kensington d. 1872... ...	8 8	4 0	10 23	6 41	2	3 15	3 40
2	2	Th	Lord de Blaquiere d. 1871 ...	8 8	4 1	10 50	8 11	3	4 5	4 30
3	3	F	Gen. Sir de Lacy Evans d. 1870.	8 8	4 2	11 12	9 38	4	4 55	5 20
4	4	S	Lt.-Gen. Sir E. MacArthur d. 1872	8 8	4 3	11 29	11 45	5	5 45	6 10
5	5	S	*2nd Sunday after Christmas.* Sir	8 8	4 4	11 45	Morn	☽	6 35	7 0
6	6	M	*Epiphany.* [F. Crossley d. 1872	8 7	4 6	Aftn.	0 22	7	7 27	7 57
7	7	Tu	Hon. A. G. Stuart d. 1872 ...	8 7	4 7	0 15	1 39	8	8 28	9 0
8	8	W	Prince Albert Victor b. 1864 ...	8 7	4 8	0 34	2 56	9	9 33	10 5
9	9	Th	Fire Insurance due	8 6	4 9	0 57	4 13	10	10 40	11 15
10	F		J. Tidd Pratt d. 1870	8 6	4 10	1 26	5 27	11	11 50	—
11	11	S	Hilary Term begins	8 5	4 11	2 2	6 35	12	0 20	0 47
12	12	S	*1st Sunday after Epiphany* [begins	8 4	4 13	2 51	7 33	13	1 12	1 35
13	13	M	Hon. Ly. Lopes d. 1872. Cam. L.T.	8 3	4 14	3 49	8 22	○	1 58	2 15
14	14	Tu	Oxford Lent Term begins ...	8 2	4 16	4 55	8 58	15	2 37	2 55
15	15	W	Hon. G. C. Vernon d. 1872 ...	8 2	4 18	6 3	9 25	16	3 15	3 30
16	16	Th	Lady E. S. Delaward r. 1870 ...	8 1	4 19	7 12	9 47	17	3 50	4 5
17	17	F	Sir G. Hayter d. 1870	8 0	4 21	8 21	10 5	18	4 22	4 38
18	18	S	Old Twelfth Day	7 59	4 22	9 30	10 20	19	4 55	5 10
19	19	S	*2nd Sunday after Epiphany*	7 58	4 24	10 40	10 34	20	5 27	5 45
20	20	M	Lady C. Staples d. 1872	7 57	4 26	11 50	10 46	21	6 2	6 20
21	21	Tu	Prince Christian b. 1831	7 56	4 27	Morn	10 59	☾	6 40	7 0
22	22	W	Countess of Granard d. 1872 ...	7 55	4 29	1 3	11 15	23	7 20	7 44
23	23	Th	Viscount Mountmorres d. 1872...	7 54	4 31	2 21	11 34	24	8 15	8 45
24	24	F	Sir P. T. Caultley d. 1871... ...	7 53	4 33	3 41	Aftn.	25	9 20	9 55
25	25	S	Princess Royal mar. 1858 ...	7 51	4 35	5 4	0 38	26	10 35	11 15
26	26	S	*3rd Sunday after Epiphany* ...	7 50	4 37	6 20	1 28	27	11 53	—
27	27	M	Prince Fred. of Prussia b. 1859...	7 48	4 39	7 25	2 38	28	0 25	0 56
28	28	Tu	Dow. Countess Brownlow d. 1872	7 47	4 40	8 14	4 4	●	1 23	1 50
29	29	W	Victoria Cross instituted, 1856 ...	7 45	4 41	8 47	5 36	1	2 17	2 42
30	30	Th	Gen. F. R. Chesney d. 1872 ...	7 44	4 43	9 15	7 9	2	3 10	3 32
31	31	F	Lady Russell d. 1872. Hil. T. ends	7 43	4 45	9 33	8 38	3	3 55	4 18

FEBRUARY.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Aftern. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 4th, 10.6 a.m. Last Qr. 20th, 11.37a.m. F. Mn. 12th, 11.33 a.m. N. Mn. 27th, 9.22 a.m.							
1	32	S	Lieut.-Col. F. Alison d. 1872 ...	7 41	4 47	9 50	10 3	4	4 40	5 3
2	33	S	*4th Sun. af. Epip.* Candlemas Day	7 40	4 49	10 5	11 24	5	5 25	5 47
3	34	M	Fair on the Thames, 1814 ...	7 38	4 50	10 21	Morn	6	6 8	6 30
4	35	Tu	Gen. W. Beatson d. 1872 [1872.	7 36	4 52	10 40	0 44	☽	6 50	7 15
5	36	W	Hon. Cath. S. de L'I. Beamish d.	7 34	4 54	11 1	2 3	8	7 38	8 5
6	37	Th	Sir Thos. Phillipe d. 1872... ...	7 32	4 56	11 27	3 18	9	8 40	9 15
7	38	F	Charles Dickens b. 1812	7 30	4 58	Aftn.	4 28	10	9 53	10 33
8	39	S	Earl of Mayo d. 1872	7 29	5 0	0 45	5 29	11	11 15	11 55
9	40	S	*Septuagesima Sunday*	7 27	5 2	1 41	6 20	12	—	0 30
10	41	M	Queen Victoria mar. 1840 ...	7 26	5 4	2 45	6 59	13	1 0	1 25
11	42	Tu	Lieut.-Gen. Bloomfield d. 1870 ...	7 24	5 5	3 53	7 30	14	1 45	2 8
12	43	W	Duke of Northumberland d. 1865	7 22	5 7	5 2	7 52	○	2 25	2 42
13	44	Th	Lady Sharpe d. 1872	7 20	5 9	6 11	8 12	16	3 0	3 17
14	45	F	Lieut.-Col. C. H. Wake d. 1872 ...	7 18	5 11	7 21	8 27	17	3 33	3 48
15	46	S	Lieut.-Col. C. Wyndham d. 1872	7 16	5 13	8 30	8 40	18	4 0	4 15
16	47	S	*Sexagesima Sunday.* R. Daly, D.D.,	7 14	5 14	9 38	8 54	19	4 30	4 45
17	48	M	[Bishop of Cashel, d. 1872	7 12	5 16	10 52	9 5	20	5 0	5 15
18	49	Tu	Gen. C. R. W. Lane d. 1872 [1817	7 10	5 18	Morn	9 20	21	5 30	5 48
19	50	W	Will. III. of the Netherlands b.	7 8	5 20	0 6	9 47	22	6 5	6 23
20	51	Th	P. Louise Vict. of Wales b. 1867 .	7 7	5 21	1 23	9 59	☾	6 43	7 5
21	52	F	Lord Combermere, F.M., d. 1865	7 5	5 23	3 43	10 29	24	7 27	7 55
22	53	S	Gen. Sir C. Shaw d. 1871... ...	7 3	5 25	4 0	11 11	25	8 30	9 13
23	54	S	*Quinquagesima Sunday*	7 1	5 27	5 6	Aftn.	26	9 58	10 45
24	55	M	A. G. Spencer, D.D., Bishop of	6 59	5 29	6 4	1 28	27	11 30	—
25	56	Tu	Shrove Tuesday. [Jamaica, d. 1872	6 56	5 30	6 43	5 56	28	0 12	0 45
26	57	W	Ash Wednesday	6 54	5 32	7 12	4 30	29	1 15	1 43
27	58	Th	Countess of Breadalbane d. 1870	6 52	5 34	7 35	6 2	●	2 7	2 30
28	59	F	Dr. Hatchard, Bishop of Mauri-	6 50	5 36	7 53	7 32	1	2 53	3 17
			[tius, d. 1870							

MARCH.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 6th, 1.7 a.m. Last Qr. 21st, 10.19p.m. F. Mn. 14th, 8.14 a.m. N. Mn. 28th, 5.1 p.m.							
1	60	S	Sir A. C. Stirling d. 1871	6 48	5 38	8 8	8 59	2	3 40	3 59
2	61	S	*Quadragesima Sunday*	6 46	5 39	8 24	10 23	3	4 20	4 40
3	62	M	Hon. Mrs G. Har. Vernon d. 1872	6 44	5 41	8 42	11 45	4	4 58	5 18
4	63	Tu	Earl of Lonsdale d. 1872... ...	6 42	5 43	9 2	Morn	5	5 35	5 57
5	64	W	Hon. Lady A. E. Warrender d. 1871	6 40	5 44	9 27	1 4	6	6 15	6 37
6	65	Th	Lady A. Scarisbrick d. 1872 ...	6 38	5 46	9 59	2 18	☽	7 0	7 23
7	66	F	Prs. of Wales entered London 1863	6 36	5 48	10 40	3 24	8	7 53	8 27
8	67	S	Sir J. F. W. Herschel b. 1792 ...	6 33	5 50	11 33	4 18	9	9 10	9 53
9	68	S	*2nd Sunday in Lent...*	6 31	5 51	Aftn.	5 2	10	10 40	11 25
10	69	M	Prince of Wales mar. 1863 ...	6 28	5 53	1 42	5 34	11	—	0 5
11	70	Tu	Sir J. Outram d. 1863	6 26	5 55	2 52	6 0	12	0 39	1 5
12	71	W	Sir H. H. Freeling d. 1871 ...	6 24	5 57	4 1	6 19	13	1 25	1 45
13	72	Th	Lady P. C. Brown Cave d. 1871...	6 21	5 59	5 10	6 35	14	2 5	2 20
14	73	F	King of Italy b. 1829	6 18	6 0	6 20	6 48	○	2 35	2 52
15	74	S	Comte de Montalembert d. 1870.	6 16	6 2	7 31	7 1	16	3 7	3 20
16	75	S	*3rd Sun. in Lent.* Duchess of Kent	6 13	6 4	8 43	7 14	17	3 35	3 48
17	76	M	Lt. Gibson Craig d. 1872. [d. 1861	6 11	6 6	9 57	7 27	18	4 2	4 17
18	77	Tu	Princess Louise b. 1848	6 9	6 8	11 12	7 42	19	4 33	4 47
19	78	W	Lady Wood d. 1872	6 7	6 9	Morn	8 2	20	5 3	5 18
20	79	Th	Lady H. Buxton d. 1872	6 5	6 11	0 30	8 27	21	5 35	5 52
21	80	F	Col. R. M. Biddulph d. 1872 ...	6 3	6 12	1 48	9 6	☾	6 12	6 35
22	81	S	William I. of Prussia b. 1797 ...	6 1	6 14	2 58	9 57	23	7 0	7 29
23	82	S	*4th Sunday in Lent*	5 59	6 15	3 56	11 5	24	8 5	8 50
24	83	M	Queen Marie Amelie d. 1866 ...	5 57	6 17	4 40	Aftn.	25	9 45	10 34
25	84	Tu	Sir A. W. Peyton d. 1872. Lady	5 54	6 18	5 12	1 57	26	11 20	—
26	85	W	Duke of Cambridge b. 1819 [Day	5 52	6 20	5 36	3 26	27	Noon	0 35
27	86	Th	Earl of Cardigan d. 1868... ...	5 50	6 22	5 54	4 58	28	1 0	1 28
28	87	F	Raphael d. 1483	5 47	6 24	6 12	6 27	●	1 50	2 11
29	88	S	Major-General Gambier d. 1872...	5 45	6 26	6 26	7 52	1	2 32	2 52
30	89	S	*5th Sunday in Lent*	5 43	6 28	6 43	9 17	2	3 11	3 32
31	90	M	Gen. Hon. C. Grey d. 1870 ...	5 41	6 30	7 2	15 41	3	3 52	4 11

APRIL.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Afternn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 4th, 6.36 p.m. Last Qr. 20th, 5.47 a.m. F. Mn. 12th 9.51 p.m. N. Mn. 26th 10.42 p.m.							
1	91	Tu	Dow. Lady M'Gregor d. 1872 ...	5 38	6 31	7 24	11 59	4	4 30	4 47
2	92	W	Richard Cobden d. 1865	5 36	6 33	7 55	Morn	5	5 5	5 25
3	93	Th	Marquis of Graham d. 1872 ...	5 34	6 35	8 34	1 13	6	5 45	6 7
4	94	F	Cambridge Lent Term ends ...	5 31	6 37	9 23	2 12	☽	6 29	6 53
5	95	S	Oxford Lent Term ends... ...	5 29	6 38	10 21	3 0	8	7 19	7 50
6	96	S	*Palm Sunday*	5 27	6 40	11 28	3 37	9	8 33	9 19
7	97	M	Prince Leopold b. 1856	5 24	6 41	Aftn.	4 4	10	10 6	10 50
8	98	Tu	Earl of Milltown d. 1871 ...	5 22	6 43	1 47	4 25	11	11 32	—
9	99	W	Fire Insurance due	5 20	6 44	2 58	4 42	12	0 7	0 33
10	100	Th	Lord Tenterden d. 1870 [1872	5 18	6 45	4 8	4 57	13	0 54	1 15
11	101	F	Good Friday. Gen. W. R. Ord d.	5 15	6 47	5 19	5 9	14	1 31	1 48
12	102	S	Prince Fredk. of Prussia b. 1866	5 13	6 48	6 30	5 22	○	2 5	2 16
13	103	S	*Easter Sunday*	5 11	6 50	7 45	5 33	16	2 30	2 47
14	104	M	Princess Beatrice b. 1857... ...	5 9	6 52	9 1	5 49	17	3 3	3 17
15	105	Tu	Easter Law Term begins ...	5 7	6 54	10 21	6 7	18	3 33	3 47
16	106	W	Sir H. W. Barrou d. 1872. Ox. E. T.	5 5	6 55	11 38	6 31	19	4 2	4 20
17	107	Th	Ld. Seaton, F.M., d. 1863 [begins	5 2	6 57	Morn	7 3	20	4 36	4 55
18	108	F	Cambridge Easter Term begins	5 0	6 59	0 52	7 51	21	5 13	5 35
19	109	S	Sir H. W. Barron d. 1872 ...	4 58	7 1	1 53	8 52	22	5 55	6 23
20	110	S	*Low Sunday*	4 56	7 2	2 41	10 10	☾	6 50	7 22
21	111	M	Bishop Heber b. 1783	4 55	7 4	3 15	11 34	24	8 5	8 50
22	112	Tu	Countess of Leicester d. 1870 ...	4 53	7 6	3 41	Aftn.	25	9 38	10 25
23	113	W	Dow. Countess Brandon d. 1870..	4 51	7 8	4 1	2 31	26	11 8	11 45
24	114	Th	Emperor of Austria mar. 1854 ...	4 49	7 10	4 17	3 56	27	—	0 12
25	115	F	Princess Hesse b. 1843	4 47	7 11	4 31	5 22	28	0 38	1 1
26	116	S	Earl (3rd) of Clancarty d. 1872...	4 45	7 13	4 46	6 46	●	1 25	1 45
27	117	S	*2nd Sunday after Easter*	4 43	7 14	5 3	8 12	1	2 5	2 25
28	118	M	Sir C. Bell d. 1842	4 41	7 16	5 24	9 34	2	2 45	3 5
29	119	Tu	Alexander II. b. 1818	4 39	7 17	6 51	10 53	3	3 25	3 45
30	120	W	Admiral R. Fitzroy d. 1865 ...	4 37	7 19	6 24	Midn	4	4 3	4 22

MAY.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Aftern. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 4th, 0.33 p.m. Last Qr. 19th, 9.11 a.m. F. Mn. 12th, 11.18. a.m. N. Mn. 26th, 9.20 a.m.							
1	121	Th	Prince Arthur b. 1850	4 34	7 21	7 12	Morn	5	4 22	5 0
2	122	F	Lieut.-Col. R. Vansittart d. 1872	4 33	7 23	8 6	0 55	6	5 22	5 42
3	123	S	Thos. Hood d. 1845	4 31	7 24	9 11	1 37	7	6 5	6 30
4	124	S	*3rd Sunday after Easter.*	4 29	7 26	10 22	2 8	☽	6 55	7 22
5	125	M	Gen. Hall d. 1872	4 28	7 27	11 32	2 30	9	8 0	8 40
6	126	Tu	Humboldt d. 1859	4 26	7 29	Aftn.	2 49	10	9 20	10 0
7	127	W	Lady M. C. Howard d. 1872 ...	4 24	7 30	1 52	3 4	11	10 37	11 12
8	128	Th	Hon. Sir J. D. Bligh d. 1872 ...	4 22	7 32	3 1	3 17	12	11 40	—
9	129	F	Easter Law Term ends	4 21	7 34	4 13	3 30	13	0 7	0 27
10	130	S	Sir C. W. Dilke d. 1869	4 19	7 35	5 27	3 41	14	0 45	1 2
11	131	S	*4th Sunday after Easter*	4 17	7 36	6 43	3 54	15	1 22	1 59
12	132	M	Lord Howe & Lady Boyne d. 1870	4 16	7 38	8 3	4 11	○	1 54	2 12
13	133	Tu	Pope Pio IX. b. 1792	4 14	7 39	9 24	4 33	17	2 30	2 49
14	134	W	Lady K. M. Russell d. 1872 ...	4 12	7 41	10 42	5 3	18	3 5	3 24
15	135	Th	Daniel O'Connell d. 1847... ...	4 11	7 42	11 48	5 46	19	3 40	4 0
16	136	F	Lady Blanche Balfour d. 1872 ...	4 10	7 44	Morn	6 45	20	4 20	4 40
17	137	S	Tallyrand d. 1838	4 8	7 45	0 41	7 58	21	5 3	5 27
18	138	S	*Rogation Sunday.* Earl (4th) of	4 7	7 47	1 19	9 22	22	5 50	6 20
19	139	M	[t'arysfoot d. 1872	4 5	7 48	1 46	10 47	☾	6 53	7 28
20	140	Tu	Nathaniel Hawthorne d. 1864 ..	4 4	7 49	2 6	Aftn.	24	8 5	8 47
21	141	W	Maria Edgeworth d. 1849.. [sion	4 3	7 51	2 23	1 38	25	9 27	10 5
22	142	Th	Gen. R. Greaves d. 1872. *Ascen-*	4 1	7 52	2 38	3 1	26	10 40	11 10
23	143	F	Hon. P. P. Bouverie d. 1872. Trin.	4 0	7 53	2 53	4 24	27	11 40	—
24	144	S	Queen Victoria b. 1819 [Law T. b.	3 59	7 55	3 8	5 48	28	0 6	0 30
25	145	S	*Sunday after Ascension*	3 58	7 57	3 26	7 11	29	0 54	1 20
26	146	M	Duke (8th) of Bedford d. 1872 ...	3 57	7 58	3 50	8 32	●	1 42	2 3
27	147	Tu	Duke of Cumberland b. 1819 ...	3 56	7 59	4 20	9 43	1	2 25	2 45
28	148	W	William Pitt d. 1759	3 55	8 0	5 1	10 44	2	3 5	3 27
29	149	Th	Lord Hotham d. 1872	3 54	8 1	5 54	11 33	3	3 45	4 5
30	150	F	Oxford Easter Term ends ...	3 53	8 2	6 54	Morn	4	4 23	4 43
31	151	S	Oxford Trinity Terms begins ...	3 52	8 3	8 5	0 7	5	5 3	5 24

JUNE.

Day of Month	Day of Year	Week	Moon's Changes	Sun Rises H. M.	Sun Sets H. M.	Moon Rises Morn. H. M.	Moon Sets Morn. H. M.	Age	High Water Lond. Bridge Morn. H. M.	High Water Lond. Bridge Aftn. H. M.
			1st Qr. 3rd, 6.19 a.m. Last Qr. 17th, 3.24 p.m. F. Mn. 10th, 10 1 p.m. N. Mn. 24th, 9.14 p.m.							
1	152	S	*Whit Sunday.* Lady G. Vandeleur	3 51	8 4	9 16	0 33	6	5 45	6 10
2	153	M	Gordon Riots ... ... [d. 1872	3 50	8 5	10 2	0 54	7	6 30	6 55
3	154	Tu	Cobden b. 1804 Pr. Geo. of Wales	3 50	8 6	11 34	1 10	☽	7 22	7 52
4	155	W	Lady Blessington d. 1850. [b. 1865	3 49	8 7	Aftn.	1 23	9	8 25	9 0
5	156	Th	Lady James Stuart d. 1872 ...	3 49	8 8	1 54	1 37	10	9 30	10 3
6	157	F	Lady Templemore d. 1872 ...	3 48	8 9	3 6	1 49	11	10 30	11 0
7	158	S	Sir H. E. F. Lambert d. 1872 ...	3 47	8 10	4 22	2 0	12	11 27	11 53
8	159	S	*Trinity Sunday*	3 47	8 11	5 40	2 16	13	—	0 15
9	160	M	Charles Dickens d. 1870	3 46	8 12	7 2	2 36	14	0 40	1 0
10	161	Tu	Countess of Selkirk d. 1871 ...	3 46	8 12	8 22	3 2	○	1 20	1 40
11	162	W	Lady S. M. B. Palmer d. 1872 ...	3 45	8 13	9 36	3 39	16	2 3	2 25
12	163	Th		3 45	8 14	10 35	4 33	17	2 45	3 5
13	164	F	Trinity Law Term ends	3 45	8 15	11 20	5 40	18	3 28	3 50
14	165	S	[H. Cox. d. 1872	3 45	8 16	11 51	7 5	19	4 15	4 35
15	166	S	*1st Sunday after Trinity.* Sir F. M.	3 44	8 16	Morn	8 33	20	5 0	5 25
16	167	M	Sir T. E. Winnington d. 1872 ...	3 44	8 16	0 12	10 0	21	5 53	6 20
17	168	Tu	Jerome Nap. Bonaparte d. 1870	3 44	8 16	0 30	11 27	☾	6 49	7 20
18	169	W	Lt.-Col. T. George & Sir C. S. Price	3 44	8 17	0 45	Aftn.	24	7 53	8 27
19	170	Th	Maximilian shot 1867 [d. 1872	3 44	8 18	1 1	2 11	25	9 0	9 35
20	171	F	Acces. of Q. Vict. 1838. Cam. E.T.	3 44	8 18	1 16	3 32	26	10 5	10 33
21	172	S	Hon. W. H. Stanhope d. 1872 [ends	3 44	8 18	1 32	4 54	27	11 5	11 35
22	173	S	*2nd Sunday aft. Trin.* Ly. Napier	3 45	8 19	1 53	6 13	27	—	0 5
23	174	M	Lord Campbell d. 1861. [d. 1872.	3 45	8 19	2 19	7 29	28	0 33	0 58
24	175	Tu	Midsummer Day	3 45	8 19	2 56	8 33	●	1 25	1 48
25	176	W	R. Ferguson d. 1865	3 46	8 18	3 41	9 26	1	2 10	2 32
26	177	Th	Samuel Crompton d. 1827 ...	3 46	8 18	4 42	10 5	2	2 53	3 13
27	178	F	Earl of Clarendon d. 1870 ...	3 46	8 18	5 50	10 35	3	3 35	3 53
28	179	S	Coronation Day, 1838	3 47	8 18	7 1	10 57	4	4 11	4 30
29	180	S	*3rd Sunday after Trinity*	3 48	8 18	8 10	11 15	5	4 49	5 7
30	181	M		3 49	8 18	9 20	11 30	6	5 25	5 44

Digitized by Google

JULY.

DAY OF Month.	Year.	Week	MOON'S CHANGES. 1st Qr. 2nd, 11.10 p.m. | Last Qr. 16th, 8.58 p.m. | F. Mn. 10th, 6.33 a.m. | N. Mn. 24th 10.34 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Aftern. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	182	Tu	Princess Alice mar. 1862 ...	3 49	8 17	10 28	11 42	7	6 5	6 25
2	183	W	Sir R. Peel d. 1850. Lady A. Pres-	3 49	8 17	11 37	11 54	☽	6 45	7 8
3	184	Th	Dog days begin ... [ton d. 1872	3 50	8 16	Aftn.	Morn	9	7 33	8 0
4	185	F	Major-Gen. C. R. Scott d. 1872 ...	3 51	8 16	2 0	0 7	10	8 25	8 57
5	186	S	Oxford Trinity Term ends ...	3 52	8 16	3 16	0 19	11	9 30	10 0
6	187	S	*4th Sunday after Trinity*	3 53	8 16	4 36	0 37	12	10 27	10 55
7	188	M	Sheridan d. 1816	3 54	8 15	5 57	0 59	13	11 27	11 57
8	189	Tu		3 55	8 15	7 15	1 31	14	—	0 25
9	190	W	Fire Insurance due ...	3 56	8 14	8 22	2 17	15	0 51	1 15
10	191	Th	Lady C. M. Wallace d. 1872 ...	3 57	8 14	9 13	3 20	○	1 40	2 5
11	192	F		3 58	8 13	9 51	4 40	17	2 30	2 55
12	193	S	J. A. Kinglake d. 1870	4 59	8 12	10 17	6 10	18	3 18	3 42
13	194	S	*5th Sunday after Trinity*	4 0	8 11	10 37	7 42	19	4 7	4 30
14	195	M	Sir W. H. Barrington d. 1872 ...	4 1	8 10	10 53	9 10	20	4 56	5 20
15	196	Tu	*St. Swithin*	4 2	8 9	11 11	10 35	21	5 45	6 10
16	197	W	Baron (3rd) Southampton d. 1872	4 3	8 8	11 22	11 56	☾	6 35	7 0
17	198	Th	Hon. Mrs Munday d. 1871 ...	4 4	8 7	11 39	Aftn.	23	7 27	7 55
18	199	F	Lady Louisa Cornwallis d. 1872...	4 5	8 6	11 58	2 43	24	8 25	8 55
19	200	S	Hon. W. Johnson d. 1872 ...	4 6	8 5	Morn	4 2	25	9 25	9 58
20	201	S	*6th Sunday after Trinity*	4 8	8 4	0 22	5 19	26	10 32	11 8
21	202	M	Robert Burns d. 1796	4 9	8 3	0 54	6 26	27	11 43	—
22	203	Tu	Don B. Juarez d. 1872	4 10	8 2	1 39	7 22	28	0 16	0 45
23	204	W	Dowager Lady Osborne d. 1870	4 11	8 0	2 32	8 6	29	1 13	1 40
24	205	Th	Pr. Victoria of Prussia b. 1860 ...	4 12	7 58	3 36	8 37	●	2 2	2 22
25	206	F	Duc de Guise d. 1872	4 14	7 56	4 45	9 0	1	2 43	3 3
26	207	S	Lord Cranworth d. 1868	4 15	7 54	5 58	9 21	2	3 20	3 38
27	208	S	*7th Sunday after Trinity*	4 17	7 53	7 8	9 35	3	3 55	4 10
28	209	M	Sir J. O'Connell d. 1872. Sir C. Cress-	4 19	7 51	8 19	9 49	4	4 26	4 43
29	210	Tu	Wilberforce d. 1833. [well d. 1863	4 21	7 50	9 25	9 58	5	5 0	5 17
30	211	W	Sir J. Hill d. 1872 [well d. 1863	4 23	7 49	10 34	10 14	6	5 34	5 51
31	212	Th	Countess of Caithness d. 1870 ...	4 24	7 47	11 47	10 25	7	6 8	6 25

AUGUST.

DAY OF Month.	Year.	Week	MOON'S CHANGES. 1st Qr. 1st, 2.29 p.m. | Last Qr. 15th, 4.41 a.m. | F. Mn. 8th, 1.52 p.m. | N. Mn. 23rd, 1.30 a.m. | Fst. Qr. 31st, 3.48 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Aftern. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	213	F	Rt. Hon. Lady Langdale, d. 1872	4 25	7 46	0 57	10 39	☽	6 45	7 5
2	214	S	T. Gainsborough, d. 1783 ...	4 27	7 44	2 13	11 0	9	7 26	7 52
3	215	S	*8th Sunday after Trinity.* Rt. Hon.	4 28	7 43	3 32	11 26	10	8 20	8 55
4	216	M	[Lady Rivers d. 1872	4 39	7 41	4 51	Morn	11	9 30	10 8
5	217	Tu	Adm. Sir E. Collier d. 1872 ...	4 31	7 40	6 2	0 3	12	10 45	11 20
6	218	W	Duke of Edinburgh b. 1844 ...	4 33	7 38	7 2	0 58	13	11 57	—
7	219	Th	Professor J. B. Jukes d. 1869 ...	4 35	7 36	7 46	2 10	14	0 31	1 0
8	220	F	Sir E. Hughes d. 1871	4 36	7 34	8 15	3 37	○	1 29	1 55
9	221	S	Duke of Leeds d. 1872	4 38	7 32	8 40	5 10	16	2 19	2 45
10	222	S	*9th Sunday after Trinity*	4 39	7 31	8 57	6 42	17	3 10	3 33
11	223	M	Sir A. Smith d. 1872	4 41	7 29	9 13	8 13	18	3 55	4 15
12	224	Tu	Lady Mary Ross b. 1872	4 43	7 27	9 28	9 41	19	4 40	5 0
13	225	W	Old Lammas Day	4 44	7 25	9 44	11 5	20	5 20	5 45
14	226	Th	Sir Colin Campbell, F.M., d. 1863	4 45	7 23	10 1	Aftn.	☾	6 7	6 30
15	227	F	Rt. Hon. J. Richards d. 1872 ...	4 46	7 21	10 27	1 51	21	6 50	7 15
16	228	S	Marshal Ney shot, 1815	4 48	7 19	10 54	3 10	22	7 40	8 10
17	229	S	*10th Sunday after Trinity*	4 49	7 17	11 34	4 20	23	8 45	9 25
18	230	M	Francis Joseph I. b. 1830. ...	4 51	7 15	Morn	5 26	24	10 5	10 45
19	231	Tu	Count Romford d. 1814	4 52	7 13	0 27	6 5	25	11 27	—
20	232	W	Sir T. G. F. Hesketh d. 1872 ...	4 54	7 11	1 27	6 40	26	0 4	0 37
21	233	Th	Duke (5th) of Northumberland	4 55	7 9	2 36	7 6	27	0 44	1 27
22	234	F	[d. 1867	4 57	7 7	3 47	7 27	28	1 50	2 11
23	235	S	Sir F. Pollock, d. 1870	4 59	7 5	4 58	7 42	●	2 28	2 45
24	236	S	*11th Sunday after Trinity.* Lady	5 0	7 3	6 8	7 57	1	3 4	3 18
25	237	M	Herschel d. 1822 [Quin d. 1872	5 2	7 1	7 15	8 9	2	3 34	3 47
26	238	Tu	Prince Albert b. 1819	5 3	6 59	8 24	8 20	3	4 0	4 16
27	239	W	Hon. J. H. Knox d. 1872	5 5	6 57	9 34	8 32	4	4 30	4 45
28	240	Th	Lord A. J. Somerville d. 1870 ...	5 6	6 55	10 45	8 46	5	4 58	5 15
29	241	F	Hon. & Rev. Ld. Brodrick d. 1870	5 8	6 53	Aftn.	9 3	6	5 30	5 45
30	242	S	H. C. Huxtable, Bp. of Mauritius,	5 10	6 51	1 14	9 25	7	6 1	6 20
31	243	S	*12th Sunday after Trinity* [d. 1872	5 12	6 48	2 23	9 56	☽	6 41	7 5

SEPTEMBER.

DAY OF Month.	Year.	Week	MOON'S CHANGES. F. Mn. 9th, 9.9 p.m. | N. Mn. 21st, 5.51 p.m. | Last Qr. 13th, 5.51 p.m. | 1st Qr. 29th, 2.56 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Aftern. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	244	M	Sir J. Pennethorne d. 1871 ...	5 13	6 46	3 45	10 40	9	7 32	8 5
2	245	Tu	Gen. T. M. Taylor d. 1871 ...	5 15	6 44	4 49	11 43	10	8 47	9 32
3	246	W		5 16	6 42	5 39	Morn	11	10 15	11 0
4	247	Th	Lord Churston d. 1871	5 18	6 40	6 14	1 2	12	11 43	—
5	248	F	Sir T. Wheler d. 1869	5 20	6 37	6 40	2 33	13	0 18	0 48
6	249	S	Gen. P. Thompson d. 1869 ...	5 21	6 35	7 1	4 6	○	1 17	1 44
7	250	S	*13th Sunday after Trinity*	5 23	6 32	7 16	5 40	15	2 5	2 30
8	251	M	Earl of Kingston d. 1801	5 24	6 29	7 31	7 12	16	2 50	3 12
9	252	Tu	Gilbert Wakefield d. 1801	5 26	6 27	7 47	8 40	17	3 34	3 54
10	253	W	Adm. H. T. B. Collier d. 1872 ...	5 27	6 25	8 4	10 7	18	4 15	4 35
11	254	Th	Viscountess Palmerston d. 1869	5 29	6 23	8 25	11 33	19	4 55	5 13
12	255	F	Blucher d. 1819	5 31	6 20	8 54	Aftn.	20	5 35	5 55
13	256	S	Hon. Lady Roche d. 1871... ...	5 32	6 18	9 31	2 12	☾	6 15	6 37
14	257	S	*14th Sunday after Trinity* ...	5 34	6 16	10 19	3 17	22	7 3	7 32
15	258	M	Sir J. Brunel d. 1859. Sir W.	5 35	6 14	11 17	4 7	23	7 8	8 55
16	259	Tu	[Anstruther d. 1869	5 37	6 12	Morn	4 46	24	9 39	10 25
17	260	W	Rt. Hon. G. A. Hamilton d. 1871	5 38	6 9	0 25	5 12	25	11 10	11 50
18	261	Th	Sir C. Rushout d. 1869	5 40	6 7	1 37	5 34	26	—	0 22
19	262	F	Hon. J. P. Norman d. 1871 ...	5 42	6 5	2 47	5 52	27	0 49	1 12
20	263	S	Lord Denman d. 1854	5 43	6 2	3 57	6 5	28	1 32	1 49
21	264	S	Lady A. Wentworth d. 1869 ...	5 45	6 0	5 6	6 17	●	2 2	2 20
22	265	M	Sir J. Dombrain d. 1871... ...	5 47	5 58	6 15	6 28	1	2 33	2 47
23	266	Tu	Mrs. Hemans b. 1794	5 48	5 56	7 25	6 40	2	3 1	3 15
24	267	W	Hon. and Rev. H. R. York d. 1871	5 50	5 54	8 35	6 52	3	3 30	3 44
25	268	Th	Countess of Westmeath d. 1871	5 51	5 52	9 48	7 7	4	4 0	4 12
26	269	F	*16th Sunday after Trinity* ...	5 53	5 50	11 4	7 27	5	4 25	4 40
27	270	S	Michaelmas Day	5 55	5 47	Aftn.	7 55	6	4 55	5 13
28	271	S	Viscountess de Walden d. 1871	5 56	5 45	1 33	8 33	7	5 30	5 50
29	272	M		5 58	5 43	2 40	9 26	☽	6 10	6 35
30	273	Tu		5 59	5 41	3 34	10 37	9	7 5	7 39

OCTOBER.

DAY OF Month.	Year.	Week	MOON'S CHANGES. F. Mn. 6th, 5.31 a.m. | N. Mn. 71st, 10.55 a.m. | Last Qr. 14th, 6.25 a.m. | 1st Qr. 29th, 0.10 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	274	W	Cambridge Mich. Term begins	6 1	5 40	4 12	Morn	10	8 23	9 13
2	275	Th	Sir T. Deane d. 1871	6 3	5 38	4 40	0 1	11	10 3	10 50
3	276	F	Viscountess Sudley d. 1871 ...	6 5	5 35	5 3	1 31	12	11 30	—
4	277	S	John Rennie d. 1821	6 6	5 32	5 19	3 1	13	0 4	0 35
5	278	S	*17th Sunday after Trinity*	6 7	5 29	5 34	4 34	14	0 58	1 22
6	279	M	Earl (3rd) of Dunraven d. 1871...	6 10	5 27	5 51	6 4	○	1 42	2 2
7	280	Tu	Sir J. F. Burgoyne, F.M., d. 1871	6 12	5 24	6 7	7 34	16	2 23	2 43
8	281	W	Lord Erskine d. 1817	6 14	5 22	6 24	9 4	17	3 3	3 25
9	282	Th	Oxford Michaelmas Term begins	6 16	5 20	6 51	10 31	18	3 45	4 5
10	283	F	Lord C. B. Percy d. 1870... ...	6 17	5 18	7 24	11 54	19	4 25	4 43
11	284	S	*18th Sunday after Trinity.* ...	6 19	5 15	9 7	Aftn.	20	5 5	5 25
12	285	S	Sir F. G. Moon d. 1871	6 20	5 13	10 12	2 46	21	5 48	6 10
13	286	M	Fire Insurance due ...	6 22	5 10	11 23	3 19	☾	6 35	7 5
14	287	Tu		6 24	5 8	Morn	3 42	23	7 40	8 25
15	288	W	Lord Palmerston d. 1865... ...	6 25	5 6	0 35	4 0	24	9 10	10 0
16	289	Th		6 27	5 4	1 45	4 14	25	10 43	11 22
17	290	F	Lady H. Bagot d. 1870	6 28	5 2	2 55	4 25	26	11 54	—
18	291	S	*19th Sunday after Trinity* [d. 1871	6 30	5 0	4 2	4 37	27	0 17	0 39
19	292	S	Lady Goring and Lady Dalyell	6 31	5 58	5 0	4 48	28	0 57	1 15
20	293	M	C. Babbage, F.R.S., d. 1871 ...	6 34	4 56	5 56	5 0	●	1 30	1 45
21	294	Tu	Dow. Viscountess Guillamore d.	6 36	4 54	6 39	5 13	1	2 0	2 15
22	295	W	Earl (14th) of Derby d. 1869 [1871	6 38	4 50	7 11	5 33	2	2 30	2 43
23	296	Th	Earl (3rd) of Onslow d. 1870 ...	6 40	4 47	7 37	5 56	3	2 58	3 15
24	297	F	Sir P. P. Ackland d. 1871 ...	6 42	4 45	8 5	6 32	4	3 30	3 45
25	298	S	*20th Sunday after Trinity* ...	6 44	4 43	8 39	7 19	5	4 4	4 15
26	299	S	Maj. Gen. R. B. Anderson d. 1871	6 46	4 41	9 20	8 24	6	4 32	4 50
27	300	M	Lady Fergusson d. 1870... ...	6 48	4 39	10 12	9 41	7	5 5	5 22
28	301	Tu	Sir H. D. Massey d. 1870... ...	6 50	4 37	11 14	11 6	☽	5 52	6 22
29	302	W	Earl (10th) of Dundonald d. 1860	6 51	4 36	12 23	Morn	9	8 15	7 30
30	303	Th	Earl (3rd) of Rosse d. 1867 ...	6 53	4 34	1 37	0 34	10	9 50	10 32
31	304	F				3 24				

NOVEMBER.

DAY OF Month.	Year.	Week	MOON'S CHANGES. F. Mn. 4th, 3.48 p.m. | N. Mn. 20th, 3.37 a.m. | Last Qr. 12th, 0.48 a.m. | 1st Qr. 27th, 8.13 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	305	S	All Saints' Day	6 55	4 32	3 40	2 3	11	11 10	11 40
2	306	S	*21st Sunday after Trinity*	6 56	3 31	3 53	3 31	12	—	0 10
3	307	M	Sir E. Conroy d. 1869	6 59	4 29	4 10	4 59	13	0 35	0 55
4	308	Tu	Geo. Peabody d. 1871	7 1	4 27	4 27	6 28	○	1 17	1 38
5	309	W	Lady H. M. Lloyd d. 1871 ...	7 2	4 26	4 48	7 57	15	1 58	2 20
6	310	Th	Princess Charlotte d. 1871	7 4	4 24	5 19	9 24	16	2 40	3 0
7	311	F	[A. Beckett d. 1871	7 6	4 23	5 59	10 47	17	3 22	3 40
8	312	S	Camb. Mich. Term divides. Lady	7 7	4 22	6 52	11 52	18	4 2	4 22
9	313	S	*22nd Sunday after Trinity* ...	7 9	4 20	7 55	Aftn.	19	4 42	5 5
10	314	M	Marquis of Hastings d. 1868 ...	7 10	4 19	8 6	1 19	20	5 28	5 50
11	315	Tu	Adm. and Hon. J. Gordon d. 1869	7 12	4 18	10 19	1 47	21	6 15	6 40
12	316	W	Rt. Hon. E. Lucas d. 1871 ...	7 14	4 16	11 30	2 5	☾	7 10	7 45
13	317	Th	Lord Canterbury d. 1869 ...	7 16	4 14	Morn	2 20	23	8 30	9 10
14	318	F	Sir J. Prior d. 1869	7 18	4 12	0 40	2 33	24	9 50	10 23
15	319	S	Gen. G. W. Bouverie d. 1871 ...	7 20	4 11	1 50	2 46	25	10 55	11 25
16	320	S	*23rd Sunday after Trinity* ...	7 22	4 10	2 59	2 57	26	11 50	—
17	321	M	Sir J. Walmsley d. 1871... ...	7 23	4 9	4 9	3 8	27	0 12	0 32
18	322	Tu	Gen. Sir C. R. O'Donnell d. 1870	7 25	4 8	5 52	3 21	28	0 50	1 8
19	323	W		7 27	4 7	6 37	3 39	29	1 27	1 43
20	324	Th	Earl (8th) of Elgin d. 1863 ...	7 28	4 6	7 55	4 1	●	2 0	2 15
21	325	F	Princess Royal b. 1840	7 30	4 5	9 13	4 31	1	2 32	2 49
22	326	S	Lord Clive d. 1774	7 33	4 2	10 27	5 16	2	3 5	3 23
23	327	S	*24th Sunday after Trinity* ...	7 35	4 0	11 28	6 14	3	3 40	4 0
24	328	M	Lady Blantyre d. 1869	7 36	3 58	Aftn.	7 29	4	4 20	4 40
25	329	Tu	Michaelmas Law Term ends ...	7 38	3 57	0 48	8 53	5	5 2	5 25
26	330	W	Madame Grisi d. 1869	7 39	3 56	1 12	10 19	6	5 52	6 20
27	331	Th	Princess Mary of Teck b. 1833...	7 40	3 55	1 31	11 46	☽	6 52	7 25
28	332	F	Lord G. A. Byron d. 1870 ...	7 42	3 54	1 46	Morn	9	8 2	8 40
29	333	S		7 44	3 54	2 0	1 12	9	9 20	9 58
30	334	S	*1st Sunday in Advent*			2 14	2 35	10	10 33	11 6

DECEMBER.

DAY OF Month.	Year.	Week	MOON'S CHANGES. F. Mn. 4th, 4.20 a.m. | N. Mn. 19th, 6.49 p.m. | Last Qr. 11th, 9.54 p.m. | 1st Qr. 26th, 4.5 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets Morn. H. M.	Age	HIGH WATER Lond. Bridge Morn. H. M.	Aftn. H. M.
1	335	M	Princess of Wales b. 1844. Earl	7 46	3 52	2 31	4 1	11	11 35	—
2	336	Tu	[(7th) of Chesterfield d. 1871	7 47	3 52	2 49	5 28	12	0 3	0 38
3	337	W	Adm. Sir W. Ramsey d. 1871 ...	7 48	3 51	3 14	6 54	13	0 52	1 16
4	338	Th	Gen. Sir E. F. Morris d. 1871 ...	7 59	3 51	3 49	8 18	○	1 40	2 2
5	339	F	Lady C. Burgoyne d. 1871 ...	7 51	3 51	4 36	9 32	15	2 25	2 45
6	340	S	Gen. Sir J. Yorke Scarlett d. 1871	7 52	3 51	5 37	10 33	16	3 5	3 28
7	341	S	*2nd Sunday in Advent*	7 53	3 50	6 46	11 16	17	3 50	4 10
8	342	M	Sir J. Murray d. 1871	7 55	3 50	8 1	11 47	18	4 30	4 50
9	343	Tu	Rt. Hon. Ly. Templemore d. 1871	7 56	3 50	9 14	Aftn.	19	5 12	5 33
10	344	W	Leopold I. of Belgium d. 1865 ...	7 57	3 49	10 25	0 27	20	5 55	6 18
11	345	Th	Countess of Fife d. 1869	7 58	3 49	11 35	0 53	22	6 42	7 5
12	346	F	Lady G. Cathcart d. 1871	8 0	3 49	Morn	1 3	23	7 30	8 0
13	347	S	G. Hudson d. 1871	8 0	3 49	0 42	1 15	24	8 35	9 19
14	348	S	*3rd Sunday in Advent*	8 1	3 49	1 51	1 26	25	9 40	10 10
15	349	M	Rt. Hon. J. George d. 1871 ...	8 2	3 49	3 2	1 42	26	10 40	11 10
16	350	Tu	Camb. Michaelmas Term ends...	8 3	3 49	4 18	2 1	27	11 38	—
17	351	W	Oxford Michaelmas Term ends...	8 4	3 50	5 33	2 29	28	0 3	0 25
18	352	Th	Charles Westley b. 1708	8 5	3 50	6 53	3 9	●	0 45	1 50
19	353	F	Lady A. M. L. Selsey d. 1871 ...	8 5	3 51	8 9	4 2	1	1 29	2 30
20	354	S	Napoleon III. elected Pres. 1848	8 6	3 51	9 17	5 14	2	2 11	3 10
21	355	S	*4th Sunday in Advent*	8 6	3 51	10 12	6 38	3	2 50	3 55
22	356	M	Earl (1st) of Ellenborough d. 1871	8 7	3 52	10 51	8 6	4	3 32	4 38
23	357	Tu	Sir J. E. G. Bayley d. 1871 ...	8 7	3 53	11 17	9 33	5	4 17	5 27
24	358	W	W. M. Thackeray d. 1871 ...	8 8	3 53	11 38	10 59	6	5 5	6 15
25	359	Th	*Christmas Day* [Kenmare d. 1871	8 8	3 54	11 54	Morn	☽	5 50	7 10
26	360	F	Sir R. Mayne d. 1868. Earl (3rd) of	8 8	3 55	Aftn.	0 24	8	6 42	8 10
27	361	S	Lord Crofton d. 1869	8 9	3 56	0 21	0 38	9	7 38	8 45
28	362	S	*1st Sunday after Christmas* ...	8 9	3 57	0 54	1 45	10	9 52	10 28
29	363	M	Sir F. Brady d. 1871	8 9	3 57	1 16	4 34	11	11 0	11 35
30	364	Tu	Gen. Sir J. A. Hope d. 1871 ...	8 9	3 58	1 45	5 57	12	—	0
31	365	W	Gen. Sir J. Jackson d. 1871 ...							

Digitized by Google

Empress of Austria.

Empress of Russia.

Empress of Germany.

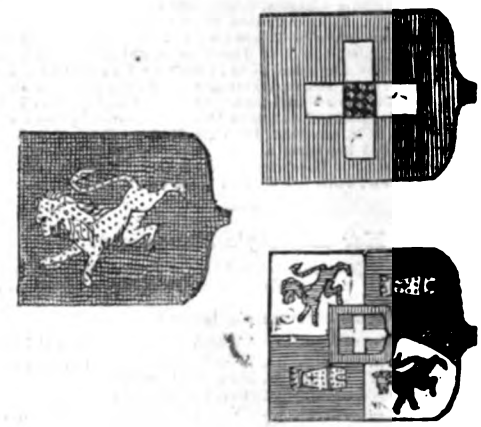
Three Empresses.

THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

Queen of Greece.

Queen of Belgium.



Three Queens.

Queen of Spain.

Digitized by Google

THE QUEEN.

The Queen and Royal Family.

THE QUEEN.—VICTORIA, of the United Kingdom of Great Britain and Ireland, &c., Queen, Defender of the Faith. Her Majesty was born at Kensington Palace, May 24, 1819; succeeded to the throne, June 20, 1837, on the death of her uncle King William IV.; was crowned June 28, 1838; and married Feb. 10, 1840, to His Royal Highness Prince Albert (born Aug. 26, 1819; died Dec. 14, 1861). Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, son of King George III. The children of Her Majesty are:—

Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL OF ENGLAND AND PRUSSIA, born Nov. 21, 1840, and married to his Royal Highness William of Prussia, Jan. 25, 1858, and has had issue, Frederick William Victor Albert, born Jan. 27, 1859; Victoria Elizabeth Augusta Charlotte, born July 24, 1860; Albert Wilhelm Heinrich, born Aug. 14, 1862 (dead); Francis Frederick Sigismund, born Sept. 15, 1864, died June 18, 1866; Frederica Wilhelmina Amelia Victoria, born April 12, 1866; Joachim Frederick Ernest Waldemar, born Feb. 10, 1868; and Sophia Dorothea Ulrike Alice, born June 4, 1870.

His Royal Highness Albert Edward, PRINCE OF WALES, born Nov. 9, 1841; married, March 10, 1863, Alexandra of Denmark (Princess of Wales), born Dec. 1, 1844, and has issue, Prince Albert Victor, born Jan. 8, 1864; George Frederick Ernest Albert, born June 3, 1865; Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Victoria Alexandra Olga Mary, born July 6, 1868; and Maude Charlotte Mary Victoria, born Nov. 26, 1869; Alexander John Charles Albert, born April 6, 1871, died April 7, 1871.

Her Royal Highness ALICE MAUD MARY, born April 25, 1843; married to H.R.H. Prince Frederick Louis of Hesse, July 1, 1862, and has issue three daughters (Princesses Victoria, Elizabeth, and Irene), and two sons (Princes Ernest and Frederick.)

His Royal Highness ALFRED ERNEST ALBERT, born Aug. 6, 1844.

Her Royal Highness HELENA AUGUSTA VICTORIA, born May 25, 1846; married to His Royal Highness Prince Frederick Christian Charles Augustus of Schleswig-Holstein-Sonderburg-Augustenburg, July 5, 1866, and has issue two sons and a daughter.

Her Royal Highness LOUISA CAROLINA ALBERTA, born March 18, 1848; married to the Marquis of Lorne, eldest son of the Duke of Argyll, March, 1871.

His Royal Highness ARTHUR WILLIAM PATRICK ALBERT, born May 1, 1850.

His Royal Highness LEOPOLD GEORGE DUNCAN ALBERT, born April 7, 1853.

Her Royal Highness BEATRICE MARY VICTORIA FEODORE, born April 14, 1857.

George Frederick William Charles, K.G., DUKE OF CAMBRIDGE, cousin to Her Majesty, born March 26, 1819. Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, niece of the Landgrave of Hesse and aunt to Her Majesty, born July 25, 1795; married May 7, 1818, the late Duke of Cambridge. George Frederick Alexander Charles Ernest Augustus, K.G., DUKE OF CUMBERLAND, cousin to Her Majesty, born May 27, 1819, married Princess Frederica of Mecklenburg-Strelitz, and has issue a son and two daughters. Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, daughter of the late Duke of Cambridge and cousin to Her Majesty, born July 19, 1822, married June 28, 1843, to Frederick Grand Duke of Mecklenburg-Strelitz, and has issue a son. Mary Adelaide Wilhelmina Elizabeth, daughter of the late Duke of Cambridge and cousin to Her Majesty, born Nov. 27, 1833, married Prince Teck, June 7, 1866, has issue two sons and a daughter.

Her Majesty's Household.

Private Secretary to Her Majesty ... Colonel Henry Frederick Ponsonby.
Keeper of the Privy Purse ... ... Maj.-Gn. Sir Thos. Myddelton Biddulph, K.C.B.

LORD STEWARD'S DEPARTMENT.

Board of Green Cloth, Buckingham Palace. Hours, 11 to 4.

Lord Steward ... ... Rt. Hon. Earl of Bessborough, P.C.
Treasurer of the Household ... ... Rt. Hon. Lord de Tabley, P.C.
Comptroller of the Household ... ... Rt. Hon. Lord Otho A. FitzGerald, M.P., P.C.
Master of the Household ... ... Lt.-Col. Sir John Clayton Cowell, K.C.B., R.E.
Secretary to the Board ... ... Edward M. Browell, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Office, Stable-yard, St. James's Palace. Hours, 11 to 4.

Lord Chamberlain ... ... Rt. Hon. Viscount Sydney, G.C.B., P.C.
Vice Chamberlain ... ... Rt. Hon. Viscount Castlerosse, M.P., P.C.
Comptroller of Accounts ... ... Hon. Spencer Ponsonby.
Paymaster of the Household ... ... William Hampshire, Esq.
Chief Clerk ... ... Thomas Charles March, Esq.
Inspector of Accounts ... ... George T. Hertslet, Esq.
First Clerk ... ... F. W. Jennings, Esq.
Second Clerk ... ... A. G. Hampshire, Esq.
Third Clerk ... ... D. A. A. Tupper, Esq.
Master of the Ceremonies ... ... Gen. Hon. Sir Edward Cust, K.C.L.
Assistant-Master of the Ceremonies. Colonel Charles Bagot.
Marshal of the Ceremonies ... ... Hon. Spencer Lyttelton.
Lords in Waiting ... ... Marquis of Huntly. / Earl of Morley. / Viscount Torrington. / Lord Camoys. / Lord Suffield. / Lord Methuen. / Lord Lurgan, K.P.
Grooms in Waiting in Ordinary ... Lord Wrottesley. / Hon. Mortimer Sackville-West. / Lieut.-Col. Wm. Henry Fredk. Cavendish. / Col. the Hon. Augustus F. Liddell. / Col. Lord James Charles P. Murray. / Major-Gen. Sir Francis Seymour, Bart, C.B. / Rear-Adml. Lord Frederic Herbert Kerr, R.N. / Capt. Hon. Algernon W. Fulke Greville, M.P. / Col. Henry Lynedock Gardiner.
Extra Grooms in Waiting ... ... Hon. Sir Charles Augustus Murray, K.C.B. / Capt. Walter George Stirling.
Groom of the Robes ... ... Henry David Erskine, Esq. (of Cardross).
Gentlemen Ushers of the Privy Chamber ... ... Charles Heneage, Esq. / Gen. Sir John Mark Fredk. Smith, K.H. / Algernon West, Esq.
Black Rod and Deputy Great Chamberlain ... ... Admiral Sir Augustus W. J. Clifford, Bart., C.B.
Gentlemen Ushers Daily Waiters ... Sir William Martins. / Hon. Spencer Ponsonby. / Edward Hamilton Anson, Esq.

LORD CHAMBERLAIN'S DEPARTMENT—*continued.*

Grooms of the Privy Chamber ... ... Arthur Johnstone Blackwood, Esq. / John Francis Campbell, (of Islay), Esq. / Major-Gen. Edward Stopford Claremont, C.B. / Capt. the Hon. Chas. Geo. Cornwallis Eliot.
Gentlemen Ushers Quarterly Waiters ... Henry Greville, Esq. / Alfred Montgomery, Esq. / Major-Gen. Henry Sykes Stephens. / Wilbraham Taylor, Esq. / Col. George Howard Vyse. / Capt. William Ross. / Commander Chas. Gudgeon, Nelson, R.N. / Francis Knollys, Esq.
Assistant Gentleman Usher ... ... Sir Alexander Cornewall Duff Gordon, Bart.
Poet Laureate ... ... Alfred Tennyson, Esq., D.C.L.
Examiner of Plays ... ... William Bodham Donne, Esq.
Librarian ... ... J. M. Berry, Esq.
Librarian at Windsor Castle ... ... Richard R. Holmes, Esq.
Gov. & Constable of Windsor Castle ... Capt. Count Gleichen, R.N.
Her Majesty's Body Guard of the Yeomen of the Guard. — *Captain* ... ... Duke of St. Albans, P.C. / *Lieutenant* ... ... Lieut.-Col. Arthur Need. / *Ensign* ... ... Col. the Hon. Wm. James Colville. / *Adjutant and Clerk of the Cheque* ... Lieut.-Col. William Griffin Sutton. / *Exons* ... ... Lieut.-Col. Charles Doyle Patterson. / Col. Oliver Paget Bourke. / Lieut.-Col. John Augustus Todd. / Capt. Francis Brockman Morley.
Hon. Corps of Gentlemen-at-Arms. — *Captain* ... ... Earl Cowper, K.G., P.C. / *Lieutenant* ... ... Sir William Topham, Knt. / *Standard Bearer* .. David James Harmar, Esq. / *Clerk of the Cheque and Adjutant* ... Lieut.-Col. William M'Call.
Master of the Buckhounds ... ... Rt. Hon. Earl of Cork & Orrery, K.P., P.C.
Hereditary Grand Falconer ... ... Duke of St. Albans, P.C.

DEPARTMENT OF THE MASTER OF THE HORSE.

Office, Royal Mews, Pimlico.

Master of the Horse ... ... The Marquis of Ailesbury, K.G., P.C.
Clerk Marshal and Chief Equelry ... Col. Lord Alfred Paget.
Crown Equerry, Secretary to the Master of the Horse, and Superintendent of the Royal Stables ... ... Col. Geo. Ashley Maude, C.B., R.A.
Equerries in Ordinary ... ... Col. Lord Augustus C. Lennox FitzRoy. / Major-Gen. Viscount Bridport. / Col. the Hon. D. C. FitzGerald de Ros. / Col. Charles Taylor Du Plat. / Col. H. F. Ponsonby. / Col. the Hon. A. E. Hardinge, C.B. / Lieut.-Col. The Earl of Mountcharles.
Extra Equerry ... ... Major-Gen. Sir T. M. Biddulph, K.C.B.
Honorary Equerry ... . Major-Gen. the Hon. Alexander Gordon, C.B.
Pages of Honour ... ... George Walter Grey, Esq. / Hon. George Fitzroy Henry Somerset. / Arthur Hardinge, Esq. / Victor A. F. M. Biddulph, Esq.

CLERGY.

Dean of the Chapel Royal ... ... The Bishop of London.
Sub-Dean & Chap. at St. James's Pal. Rev. Francis Garden, M.A.
Clerk of the Queen's Closet ... ... The Bishop of Worcester.
Resident Chaplain ... ... Very Rev. the Dean of Windsor.

Almonry Office, Scotland-yard, S.W.

Hereditary Grand Almoner ... ... The Marquis of Exeter, P.C.
High Almoner ... ... The Dean of Windsor.

MEDICAL DEPARTMENT.

Physicians in Ordinary ... ... Sir Henry Holland, Bart., M.D., F.R.S. / Sir William Jenner, Bart., M.D., F.R.S. / Sir Thomas Watson, Bart., M.D., F.R.S.
Physicians Extraordinary ... ... Peter Mere Latham, M.D., F.R.S. / Neill Arnott, M.D., F.R.S. / Wilson Fox, Esq., M.D. / George Burrows, Esq., M.D., F.R.S.
Physician-Accoucher ... ... Sir Charles Locock, Bart., M.D., F.R.S.
Sergeant Surgeons ... ... Sir William Fergusson, Bart., F.R.S. / Cæsar Henry Hawkins, Esq., F.R.S.
Sergeant Surgeon Extraordinary ... Sir James Paget, Bart., F.R.S.
Surgeons Extraordinary ... ... Richard Quain, Esq., F.R.S. / John Hilton, Esq., F.R.S. / Prescott Gardner Hewett, Esq., F.R.C.S.
Physician to the Household ... ... Francis Hawkins, M.D.
Surgeon to the Household ... ... Thomas Spencer Wells, Esq.
Apothecary to H. M. & the Household Claudius Fras. Du Pasquier, Esq.
Surgeons and Apothecaries in Ordinary to the Household at Windsor — James Ellison, Esq. / Thomas Fairbank, Esq. } jointly.
Surgeon Oculist ... ... William White Cooper, Esq.
Surgeon Dentist ... ... Edwin Saunders, Esq.
Cupper ... ... John Mapleson, Esq.
Dentist to the Household ... ... Edwin Truman, Esq.
Chemists and Druggists in Ordinary — Mr. Peter Squire. / Mr. Peter Wyatt Squire. } jointly.

ARTISTS.

Principal Painter of History and Painter of Portraits in Ordinary ... James Sant, Esq., R.A.
Surveyor of Pictures ... ... Richard Redgrave, Esq., R.A.
Lithographer in Ordinary ... ... Richard James Lane, Esq., A.R.A.

LADIES OF HER MAJESTY'S HOUSEHOLD.

Mistress of the Robes ... ... Duchess of Sutherland (Countess of Cromartie).
Ladies of the Bedchamber ... ... Duchess (Dowager) of Athole. / Marchioness of Ely. / Countess of Gainsborough. / Countess of Caledon. / Viscountess Clifden. / Lady Churchill. / Lady Waterpark. / Duchess of Roxburghe.

Digitized by Google

Ladies of Her Majesty's Household—*continued.*

Extra Ladies of the Bedchamber	Countess (Dowager) of Mount Edgcumbe. Viscountess Jocelyn.
Bedchamber Women	Lady Caroline Barrington. Viscountess Forbes. Hon. Mrs. George Campbell. Viscountess Chewton. Hon. Mrs. Alexander Gordon. Lady Codrington. Lady Sarah Elizabeth Lindsay. Hon. Mrs. Robert Bruce.
Extra Bedchamber Women	Lady Augusta Frederica Elizabeth Stanley. Mrs. Pratt. Lady Charlotte Copley. Hon. Mrs. Charles Grey.
Honorary Bedchamber Woman	Hon. Lady Biddulph.
Maids of Honour	Hon. Lucy Maria Kerr. Hon. Caroline Fanny Cavendish. Hon. Flora Clementina Isabella Macdonald. Hon. Emily Cathcart. Hon. Horatia Charlotte Stopford. Hon. Harriet Lepel Phipps. Hon. Mary Louisa Lascelles. Hon. Mary Emma Pitt.

H.R.H. The Prince of Wales's Household.

Groom of the Stole	(Vacant).
Lords of the Bedchamber	Lord Alfred Hervey. Marquis of Hamilton, M.P.
Extra Lord of the Bedchamber	Earl of Mount Edgcumbe.
Comptroller and Treasurer	Gen. Sir William Thomas Knollys, K.C.B.
Grooms of the Bedchamber	Hon. Charles Lindley Wood. Hon. Alexander Temple FitzMaurice.
Extra Groom of the Bedchamber	Hon. Robert Henry Meade.
Equerries	Lieut.-Col. Christopher C. Teesdale, C.B., R.A. Major Geo. Henry Grey. Lieut.-Col. Frederick Charles Keppel. Lieut.-Col. Arthur Edward Augustus Ellis.
Extra Equerry	Col. Robert Nigel F. Kingscote, C.B.
Private Secretary	Francis Knollys, Esq.
Keeper of the Privy Seal	Earl of Leicester.
Attorney General	Sir William John Alexander, Bart.
Chaplain	Rev. William Lake Onslow, M.A.
Physicians in Ordinary	Sir William Jenner, Bart., M.D., F.R.S. Edward H. Sieveking, M.D., F.R.C.P.
Surgeons in Ordinary	Sir James Paget, F.R.S. George D. Pollock, F.R.S.
Surgeon Extraordinary	John M. Minter, M.D.
Surgeon Dentist	Edwin Saunders, F.R.C.S.

Household of H.R.H. The Princess of Wales.

Chamberlain	Lord Harris, G.C.S.I.
Ladies of the Bedchamber	Marchioness of Carmarthen. Countess of Morton. Countess of Macclesfield.
Bedchamber Women	Hon. Mrs. William George Grey. Hon. Mrs. Edward Coke. Hon. Mrs. Francis Stonor. Hon. Mrs. Arthur Hardinge.
Extra Bedchamber Woman	Hon. Mrs. Robert Bruce.
Private Secretary	Maurice Holzmann, Esq.

Household of H.R.H. The Duke of Edinburgh.

Comptroller and Treasurer	Col. the Hon. William James Colville.
Equerries	Hon. Eliot Thomas Yorke. Lieut. Arthur Balfour Haig, R.E.
Surgeon in Ordinary	Oscar Clayton, Esq., M.D.
Naval Counsel	Frederick James Fegen, Esq., R.N., J.P.

Household of H.R.H. Prince Arthur.

Comptroller of the Household	Lt.-Cl. Howard Cranford Elphinstone, R.E., V.C.
Equerry	Lieut. Arthur Frederick Pickard, R.A., V.C.
Extra Equerry	Lieut. Maurice Fitzgerald.

Household of H.R.H. The Prince Christian.

Equerry	Capt. the Hon. Charles George Cornwallis Eliot.

Household of H.R.H. The Princess Christian.

Honorary Bedchamber Woman	Mrs. George Gordon.

Household of H.R.H. The Princess Louisa, Marchioness of Lorne.

Comptroller of the Household	Capt. Frederick Campbell.
Lady of the Bedchamber	Lady Sophia Macnamara.

The Sovereigns of Europe.

States.	Reigning Sovereign.	Title.	Age	Heir Apparent.	Age
Austria	Franz Joseph I.	Emperor	42	Son	14
Belgium	Leopold II.	King	37	Brother	35
Denmark	Christian IX.	King	54	Son	29
France	M. Thiers	President	74		
Germany	Wilhelm	Emperor	75	Son	41
Saxony	Johann I.	King	71	Son	44
Bavaria	Ludwig II.	King	27	Brother	24
Baden	Friedrich I.	Grand Duke	46	Son	15
Great Britain and Ireland	Victoria I.	Queen	53	Son	31
Greece	Georgios I.	King	24	Son	4
Italy	Vittorio Emanuel	King	52	Son	28
Netherlands	Willem III.	King	55	Son	32
Portugal	Luis I.	King	34	Son	9
Russia	Alexander II.	Emperor	54	Son	27
Sweden and Norway	Oscar II.	King	43	Son	14
Turkey	Abdul Aziz I.	Sultan	42	Nephew	32

THE GOVERNMENT.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Right Hon. W. E. Gladstone.
Lord High Chancellor	Lord Selborne.
Chancellor of the Exchequer	Right Hon. Robert Lowe.
Lord President of the Council	Earl de Grey and Ripon.
Lord Privy Seal	Lord Halifax.
Secretaries of State, *Home Department*	Right Hon. Henry Austin Bruce.
Secretaries of State, *Foreign Affairs*	Earl Granville, K.G.
Secretaries of State, *Colonies*	Earl of Kimberley.
Secretaries of State, *War*	Right Hon. Edward Cardwell.
Secretaries of State, *India*	Duke of Argyll, K.G.
First Lord of the Admiralty	Right Hon. G. J. Goschen.
President of the Board of Trade	Right Hon. Chichester Fortescue.
President of the Local Government Board	Right Hon. James Stansfeld.
Postmaster-General	Right Hon. Wm. Monsell.
First Commissioner of Works	Right Hon. A. S. Ayrton.
Chief Secretary for Ireland	Marquis of Hartington.
Vice-President, Council of Education	Right Hon. W. E. Forster.

SCOTLAND.

Lord High Constable	Earl of Errol.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal	J. H. Mackenzie.
Lord Privy Seal	Earl Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Stair.
Lord Justice General	Right Hon. John Inglis.
Lord Justice Clerk	Right Hon. John Moncreiff.
Lord Advocate	Right Hon. George Young.
Solicitor-General	A. R. Clark, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas.
Commander of the Forces	Major-Gen. Sir J. Douglas, K.C.B.
Assistant Adjutant-General	Hon. E. Colborne.

IRELAND.

Lord Lieutenant	Earl Spencer, K.G.
Chief Secretary	Marquis of Hartington.
Under Secretary	T. H. Burke.
Commander of the Forces	General Lord Sandhurst.
State Steward	Viscount St. Lawrence.
Private Secretary	Hon. H. Dillon.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. Lord O. Hagan.
Secretary to the Lord Chancellor	J. Upington.
Lord Justice of Appeal	Right Hon. J. Christian.
Master of the Rolls	Right Hon. E. Sullivan.
Attorney-General	Right Hon. G. R. Barry.
Solicitor-General	Richard Dowse.
Military Secretary	Lieut.-Colonel E. A. Whitmore.
Ulster King-of-Arms	Sir Bernard Burke, LL.D.

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad	Foreign Ambassadors in England.
America	Sir Edward Thornton, Esq., K.C.B.	Gen. Schenck.
Argentine Confederation.	Hon. Wm. Stuart	M. Balcarce.
Austria	Sir Andrew Buchanan, K.C.B.	Count Beust.
Bavaria	Sir F. H. Howard	Count Ferd. de Hompesch.
Belgium	J. S. Lumley, Esq.	Baron de Beaulieu.
Brazil	G. B. Mathew, Esq., C.B.	Chev. de Almeida Arëas.
Central America	Ed. Corbet, Esq.	Don Ramon Palacios.
Chili	W. T. Thompson, Esq.	Don. Alberto B. Gana.
China	T. F. Wade, Esq., C.B.	
Columbia	R. Bunch, Esq.	M. Torres Caiedo.
Denmark	Sir Charles L. Wyke, C.B.	Lieut.-General Bulow.
Dominican Republic	Don Jose de la Cruz Castellanos	
Ecuador	Fred. Hamilton, Esq.	
France	Lord Lyons, G.C.B.	Duke de Broglie.
Germany	Odo Russell, Esq.	Count Bernstorff.
Greece	Hon. E. M. Erskine	M. Brailas Armeni.
Hanse Towns	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B.	Ch. Cadorna.
Japan	Sir H. Parkes, K.C.B.	
Morocco	Sir John H. D. Hay, K.C.B.	
Netherlands	Admiral Hon. E. A. J. Harris, R.N.	Count Van Bylandt.
Persia	Charles Alison, Esq., K.C.B.	Gen. Hadji Mohsin Khan.
Peru	Hon. W. S. Jerningham	Don Pedro Galvez.
Portugal	Hon. Sir C. A. Murray, K.C.B.	Duke de Saldanha.
Russia	Lord A. W. F. S. Loftus, K.C.B.	Baron de Bruunow.
Saxony	J. Hume Burnley	Baron Fabrice.
Spain	Rt. Hon. Austin H. Layard	M. Rances y Villanueva.
Sweden	Hon. G. S. S. Jerningham	Baron Hochschild.
Switzerland	Alfred G. Bonar, Esq.	A. Streckeisen (Cons.-Gen.)
Turkey	Sir H. G. Elliott, G.C.B.	Musurus Pacha.

Offices of the Principal Consuls in London.

America	General A. Badeau, 1, Dunster-court, Mincing-lane, E.C.
Argentine Republic	M. B. Sampson, Esq., 1, George-street, Mansion House, E.C.
Austria	Sir A. N. de Rothschild, 29, St. Swithin's-lane, E.C. Sir F. Krapt Liverhoff, Bart., 93, Bedford-street, Liverpool.
Belgium	O. Delepierre, Esq., 60, Paternoster-row, E.C.
Bolivia	Senor F. de Passla Suarez, 5, Billiter-square, E.C.
Brazil	José Bettamio, Esq., 6, Great Winchester-street-buildings, E.C.
Chili	S. Kynaston Weir, Esq., 62, Gresham House.
Costa Rica	Señor J. A. Le Lacheur, 4, Lime-street, E.C.
Denmark	A. Westenholz, Esq., 42, Great Tower-street, E.C.

Digitized by Google

H.R.H. The Duke of Edinburgh.

Digitized by Google

H.R.H. The Princess Beatrice.

Digitized by Google

OFFICES OF THE PRINCIPAL CONSULS IN LONDON—*continued.*

ECUADOR ... ... F. T. Barry, Esq., 1, Adelaide-place, London-bridge, E.C.
FRANCE ... ... Vicomte de Vallat, 38, Finsbury-circus.
GERMANY ... ... H. C. Wilke, Esq., 4, New London-street.
GUATEMALA ... B. Isaac, Esq., 22, Great Winchester-street, E.C.
HAWAIIAN ISLANDS ... ... M. Hopkins, Esq., 4, Royal Exchange-buildings, E.C.
HONDURAS ... G. Kattengall, 118, Leadenhall-street.
ITALY ... ... Baron Heath, 31, Old Jewry, E.C.
LIBERIA ... ... D. Chinery, Esq., 30, Gracechurch-street, E.C.
MEXICO ... ... Don C. P. Schaeffer, 4, Adam's-court, Old Broad-street, E.C.
NETHERLANDS J. W. May, Esq., 20½, Great St. Helen's.
NICARAGUA ... J. L. Hart, Esq., St. Helen's-place, E.C.
ORANGE FREE STATE ... ... P. P. Blythe, Esq., 17, Gracechurch-street.
PERSIA ... ... T. Kerr Lynch, Esq., 79, Great Tower-street, E.C.
PERU ... ... Don M. de la Quintana, 18, Bedford-street, W.C.
PORTUGAL ... ... Viscomt Duprat, 8, St. Mary-axe, E.C.
RUSSIA ... ... A. de Berg, Esq., 17, Great Winchester-street, E.C.
SALVADOR ... ... G. Briscoe Kerferd, Esq., 7, Tower-chambers, Liverpool.
SAN DOMINGO ... E. Herzberg Hentmont, Esq., 8, Great Winchester-street-buildings, E.C.
SIAM ... ... D. King Mason, Esq., 5, Great Winchester-street-buildings.
SOUTH AFRICA, REPUBLIC OF J. Jerram Pratt, Esq., 69, Fenchurch-street.
SPAIN ... ... Don U. Montezoz Aquidera, 155, Fenchurch-street, E.C.
SWEDEN AND NORWAY ... T. Willerding, Esq., 2, Alderman-walk, New Broad-street, City.
SWITZERLAND ... A. Streckeisen, Esq., 7, Great Winchester-street-buildings, E.C.
TURKEY ... ... P. Gadsden, Esq., 55 to 58, Ethelburga House.
URUGUAY ... ... E. Bernard Neile, Esq., 17, Craven-street, Charing-cross.
VENEZUELA ... F. H. Hemming, Esq , 25, Moorgate-street.
WURTEMBURG ... S. Cahlmann, Esq , 28, New Broad-street.

Officers of the House of Peers.

Clerk of Parliaments—Sir John G. Shaw Lefevre, K.C B.
Deputy Clerk of Parliaments (Clerk Assistant)—Sir William Rose, K.C.B.
Reading Clerk and Clerk of Private Committees—Hon. Slingsby Bethell.
Counsel to Chairman of Committees—T. H. Warner, Esq.
Chief Clerk—H. Stone Smith, Esq.
Clerk of the Journals—W. E. Walmisley, Esq.
Clerk Attending the Table—A. Pechell.
Other Clerks in the Office—P. Birch, E. M. Parratt, B. S. R. Adam, W. H. Haines, F. Vane, C. Congreve, O. E. Grant, A. W. Dubourg, W. Maloney, Hon. F. Stonor, L. Birch, A. Pechell, G. J. Webb, Hon. H. Brougham, M. A. Thoms, W. H. Palk, H. C. Malkin, Hon. E. P. Thesiger, R. W. Monro, A. Harrison, E. F. Taylor, W. A. Leigh, J. F. Jeune, F. Skene.
Private Bill Office—Principal Clerk and Taxing Officer—B. S. R. Adam, Esq.
Receiver of Fees, Parliament Officer and Accountant—W. A. Maloney, Esq.
Assistant—G. Fulkes, Esq.
Messengers—T. Arnold, B. Higginson, J. Bailey, B. Williamson.
Assistant Messengers—G. Brickwell, T. Stoll, — Porter, W. Bladon.
Librarian—J. H. Pulman, Esq.
Assistant Librarian—W. I. Thoms, Esq., F.S.A.
Doorkeeper—J. Leverett.
Examiners for Standing Orders—C. Frere, Esq., and J. H. Robinson, Esq.
Clerk—E. Webster, Esq.
Gentleman Usher of the Black Rod.—Admiral Sir A. W. Clifford, Bart., C.B.
Yeoman Usher—Colonel R. C. Spencer Clifford.
Sergeant-at-Arms—Lieut.-Colonel Hon. W. P. M. C. Talbot.
Deputy—G Wallace Goodbody, Esq.
Receiver of Fees, House of Lords—R. Moody, Esq.
Shorthand Writer—Joseph Gurney, Esq.
Assistant—W. H. Salter, Esq.
Principal Doorkeepers—Messrs. R. Moody, W. Howard, W. H. Brophey, A. Ward.
Printed Paper Office—O. E. Grant, Esq.

Officers of the House of Commons.

Clerk of the House—Sir T. Erskine May, K.C.B.
Clerk Assistant—R. D. Palgrave.
Chief Clerk of Public Bills and Fees—W. Rose.
Chief Committee Clerk—Charles W. Pole.
Clerk of the Journals—J. Burrington Bull, Esq.
Chief Clerk Private Bill Office—H. B. Mayne.
Senior Clerks—R. Marriott, S. B. Gunnell, C. Eales, W. D. Hawes, M. C. Conry, G. T. Stone.
Assistant Clerks—W. Glyn, E. H. Ley, C. E. A. Leigh, F. H. Webber, W. A. F. Davie, A. Turner, W. M. Molyneux, G. Laughton, A. F. Kingscote, W. Gibbons, C. Foster.
Junior Clerks—R. G. Lindsay, R. Dickinson, F. B. G. Jenkinson, R. Walpole, F. Tupper, B. W. Harrison, F. R. Knollys, W. H. Ley, J. H. Somerset, H. C. Tower, E. Norman, Hon. H. F. H. Ellis.
Accountant—W. O. Mayne.
Shorthand Writer—J. Gurney. *Deputy*—W. H. Salter.
Librarian—G. Howard. *Assistant Librarian*—W. Hearn.
Clerk—John G. Smith. *Messenger*—T. Denbow.
Deliverer of Votes and Printed Papers—J. J. Collins.
Examiners of Petitions for Private Bills—Charles Frere, J. H. Robinson.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Sergeant-at-Arms—Lord Charles J. Fox Russell.
Deputy Sergeant—Capt. R. A. Gosset.
Assistant Sergeant—Colonel Cecil W. Forester.
Doorkeepers—Wm. White, G. Hartley.
Chaplain to the House—Rev. Henry White, M.A.
Secretary to the Speaker—Alfred Denison.

Lord Great Chamberlain's Office.

Royal Court, Palace of Westminster, S.W.

JOINT HEREDITARY LORD GREAT CHAMBERLAIN OF ENGLAND, Dowager Lady Aveland and Dowager Lady Carington.
Deputy Lord Great Chamberlain—Lord Aveland.
Secretary—Capt. the Hon. William Carington, M.P.
Clerk—Mr R. S. Warrington.

*** Tickets are issued gratis to the public every Saturday between 10 and 4 o'clock, to view the New Palace of Westminster.

Officers of the British Museum.

Great Russell-street, Bloomsbury, W.C.

FIFTY TRUSTEES: 25 by virtue of their offices; 1 by the appointment of the Queen; 9 representing the Sloane, Cotton, Harley, Townley, Elgin, and Knight families, marked *S. C. H. T. E. K.*; and 15 chosen by the former 35.

OFFICIAL TRUSTEES.

Archbishop of Canterbury, Lord Chancellor, Speaker of the House of Commons, Lord President of the Council, First Lord of the Treasury, Lord Privy Seal, First Lord of the Admiralty, Lord Steward, Lord Chamberlain, Five Secretaries of State, Bishop of London, Chancellor of the Exchequer, Lord Chief Justice of Queen's Bench, Master of the Rolls, Lord Chief Justice of Common Pleas, Attorney-General, Solicitor-General, the Presidents of the Royal Society, the College of Physicians, the Society of Antiquaries, and the Royal Academy.

TRUSTEE APPOINTED BY HER MAJESTY.

The Hon. and Very Rev. Gerald Wellesley, Dean of Windsor.

FAMILY TRUSTEES.

S. Earl Cadogan; Earl of Derby
C. Rev. Francis Annesley; George Annesley, Esq.
H. Lord Henry C. G. Gordon-Lennox, M.P.; George Augustus Frederick Cavendish Bentinck, M.P.
T. Charles Towneley, Esq.
E. Earl of Elgin
K. Frederick Winn Knight, Esq., M.P.

ELECTED TRUSTEES.

Right Hon. Sir David Dundas, P.C.; Sir Philip de Malpas Grey Egerton, Bart., M.P., Duke of Somerset, K.G., P.C.; Right Hon. Earl Russell, K.G., P.C.; Right Hon. William Ewart Gladstone, P.C., M.P.; Right Hon. Spencer Horatio Walpole, P.C., M.P.; Viscount Eversley, P.C.; Sir Thomas Phillipps, Bart.; Right Hon. Benjamin Disraeli, P.C., M.P.; Right Hon. Robert Lowe, P.C., M.P.; Duke of Argyll, P.C., K.T.; Bishop of Winchester; Duke of Devonshire, K.G.; and Lord Acton (one vacancy).

PRINCIPAL LIBRARIAN AND SECRETARY'S OFFICE.

Principal Librarian and Secretary.—John Winter Jones, Esq., F.S.A.
Assistant Secretary.—Thomas Butler, Esq.
Accountant.—John Cleave, Esq.
Senior Assistant, Upper Section.—John T. Taylor, Esq.
Senior Assistants, Lower Section.—Thomas Nichols, Francis Ellis Tucker, and T. Anthony Day, Esqrs.
Junior Assistants.—William Robert Wilson, H. Louis Goertz, Walter Guest Allen, Francis B. Bickley, and Albert Frederick Kruse, Esqrs. 1 attendant.
Superintendent of Reading Room.—George Bullen, Esq.
Clerk of the Reading Room.—John Granville, Esq. 14 attendants.

DEPARTMENT OF PRINTED BOOKS.

Keeper.—Wm. Brenchley Rye, Esq.
Assistant Keepers.—George Bullen, George William Porter, and Eugene Armand Roy, Esqrs.
Senior Assistants, Upper Section.—Robert K. Douglas, William Ralston Shedden Ralston, M.A., Richard Garnett, Edward Ernest Stride, William Younger Fletcher, Edward Augustus H. J. Warren, and Robert Edmund Graves, B.A., Esqrs.
Senior Assistants, Lower Section.—Emanuel Deutsch, Russell Martineau, M.A., F. Elliot Blackstone, B.C.L., Thomas William Lidderdale, Robert Cowtan, John Granville, Esqrs., Rev. Frederick Laughlin, B.A., John Metivier, B.A., Godfrey M. Evans, John Kemp (Receiver of Books under Copyright Act), Richard H. Caunter, Esqrs., Dr. Ernst A. Max Haas, Charles J. Evans, Gregory W. Eccles, George K. Fortescue, Stephen J. Aldrich, John T. Naaké, A. W. K. Miller, B.A., and James William Hay, Esqrs.
Junior Assistants.—James Hornblow, George Price Tate, Charles A. L. Walker, Dorset Eccles, James Baynes, Sydney Wells Abbott, Edward Thomas Donoghue, Henry Bringhurst Wilson, Edmund William Gosse, W. Coombe Sanders, Cyril J. Davenport, E. Higgs, Lionel G. Dudley Ryder, and Theophilus J. H. Marzials, Esqrs. 54 attendants.

DEPARTMENT OF MAPS, CHARTS, PLANS, AND TOPOGRAPHICAL DRAWINGS.

Keeper.—Richard Henry Major, Esq., F.S.A., F.R.G.S.
Senior Assistant, Lower Section.—Edward Dundas Butler, Esq., F.R.G.S.
Junior Assistant.—Edward James Feild, Esq. 2 attendants.

DEPARTMENT OF MANUSCRIPTS.

Keeper and Egerton Librarian.—Edward Augustus Bond, Esq.
Keeper of Oriental Manuscripts.—Charles Rieu, Esq., Ph D.
Assistant Keeper of Manuscripts.—Edward Maunde Thompson, Esq.
Senior Assistants, Upper Section.—Harry L. D. Ward, M.A., and Nicholas Esterhazy Stephen Armytage Hamilton, Esqrs.
Senior Assistants, Lower Section.—Edward Levien, M.A., Edward John Long Scott, M.A., Walter de Gray Birch, Richard Sims, Henry Jenner, George Frederick Warner, B.A., and Reginald Robinson Sharpe, B.A., Esqrs.
Junior Assistant.—Benjamin J. Jeffery, Esq. 12 attendants.

DEPARTMENTS OF NATURAL HISTORY.

Superintendent.—Professor Richard Owen, F.R.S.
Senior Assistant, Lower Section.—A. W. E. O'Shaughnessy, Esq.
Keeper of Zoology.—Dr. John Edward Gray, F.R.S.
Assistant Keeper.—George Robert Gray, Esq., F.R.S., F.L.S.
Senior Assistants, Upper Section.—William Baird, M.D., F.R.S., F.L.S., Frederick Smith and Albert Günther, M.D., F.R.S., Esqrs.
Senior Assistant, Lower Section.—Arthur Gardiner Butler, Esq., F.L.S.
Junior Assistants.—Charles Owen Waterhouse and Edgar A. Smith, Esqrs. 11 attendants.
Keeper of Geology.—George Robert Waterhouse, Esq.
Senior Assistant, Upper Section.—Henry Woodward, Esq.
Junior Assistant.—W. S. Kent, Esq. 6 attendants.
Keeper of Mineralogy.—M. H. Nevil Story-Maskelyne, Esq., M.A.
Senior Assistant, Lower Section.—Dr. Walter Flight.
Junior Assistant.—Thomas Davies, Esq. 2 attendants.
Keeper of Botany.—William Carruthers, Esq., F.R.S.
Senior Assistants, Lower Section.—Henry Trimen, M.B., and James Britten, Esqrs. 4 attendants.

DEPARTMENT OF ORIENTAL ANTIQUITIES.

Keeper.—Samuel Birch, Esq., LL.D., F.S.A.
Senior Assistant, Lower Section.—George Smith, Esq.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

Keeper.—Charles T. Newton, Esq., M.A.
Senior Assistant Lower Section.—Alexander Stuart Murray, Esq.

Digitized by Google

OFFICERS OF THE BRITISH MUSEUM—*continued.*

DEPARTMENT OF COINS AND MEDALS.

Keeper.—Reginald Stuart Poole, Esq.
Assistant Keeper.—Barclay V. Head, Esq.
Senior Assistant, Upper Section.—J. G. Pfister, Esq.
Senior Assistants, Lower Section.—Herbert Appold Grueber and Percy Gardner, B.A., Esqrs.

DEPARTMENT OF BRITISH AND MEDIÆVAL ANTIQUITIES AND ETHNOGRAPHY.

Keeper.—Augustus W. Franks, Esq., M.A., F.S.A.
Junior Assistant.—Henry Aubury Mealy, Esq. 27 attendants in the four departments of coins and antiquities.

DEPARTMENT OF PRINTS AND DRAWINGS.

Keeper.—George W. Reid, Esq.
Senior Assistant, Lower Section.—Louis Alexander Fagan, Esq.
Junior Assistant.—Freeman Marius Donoghue, Esq. 3 attendants.

The Public admitted to the Museum on Mondays, Wednesdays, and Fridays: Nov. Dec. Jan. and Feb. ... ... 10 to 4; Sept. Oct. March and April ... 10 to 5; May, June, July and August ... 10 to 6

The Reading Room open to persons holding tickets of admission every day: Nov. Dec. Jan. and Feb. ... ... 9 to 4; Sept. Oct. March and April ... 9 to 5; May, June, July and August ... 9 to 6

The Public are also admitted to the Museum during the Easter, Whitsun, and Christmas weeks every day except Saturday.

The Museum and Reading Room are closed on Sundays, Ash Wednesday, Good Friday, Christmas Day, and any Fast or Thanksgiving days ordered by authority; also from the 1st to 7th January, the 1st to 7th May, and the 1st to 7th September, inclusive.

Lords-Lieutenant of Counties in the United Kingdom.

ENGLAND.

BEDFORD	Earl Cowper, K.J., C.P.
BERKS	Earl of Abingdon.
BUCKS	Duke of Buckingham, P.C.
CAMBRIDGE	Earl of Hardwicke, P.C.
CHESTER	Lord Egerton.
CORNWALL	Lord Vivian.
CUMBERLAND	Col. Hen. Lowther, M.P.
DERBY	Duke of Devonshire, K.G.
DEVON	Duke of Somerset, K.G., P.C.
DORSET	Earl of Shaftesbury, K.G.
DURHAM	Earl of Durham.
ESSEX	Sir Thomas Burch Western, Bart.
GLOUCESTER	Earl of Ducie, P.C.
HEREFORD	Lord Bateman.
HERTFORD	Earl of Verulam.
HUNTINGDON	Earl of Sandwich, P.C.
KENT	Visct. Sidney, G.C.B., P.C.
LANCASHIRE	Earl of Sefton.
LEICESTER	Duke of Rutland, K.G.
LINCOLN	Earl Brownlow.
MIDDLESEX	Dke of Wellington, K.G.
MONMOUTH	Duke of Beaufort, K.G. P.C.
NORFOLK	Earl of Leicester.
NORTHAMPTON	Lord Southampton.
NORTHUMBERLAND	Earl Gray, K.G., G.C.M.G.
NOTTINGHAM	Lord Belper, P.C.
OXFORD	Duke of Marlborough, K.G., P.C.
RUTLAND	Earl of Gainsborough.
SHROPSHIRE	Viscount Hill.
SOMERSET	Earl of Cork & Orrery, K.P., P.C.
SOUTHAMPTON	Marquis of Winchester.
STAFFORD	Lord Wrottesley.
SUFFOLK	Earl of Stradbroke.
SURREY	Earl of Lovelace.
SUSSEX	Earl of Chichester.
TOWER HAMLETS	
WARWICK	Lord Leigh.
WESTMORELAND	Col. Hen. Lowther, M.P.
WILTS	Marquis of Ailesbury, K.G., P.C.
WORCESTER	Ld. Lyttelton, K.C.M.G., P.C.
YORK, E. RIDING	Lord Wenlock.
YORK, N. RIDING	Earl of Zetland, K.T.
YORK, W. RIDING	Earl Fitzwilliam, K.G.

WALES.

ANGLESEY	Hon. Wm. Owen Stanley, M.P.
BRECKNOCKSHIRE	Lord Tredegar.
CARDIGAN	Edw. Lewis Pryse, Esq.
CARMARTHEN	Earl of Cawdor.
CARNARVON	Lord Penrhyn.
DENBIGH	Robert Myddelton-Biddulph, Esq.
FLINT	Sir Stephen Rd. Glynne, Bart.
GLAMORGAN	Christopher Rice Mansell Talbot, Esq., M.P.
HAVERFORDWEST	John Henry Scourfield, Esq., M.P.
MERIONETH	Lord Mostyn.
MONTGOMERY	Lord Sudeley.
PEMBROKE	Lord Kensington.
RADNOR	Lord Ormathwaite.

IRELAND.

ANTRIM	Marquis of Donegal, K.P., G.C.H., P.C.
ARMAGH	Lord Lurgan, K.P.
CARLOW	Earl of Bessborough, P.C.
CAVAN	Lord Lisgar, P. C., C.G.B., G.C.M.G.
CLARE	Lord Inchiquin.
CORK	Lord Fermoy.
DONEGAL	Duke of Abercorn, K.G., P.C.
DOWN	Lord Dufferin, K.P., K.C.B., P.C.
DUBLIN	Earl of Howth, K.P.
FERMANAGH	Earl of Erne, K.P.
GALWAY	Marquis of Clanricarde, K.P., P.C.
KERRY	Viscount Castlerosse, P.C., M.P.
KILDARE	Duke of Leinster, P.C.
KILKENNY	Rt. Hon. Wm. Fownes Tighe.
KING'S COUNTY	Lieut.-Col. Thomas Bernard.
LEITRIM	Earl of Granard, K.P.
LIMERICK	(Vacant)
LONDONDERRY	Robert Peel Dawson, Esq., M.P.
LONGFORD	Lord Annaly.
LOUTH	Lord Rathdonnell.
MAYO	Earl of Lucan, G.C.B.
MEATH	Marq. Conyngham, K.P.
MONAGHAN	Earl of Dartry, K.P.
QUEEN'S CO.	Lord Castletown.
ROSCOMMON	Edw. King Tenison, Esq.
SLIGO	Sir Robt. Gore Booth, Bart., M.P.
TIPPERARY	Viscount Lismore, K.P.
TYRONE	Earl of Charlemont, K.P.
WATERFORD	Ld Stuart de Decies, P.C.
WESTMEATH	Lord Greville.
WEXFORD	Lord Carew.
WICKLOW	Earl of Meath.

SCOTLAND.

ABERDEEN	Earl of Kintore.
ARGYLL	Duke of Argyll, K.T.
AYR	Earl of Stair, K.T.
BANFF	Earl of Fife, K.T.
BERWICK	David Robertson Esq., M.P.
BUTE	Lt.-Col. James Fredk. D. C. Stuart, M.P.
CAITHNESS	Earl of Caithness.
CLACKMANNAN	Earl of Mansfield, K.T.
CROMARTY	Duke of Sutherland, K.G.
DUMBARTON	Sir James Colquhoun, Bart.
DUMFRIES	Earl of Dalkeith.
EDINBURGH	Duke of Buccleuch, K.G., P.C.
ELGIN OR MORAY	Hon. George S. Duff.
FIFE	Sir Robt. Anstruther, Bart., M.P.
FORFAR	Earl of Dalhousie, K.T., G.C.B., P.C.
HADDINGTON	Marquis of Tweeddale, K.T., G.C.B.
INVERNESS	Lord Lovat, K.T.
KINCARDINE	Sir James Horne Burnett, Bart.
KINROSS	Sir G. G. Montgomery, Bart., M.P.
KIRCUDBRIGHT STEWARTRY	Earl of Selkirk.
LANARK	Sir Thos. Edw. Colebrooke, Bart., M.P.
LINLITHGOW	Earl of Hopetoun.
NAIRN	Wm. Brodie, Esq., of Brodie.
ORKNEY & SHETLAND	Fredk. Dundas, Esq., M.P.
PEEBLES	Earl of Wemyss and March.
PERTH	Lord Kinnaird, K.T., P.C.
RENFREW	Sir Michael Robert Shaw Stewart, Bart.
ROSS	Sir Jas. Matheson, Bart.
ROXBURGH	Duke of Buccleuch, K.G., P.C.
SELKIRK	Elliot Lockhart, Esq.
STIRLING	Duke of Montrose, K.T., P.C.
SUTHERLAND	Duke of Sutherland, K.G.
WIGTOWN	Earl of Stair, K.T.

Irish Representative Peers.

ELECTED FOR LIFE.

The dates given are those of their creation as Peers of Ireland, but they only rank as Peers of the United Kingdom from the Union, 1st January, 1801.

	EARLS OF	Creation.	Title by Courtesy of Eldest Son.
John Vansittart Butler	Lanesborough	1756	L. Newtown-Butler
Stephen Moore	Mountcashel	1781	L. Kilworth
Henry J. R. Dawson-Damer	Portarlington	1785	V. Carlow
William Richard Annesley	Annesley	1789	V. Glerawly
John Crichton	Erne	1789	V. Crichton
George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
Somerset Richard Lowry-Corry	Belmore	1797	V. Corry
Francis Bernard	Baudon	1800	V. Bernard
Lawrence Parsons	Rosse	1806	L. Oxmantown
William Henry H. Hedges White	Bantry	1816	V. Berehaven
	VISCOUNTS.		
Mervyn Wingfield	Powerscourt, K.P.	1743	
Thomas Vesey	De Vesci	1776	
James Hewitt	Lifford	1781	
Edward Ward	Bangor	1781	
Hayes St. Leger	Doneraile	1785	
Cornwallis Maude	Hawarden	1793	
George Frederick Upton	Templetown, K.C.B.	1806	
	BARONS.		
Edward Plunkett	Dunsany	1461	
Lucius O'Brien	Inchiquin	1536	
Theobald Fitzwalter Butler	Dunboyne	1541	
Cadwallader Davis Blayney	Blayney	1621	
John Cavendish Browne	Kilmaine	1789	
Robert Dillon	Clonbrock	1790	
Charles Allanson Winn	Headley	1797	
Dayrolles Blakeney de Moleyns	Ventry	1800	
Eyre Massey	Clarina	1800	
Geoffrey D. A. F. Guthrie	Oranmore & Browne	1836	
Denis St. George Daly	Dunsandle & Clanconal	1845	

Scotch Representative Peers.

ELECTED EVERY PARLIAMENT.

The dates given are those of their creation as Scotch Peers, but they only rank as Peers of Great Britain from the Union, 1st May, 1707.

	MARQUIS OF	Creation.	Title by Courtesy of Eldest Son.
George Hay	Tweeddale, K.T., G.C.B.	1695	E. of Gifford
	EARLS.		
Sholto John Watson Douglas	Morton	1458	L. Aberdour
Alexander Home	Home	1605	L. Dunglas
Claude Lyon-Bowes	Strathmore & Kinghorn	1606	L. Glammis
Walter Coningsby Erskine	Kellie, C.B.	1619	V. Fentoun
Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
David Graham Drummond Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
John Thornton Leslie Melville	Leven & Melville,	1641	V. Balgonie
Dunbar James Douglas	Selkirk	1646	L. Daer
Thomas J. Hamilton Fitzmaurice	Orkney	1696	V. Kirkwell
	VISCOUNT.		
William Henry Drummond	Strathallan	1686	
	BARONS.		
Alexander Fraser	Saltoun	1445	
James St. Clair	Sinclair	1489	
William Buller-Fullerton-Elphinstone	Elphinstone	1509	
Charles John Colville	Colville (of Culross) P.C.	1604	
Charles Stuart	Blantyre	1606	

Peers who are Minors.

AND WHO WILL, ON ATTAINING MAJORITY, TAKE THEIR SEATS IN THE HOUSE OF LORDS.

Title.	Rank.	Name.	Date of Coming of Age.	Date.
Byron	Baron	George Frederick William Byron	1876	1643
Elgin	Baron	Victor A. B. (E. of Elgin & Kincardine	1876	1633
Kenyon	Baron	Lloyd Kenyon	1885	1788
Manners	Baron	John Thomas Manners-Sutton	1873	1807
Mendip and Dover	Baron	Henry G. Agar-Ellis (V. Clifden)	1884	1781
Rodney	Baron	George B. H. Dennett-Rodney	1878	1782
Windsor	Baron	Robert George Windsor-Clive	1878	1592

Peeresses in their own Right.

Name.	Title.	Creation.
Mary Frances Elizabeth Boscawen (wife of 6th Viscount Falmouth)	Baroness Le Despencer	1264
Sophia Russell (widow of John Russell, Esq.)	Baroness de Clifford	1269
Clementina Elizabeth Heathcote Drummond (widow of Lord Aveland)	Baroness Willoughby d'Eresby	1313
Edith Maud Abney Hastings (Countess of Loudoun, in Scotland)	Baroness Botreaux, &c.	1368
Emma Harriet Tyrwhitt (wife of Sir Henry Thomas Tyrwhitt, Bart.)	Baroness Berners	1455
Susan North (daughter of 3rd Earl of Guilford, and wife of Col. John S. D. North, M.P.)	Baroness North	1554
Anne Florence De Grey Cowper (widow of 6th Earl Cowper)	Baroness Lucas	1663
Cecilia Letitia Underwood (widow of H.R.H. the Duke of Sussex)	Duchess of Inverness	1840
Annie Sutherland-Leveson-Gower (wife of 3rd Duke of Sutherland)	Countess of Cromartie	1861
Mary Anne Disraeli (wife of Right Hon. Benjamin Disraeli, M.P.)	Viscountess Beaconsfield	1868
Angela Georgina Burdett Coutts	Baroness Burdett Coutts	1871

Digitized by Google

Oscar II., King of Sweden and Norway.

Digitized by Google

Charles XV., the late King of Sweden.

Digitized by Google

Alphabetical List of the Surnames of the Peers Temporal,

HAVING SEATS IN THE HOUSE OF LORDS, AND OF PEERESSES IN THEIR OWN RIGHT.

Abbot, Colchester, L.
Abbott, Tenterden, L.
Abercromby, Abercromby, L.
Acheson, Gosford, E.
A'Court-Holmes, Heytesbury, L.
Acton, Acton, L.
Addington, Sidmouth, V.
Agar-Ellis, Clifden, V.
Amherst, Amherst, E.
Annesley, Annesley, E.
Anson, Lichfield, E.
Arundell, Arundell of Wardour, L.
Ashburnham, Ashburnham, E.
Ashley-Cooper, Shaftesbury, E.
Astley, Hastings, L.
Bagot, Bagot, L.
Bampfylde, Poltimore, L.
Baring, Ashburton, L.
Baring, Northbrook, L.
Bateman-Hanbury, Bateman, L.
Bathurst, Bathurst, E.
Beaucerk, St. Albans, D.
Bennet, Tankerville, E.
Bentinck, Portland, D.
Beresford, Waterford, M.
Berkeley, Berkeley, E.
Berkeley, Fitzhardinge, L.
Bernard, Bandon, E.
Bertie, Abingdon, E.
Bertie, Lindsey, E.
Best, Wynford, L.
Bethell, Westbury, L.
Bingham, Lucan, E.
Blackwood, Dufferin, E.
Blayney, Blayney, L.
Bligh, Darnley, E.
Bloomfield, Bloomfield, L.
Bootle-Wilbraham, Skelmersdale, L.
Boscawen, Falmouth, V.
Boscawen, Le Despencer, L.
Boyle, Cork and Orrery, E.
Boyle, Glasgow, E.
Boyle, Shannon, E.
Brabazon, Meath, E.
Bridgeman, Bradford, E.
Bridges, Fitzwalter, L.
Brodrick, Midleton, V.
Brougham, Brougham & Vaux, L.
Browne, Kenmare, E.
Browne, Kilmaine, L.
Browne, Sligo, M.
Browne-Mostyn, Vaux of Harrowden, L.
Brownlow, Lurgan, L.
Bruce, Elgin and Kincardine, E.
Brudenell-Bruce, Ailesbury, M.
Bulwer-Lytton, Lytton, L.
Bulwer, Dalling and Bulwer, L.
Burdett-Coutts, Burdett-Coutts, L.
Burrell, Gwydyr, L.
Butler, Dunboyne, L.
Butler, Lanesborough, E.
Butler, Ormonde, M.
Byng, Strafford, E.
Byng, Torrington, V.
Byron, Byron, L.
Cadogan, Cadogan, E.
Cairns, Cairns, L.
Campbell, Argyll, D.
Campbell, Cawdor, E.
Campbell, Stratheden & Campbell, L.
Canning, Stratford, V.
Capel, Essex, E.
Caradoc, Howden, L.
Carew, Carew, L.
Carington, Carington, L.
Carleton, Dorchester, L.
Carnegie, Southesk, E.
Cary, Falkland, V.
Cathcart, Cathcart, E.
Caulfeild, Charlemont, E.
Cavendish, Chesham, L.
Cavendish, Devonshire, D.
Cecil, Exeter, M.
Chichester, Donegal, M.
Chichester, Templemore, L.
Cholmondeley, Cholmondeley, M.
Cholmondeley, Delamere, L.
Churchill, Marlborough, D.
Clements, Leitrim, E.
Clifford, Clifford of Chudleigh, L.
Clive, Windsor, L.
Coke, Leicester, E.
Colborne, Seaton, L.
Cole, Enniskillen, E.
Colville, Colville, L.
Compton, Northampton, M.
Conyngham, Conyngham, M.
Courtenay, Devon, E.
Coventry, Coventry, E.
Cowper, Cowper, E.
Cowper, Lucas, L.
Craven, Craven, E.
Crewe, Crewe, L.
Crichton, Erne, E.
Crichton-Stuart, Bute, M.
Curzon, Zouche, L.
Curzon-Howe, Howe, E.
Curzon, Scarsdale, L.
Curzon, Teynham, L.
Cust, Brownlow, E.
Dalrymple, Stair, E.
Daly, Dunsandle & Clanconal, L.
Dawson, Dartrey, E.
Dawson-Damer, Portarlington E.
De-Burgh, Clanricarde, M.
De Grey, Walsingham, L.
De Moleyns, Ventry, L.
Denison, Londesborough, L.
Denman, Denman, L.
Devereux, Hereford, V.
Digby, Digby, L.
Dillon, Clonbrock, L.
Disraeli, Beaconsfield, V.
Dormer, Dormer, L.
Douglas, Morton, E.
Douglas, Selkirk, E.
Douglas-Pennant, Penrhyn L.
Drummond, Strathallan, V.
Drummond, Willoughby d'Eresby, L.
Duff, Fife, E.
Duncan-Haldane, Camperdown, E.
Duncombe, Feversham, E.
Dundas, Melville, V.
Dundas, Zetland, E.
Dutton, Sherborne, L.
Eden, Auckland, L.
Edgcumbe, Mount-Edgcumbe, E.
Egerton, Egerton, L.
Egerton, Ellesmere, E.
Egerton, Wilton, E.
Eliot, St. Germans, E.
Elliot, Elliot, L.
Elliot-Murray-Kynynmond, Minto, E.
Ellis, Howard de Walden and Seaford, L.
Elphinstone, Elphinstone, L.
Erskine, Erskine, L.
Erskine, Kellie, E.
Fane, Westmoreland, E.
Feilding, Denbigh, E.
Finch, Aylesford, E.
Finch-Hatton, Winchelsea and Nottingham, E
Fitzclarence, Munster, E.
Fitzgerald, Kildare, L.
Fitzgerald, Leinster, D.
Fitzgerald-De-Ros, De-Ros, L.
Fitzmaurice, Lansdowne, M.
Fitzmaurice, Orkney, E.
Fitzpatrick, Castletown, L.
Fitzroy, Grafton, D.
Fitzroy, Southampton, L.
Foley, Foley, L.
Forbes, Granard, E.
Forester, Forester, L.
Fortescue, Clermont, L.
Fortescue, Fortescue, E.
Foster-Skeffington, Massereene and Ferrard, V.
Fox-Strangways, Ilchester, E.
Fraser, Lovat, L.
Fraser, Saltoun, L.
French, De Freyne, L.
Gage, Gage, V.
Gardner, Gardner, L.
Gascoyne-Cecil, Salisbury, M.
Gifford, Gifford, L.
Glyn, Wolverton, L.
Gordon, Aberdeen, E.
Gordon, Huntley, M.
Gordon-Lennox, Richmond, D.
Gough, Gough, V.
Gough Calthorpe, Calthorpe, L.
Graham, Montrose, D.
Grant-Ogilvy, Seafield, E.
Greville, Warwick & Brooke, E.
Greville-Nugent, Greville, L.
Grey, Grey, E.
Grey, Stamford & Warrington, E.
Grimston, Verulam, E.
Grosvenor, Ebury, L.
Grosvenor, Westminster, M.
Guthrie, Oranmore & Browne, L.
Hamilton, Abercorn, D.
Hamilton-Douglas, Hamilton & Brandon, D.
Hamilton-Russell, Boyne, V.
Hanbury-Tracey, Sudeley, L.
Harbord, Suffield, L.
Hardinge, Hardinge, V.
Hare, Listowel, E.
Harris, Harris, L.
Harris, Malmesbury, E.
Hastings, Botreaux, L.
Hastings, Huntingdon, E.
Hawke, Hawke, L.
Hay, Erroll, E.
Hay, Kinnoull, E.
Hay, Tweeddale, M.
Heathcote, Aveland, L.
Hely-Hutchinson, Donoughmore E.
Henniker-Major, Henniker and Hartismere, L.
Herbert, Carnarvon, E.
Herbert, Pembroke and Montgomery, E.
Herbert, Powis, E.
Hervey, Bristol, M.
Hewitt, Lifford, V.
Hill, Downshire, M.
Hill, Hill, V.
Hobart, Buckinghamshire, E.
Holroyd, Sheffield, E.
Home, Home, E.
Howard, Bridport, V.
Hood, Hood, V.
Hope, Hopetoun, E.
Howard, Carlisle, E.
Howard, Effingham, E.
Howard, Howard (of Glossop), L.
Howard, Norfolk, D.
Howard, Suffolk & Berkshire, E.
Irby, Boston, L.
Jerningham, Stafford, L.
Jervis, St. Vincent, V.
Jocelyn, Roden, E.
Jolliffe, Hylton, L.
Keane, Keane, L.
Keith-Falconer, Kintore, E.
Kennedy, Ailsa, M.
Kenyon, Kenyon, L.
Keppel, Albemarle, E.
Ker, Roxburghe, D.
Kerr, Lothian, M.
King-Noel, Lovelace, E.
Kinnaird, Kinnaird, L.
Knox, Ranfurley, E.
Lambton, Durham, E.
Lane-Fox, Conyers, L.
Lascelles, Harewood, E.
Law, Ellenborough, E.
Lawless, Cloncurry, L.
Lawley, Wenlock, L.
Lawrence, Lawrence, L.
Lefevre, Eversley, V.
Legge, Dartmouth, E.
Leigh, Leigh, L.
Leslie, Leven and Melville, E.
Leveson-Gower, Cromartie, E.
Leveson-Gower Granville, E.
Leveson-Gower, Sutherland, D.
Liddell, Ravensworth, L.
Lindsay, Crawford and Balcarres, E.
Listor, Ribblesdale, L.
Littleton, Hatherton, L.
Lloyd, Mostyn, L.
Loftus, Ely, M.
Lowry-Corry, Belmore, E.
Lowther, Lonsdale, E.
Loyd, Overstone, L.
Lumley, Scarborough, E.
Lygon, Beauchamp, E.
Lyon-Bowes, Strathmore, E.
Lyons, Lyons, L.
Lyttelton, Lyttelton, L.
M'Neill, Colonsay, L.
Maitland, Lauderdale, E.
Manners, Rutland, D.
Manners-Sutton, Canterbury, V.
Manners-Sutton, Manners, L.
Mansfield, Sandhurst, L.
Marsham, Romney, E.
Massey, Clarina, L.
Maude, Hawarden V.
Maxwell, Farnham, L.
Meade, Clanwilliam, E.
Methuen, Methuen, L.
Milbanke, Wentworth, L.
Milles, Sondes, L.
Mitford, Redesdale, L.
Molyneux, Sefton, E.
Monck, Monck, V.
Monckton Milnes, Houghton, L.
Monson, Monson, L.
Montagu, Manchester, D.
Montagu, Sandwich, E.
Montagu-Douglas-Scott, Buccleuch and Queensberry, D.
Montgomerie, Eglinton & Winton, E.
Moore, Drogheda, M.
Moore, Mountcashel, E.
Morgan, Tredegar, L.
Murray, Atholo, D.
Murray, Dunmore, E.
Murray, Mansfield, E.
Napier, Napier of Magdala, L.
Nelson, Nelson, E.
Nevill, Abergavenny, E.
Neville, Braybrooke, L.
Noel, Gainsborough, E.
Noel-Hill, Berwick, L.
North, Guilford, E.
North, North, L.
Norton, Grantley, L.
O'Brien, Inchiquin, L.
O'Callaghan, Lismore, V.
Ogilvy, Airlie and Lintrathen, E.
O'Hagan, O'Hagan, L.
O'Neill, O'Neill, L.
Onslow, Onslow, E.
Orde-Powlett, Bolton, L.
Osborne, Leeds, D.
Paget, Anglesey, M.
Pakenham, Longford, E.
Parker, Macclesfield, E.
Parker, Morley, E.
Parnell, Congleton, L.
Parsons, Rosse, E.
Paulet, Winchester, M.
Pelham, Chichester, E.
Pelham, Yarborough, E.
Pelham-Clinton, Newcastle, D.
Pellew, Exmouth, V.
Pepys, Cottenham, E.
Perceval, Egmont, E.
Percy, Northumberland, D.
Perry, Limerick, E.
Petre, Petre, L.
Phipps, Normanby, M.
Pierrepont, Manvers, E.
Pitt-Rivers, Rivers, L.
Pleydell-Bouverie, Radnor, E.
Plunket, Plunket, L.
Plunkett, Dunsany, L.
Plunkett, Fingall, E.
Ponsonby, Bessborough, E.
Ponsonby, De Mauley, L.
Portman, Portman, L.
Poulett, Poulett, E.
Powlett, Cleveland, D.
Powys, Lilford, L.
Pratt, Camden, M.
Preston, Gormanston, V.
Primrose, Rosebery, E.
Proby, Carysfort, E.
Ramsay, Dalhousie, E.
Reynolds-Moreton, Ducie, E.
Rice, Dynevor, L.
Richards, Robartes, L.
Robinson, Ripon, M.
Rodney, Rodney, L.
Rogers, Blachford, L.
Rollo, Rollo, L.
Romilly, Romilly, L.
Rose, Strathnairne, L.
Ross, Stradbroke, L.
Rushout, Northwick, L.
Russell, Bedford, D.
Russell, Clifford, L.
Russell, Russell, E.
Ryder, Harrowby, E.
Sackville, Buckhurst, L.
Sackville-West, De La Warr, E.
St. Clair, Sinclair, L.
St. Clair-Erskine, Rosslyn, E.
St. John, Bolingbroke, V.
St. John, St. John, L.
St. Leger, Doneraile, V.
St. Maur, Somerset, D.
Sandys, Sandys, L.
Saumarez, De Saumarez, L.
Scarlett, Abinger, L.
Scott, Eldon, E.
Seymour, Hertford, M.
Shirley, Ferrers, E.
Sidney, De Lisle and Dudley, L.
Sinclair, Caithness, E.
Somers-Cocks, Somers, E.
Somerset, Beaufort, D.
Somerset, Raglan, L.
Somerville, Athlumney, L.
Spencer, Churchill, L.
Spencer, Spencer, E.
Spring-Rice, Monteagle, L.
Stanhope, Chesterfield, E.
Stanhope, Harrington, E.
Stanhope, Stanhope, E.
Stanley, Derby, E.
Stanley, Stanley and Eddisbury, L.
Stapleton, Beaumont, L.
Stapleton-Cotton, Combermere, V.
Stewart, Galloway, E.
Stewart, Londonderry, M.
Stonor, Camoys, L.
Stopford, Courtown, E.
Stourton, Stourton, L.
Strutt, Belper, L.
Strutt, Rayleigh, L.
Stuart, Blantyre, L.
Stuart, Moray, E.
Stuart, Stuart de Decies, L.
Stuart-Wortley, Wharncliffe, L.
Sugden, St. Leonards, L.
Talbot, Shrewsbury and Talbot, E.
Talbot, Talbot de Malahide, L.
Taylour, Headfort, M.
Thesiger, Chelmsford, L.
Tempie-Nugent-Brydges-Chandos Grenville, Buckingham and Chandos, D.
Thicknesse-Touchet, Audley, L.
Thurlow, Thurlow, L.
Thynne, Bath, M.
Townshend, Sydney, V.
Townshend, Townshend, M.
Trefusis, Clinton, L.
Trench, Clancarty, E.
Trevor, Dacre, L.
Trollope, Kesteven, L.
Twisleton-Wykeham-Fiennes, Saye and Sele, L.
Tyrwhitt, Berners, L.
Underwood, Inverness, D.
Upton, Templetown, V.
Vane-Tempest, Vane, E.
Verney, Willoughby de Broke, L.
Vernon, Lyveden, L.
Vernon, Vernon, L.
Vesey, de Vesci, V.
Villiers, Clarendon, E.
Villiers, Jersey, E.
Vivian, Vivian, L.
Waldegrave, Waldegrave, E.
Wallop, Portsmouth, E.
Walpole, Orford, E.
Walsh, Ormathwalte, L.
Ward, Bangor, V.
Ward, Dudley, E.
Warren, De Tabley, L.
Wellesley, Cowley, E.
Wellesley, Wellington, D.
Wemyss-Charteris-Douglas, Wemyss, E.
Wentworth-Fitzwilliam, Fitzwilliam, E.
Westenra, Rossmore, L.
White, Annaly, L.
White, Bantry, E.
Wilde, Penzance, L.
Wilde, Truro, L.
Willoughby, Middleton, L.
Wingfield, Powerscourt, V.
Winn, Headley, L.
Wodehouse, Kimberley, E.
Wood, Halifax, V.
Wood, Hatherley, L.
Wrottesley, Wrottesley, L.
Wyndham, Leconfield, L.
Yarde-Buller, Churston, L.
Yorke, Hardwicke, E.
Young, Lisgar, L.

Titles of the Eldest Sons of Peers.

The eldest Sons of Dukes, Marquises, and Earls usually assume (by courtesy) the second titles of their fathers. The younger Sons of Dukes and Marquises take the title of Lord as a prefix to their Christian and Surnames.

The younger Sons of Earls take the title of Honourable.

All Daughters of Dukes, Marquises, and Earls, take the title of Lady.

All Sons and Daughters of Viscounts and Barons take the title of Honourable.

The following are the titles which are or would be borne by the eldest Sons of Peers, with the titles of their fathers:—

Those marked thus * are the second titles of Irish Representative Peers,
Those marked thus † are the second titles of Scotch Representative Peers.

†Aberdour, L., Morton, E.
Abeyne, E., Huntly, M.
Acheson, V., Gosford, E.
Adare, V., Dunraven and Mountearl, E.
Affrie, V., Hopetoun, E.
Alford, V., Brownlow, E.
Altamont, E., Sligo, M.
Althorp, V., Spencer, E.
Amberley, V., Russell, E.
Ancrum, E., Lothian, M.
Andover, V., Suffolk, E.
Anson, V., Lichfield, E.
Apsley, L., Bathurst, E.
Arundel and Surrey, E., Norfolk, D.
Ashley, L., Shaftesbury, E.
†Balgonie, V. Leven and Melville, E.
Bective, E., Headfort, M.
Belfast, E., Donegall, M.
*Berehaven, V., Bantry, E.
*Bernard, V., Bandon, E.
†Berriedale, L., Caithness, E.
Birtle, L., Lindsey, E.
*Bingham, L., Lucan, E.
Blandford, M., Marlborough, D.
Boringdon, V., Morley, E.
Bowmont, M., Roxburghe, D.
Boyle, V., Shannon, E.
Brabazon, L., Meath, E.
Brackley, V., Ellesmere, E.
Brecknock, E., Camden, M.
Brooke, L., Warwick, E.
Bruce, L., Elgin, E.
Burford, E., St. Albans, D.
Burghersh, L., Westmoreland, E.
Burghley, L., Exeter, M.
Burke and Clanmorris, V., Clanricarde, M.
Bury, V., Albemarle, E.
Campden, V., Gainsborough, E.
Cantilupe, V., De la Warr, E.
Cardigan, E., Ailesbury, M.
*Carlow, V., Portarlington, E.
Carmarthen, M., Leeds, D.
Carnegie, L., Southesk, E.
Cassilis, E., Ailsa, M.
Castlereagh, V., Londonderry, M.
Castlerosse, V., Kenmare, E.
Caulfeild, V., Charlemont, E.
Chandos, M., Buckingham, D.
Chelsea, V., Cadogan, E.
Chewton, V., Waldegrave, E.
Clandeboye, V., Dufferin, E.
Clements, V., Leitrim, E.
Clifton, L., Darnley, E.
Clive, L., Powis, E.
Coke, V., Leicester, E.
Cole, V., Enniskillen, E.
Compton, E., Northampton, M.
*Corry, V., Belmore, E.
Courtenay, L., Devon, E.
Cranbourne, V., Salisbury, M.
Cranley, V., Onslow, E.
Cremorne, L., Dartrey, E.
*Crichton, V., Erne, E.
Crowhurst, V., Cottenham, E.
Curzon, V., Howe, E.
†Daer, L., Selkirk, E.
Dalkeith, E., Buccleuch, D.
Dalmeny, L., Rosebery, E.
Dalrymple, V., Stair, E.
Dangan, V., Cowley, E.
Darlington, E., Cleveland, D.
Deerhurst, V., Coventry, E.
De Grey, E., Ripon, M.
Douglas, M., Hamilton, D.
Doune, L., Moray, E.
Douro, M., Wellington, D.
Duncan, V., Camperdown, E.
Duncannon, V., Bessborough, E.
Dundas, L., Zetland, E.
Dungarvon, V., Cork, E.
†Dunglas, L., Home, E.
Dunlo, V., Clancarty, E.
Dunwich, V., Stradbroke, E.
Dupplin, V., Kinnoull, E.
Dursley, V., Berkeley, E.
Eastnor, V., Somers, E.
Ebrington, V., Fortescue, E.
Ednam, V., Dudley, E.
Elcho, L., Wemyss, E.
Eliot, L., St. Germans, E.
Elmley, V., Beauchamp, E.
Emlyn, V., Cawdor, E.
Encombe, V., Eldon, E.
Enfield, V., Strafford, E.
Ennismore, V., Listowel, E.
Euston, E., Grafton, D.
Feilding, V., Denbigh, E.
†Fentoun, V., Kellie, E.
Fincastle, V., Dunmore, E.
FitzClarence, V., Munster, E.
FitzHarris, V., Malmesbury, E.
Folkestone, V., Radnor, E.
Forbes, L., Granard, E.
Fordwich, V., Cowper, E.
Garlies, L., Galloway, E.
Gilford, L., Clanwilliam, E.
Glammis, L., Strathmore and Kinghorn, E.
Glentworth, L., Limerick, E.
Glerawly, V., Annesley, E.
Graham, M., Montrose, D.
Granby, M., Rutland, D.
Greenock, L., Cathcart, E.
Grey de Wilton, V., Wilton, E.
Grey of Groby, L., Stamford, E.
Grosvenor, E., Westminster, M.
Grimston, V., Verulam, E.
Guernsey, L., Aylesford, E.
Haddo, L., Aberdeen, E.
Hamilton, M., Abercorn, D.
Harley, L., Oxford, E.
Hartington, M., Devonshire, D.
Hastings, L., Huntingdon, E.
Helmsley, V., Feversham, E.
Herbrand, L., Pembroke, E.
Hinchinbroke, V., Sandwich, E.
Hillsborough, E., Downshire, M.
Hinton, V., Poulett, E.
Hobart, L., Buckinghamshire, E.
Holmesdale, V., Amherst, E.
Howard, L., Effingham, E.
Howick, V., Grey, E.
Hyde, L., Clarendon, E.
Ingestre, V., Shrewsbury and Talbot, E.
Inverurie, L., Kintore, E.
Jermyn, E., Bristol, M.
Jocelyn, V., Roden, E.
Kelburne, V., Glasgow, E.
Kerry, E., Lansdowne, M.
Kildare, M., Leinster, D.
Kilkeel, L., Fingall, E.
Kilmarnock, L., Erroll, E.
*Kilworth, L., Mountcashel, E.
†Kirkwall, V., Orkney, E.
Lambton, V., Durham, E.
Lascelles, V., Harewood, E.
Leveson, L., Granville, E.
Lewisham, V., Dartmouth, E.
Lincoln, E., Newcastle, D.
Lindsay, L., Crawford and Balcarres, E.
Loftus, V., Ely, M.
Lorne, M., Argyll, D.
Loughborough, L., Rosslyn, E.
Lowther, V., Lonsdale, E.
Lumley, V., Scarborough, E.
Lymington, V., Portsmouth, E.
Mahon, V., Stanhope, E.
Maidstone, V., Winchilsea, E.
Maitland, V., Lauderdale, E.
Malden, V., Essex, E.
Mandeville, V., Manchester, D.
March, E., Richmond, D.
Marsham, V., Romney, E.
Melgund, V., Minto, E.
Milton, V., Fitzwilliam, E.
Molyneux, V., Sefton, E.
Montgomerie, L., Eglinton and Winton, E.
Moore, V., Drogheda, M.
Moreton, L., Ducie, E.
Morpeth, V., Carlisle, E.
Mountcharles, E., Conyngham, M.
Mulgrave, E., Normanby, M.
Neville, V., Abergavenny, E.
Newark, V., Manvers, E.
Newport, V., Bradford, E.
Newton-Butler, L., Lanesborough, E.
Norreys, L., Abingdon, E.
North, L., Guilford, E.
Northland, V., Saltoun, L.
Ockham, V., Lovelace, E.
*Ogilvy, L., Airlie and Lintrathen, E.
Ossory, E., Ormonde, M.
Ossulston, L., Tankerville, E.
Oxmantown, L., Rosse, E.
Pakenham, L., Longford, E.
Panmure, L., Dalhousie, E.
Parker, V., Macclesfield, E.
Pelham, L., Chichester, E.
Percevel, V., Egmont, E.
Percy, E., Northumberland, D.
Petersham, V., Harrington, E.
Pevensey, V., Sheffield, E.
Porchester, L., Carnarvon, E.
Proby, L., Carysfort, E.
Raynham, V., Townshend, M.
Reidhaven, V., Seafield, E.
Rocksavage, E., Cholmondeley, M.
Royston, V., Hardwicke, E.
Sandon, V., Harrowby, E.
St. Asaph, V., Ashburnham, E.
St. Maur, E., Somerset, D.
Seaham, V., Vane, E.
Southam, V., Ellenborough, E.
Stafford, M., Sutherland, D.
Stanhope, L., Chesterfield, E.
Stanley, L., Derby, E.
Stavordale, L., Ilchester, E.
Stopford, V., Courtown, E.
Stormont, V., Mansfield, E.
Suirdale, L., Donoughmore, E.
Tamworth, V., Ferrers, E.
Tarbat, V., Cromartie, E.
Tavistock, M., Bedford, D.
Titchfield, M., Portland, D.
Trafalgar, V., Nelson, E.
Tullibardine, M., Athole, D.
Tyrone, E., Waterford, M.
Uffington, V., Craven, E.
Uxbridge, E., Anglesey, M.
Valletort, V., Mount Edgcumbe, E.
Villiers, V., Jersey, E.
Walden, V., Tweeddale, M.
Walpole, L., Orford, E.
Weymouth, E., Bath, M.
Wiltshire, E., Winchester, M.
Windsor, E., Bute, M.
Wodehouse, L., Kimberley, E.
Worcester, M., Beaufort, D.
Worsley, L., Yarborough, E.
Yarmouth, E., Hertford, M.

The following Peers have either succeeded to Peerages or been summoned to the House of Lords during the lifetime of their fathers:

Title by courtesy	*Summoned as*
Viscount Ockham	Lord Wentworth
Marquis of Kildare	Lord Kildare
Lord Eliot	Lord Eliot.

Beginnings of the Seasons.

	Commences.		Commences.
Spring	20th March, 0h. 52m. Aft.	Autumn ...	22nd Sept., 11h. 35m. Aft.
Summer ...	21st June, 9h. 25m. Morn.	Winter	21st Dec., 5h. 32m. Aft.

Digitized by Google

MISCELLANEOUS.

Reference to Tables.

The following TABLES *may prove useful to many of our readers, but as our space will not permit us to insert them in full in each issue of the* ALMANAC, *we are compelled to refer our readers to those numbers of the Almanac in which the Tables have already appeared.*

A CALENDAR FOR ASCERTAINING ANY DAY OF THE WEEK FOR ANY GIVEN TIME WITHIN THE PRESENT CENTURY ... 1872
AN EASY READY RECKONER ... 1872
A TABLE OF THE NUMBER OF DAYS FROM ANY DAY IN ONE MONTH TO THE SAME IN ANY OTHER ... 1872
BRITISH WEIGHTS AND MEASURES ... 1872
DISCOUNT TABLE ... 1868
EXPENSES TABLE, &c., AT PER YEAR, MONTH, WEEK, OR DAY ... 1872
FOREIGN COINS ... 1872
FORMS USUALLY TAKEN IN LEASES ... 1867
FRENCH MEASURES ... 1872
GOVERNMENT EMIGRATION OFFICES ... 1872
HOLIDAYS IN PUBLIC OFFICES (SEE "QUEEN ALMANAC" FOR OFFICES) ... 1871
INTEREST TABLE ... 1869
LAW OF MISTRESS AND SERVANT ... 1872
MARKETING TABLE ... 1872
MODES OF ADDRESSING PERSONS OF TITLE ... 1866
MULTIPLICATION TABLE ... 1871
TABLE OF DISTRIBUTION OF PERSONAL ESTATE ... 1872
A TABLE OF PRECEDENCY ... 1866
TABLE OF THE KINGS AND QUEENS OF ENGLAND ... 1872
TRANSFER AND DIVIDEND DAYS AT THE BANK OF ENGLAND ... 1866
WAGES TABLE ... 1871

A Calendar for 1873.

JANUARY.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	—
—	—	—	—	—	—	—

FEBRUARY.

S	M	Tu	W	Th	F	S
—	—	—	—	—	—	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	—
—	—	—	—	—	—	—

MARCH.

S	M	Tu	W	Th	F	S
—	—	—	—	—	—	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	—	—	—	—	—

APRIL.

S	M	Tu	W	Th	F	S
—	—	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	—	—	—

MAY.

S	M	Tu	W	Th	F	S
—	—	—	—	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

JUNE.

S	M	Tu	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	—	—	—	—	—

JULY.

S	M	Tu	W	Th	F	S
—	—	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	—	—
—	—	—	—	—	—	—

AUGUST.

S	M	Tu	W	Th	F	S
—	—	—	—	—	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	—	—	—	—	—	—

SEPTEMBER.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	—	—	—	—
—	—	—	—	—	—	—

OCTOBER.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	—
—	—	—	—	—	—	—

NOVEMBER.

S	M	Tu	W	Th	F	S
—	—	—	—	—	—	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	—	—	—	—	—	—

DECEMBER.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	—	—	—
—	—	—	—	—	—	—

Holidays in Public Offices.

Bank Holidays—May 1, Nov. 1, Dec. 25, Good Friday, Whit Monday, and the first Monday in August.

Docks and Custom House—Good Friday, Queen's Birthday, Dec. 25.

Excise Office—Good Friday, Queen's Birthday, June 28, Nov. 9, Dec. 25.

Stamp and Tax Offices—Good Friday, Queen's Birthday, June 10, 11, 28, first Monday in August, Nov. 9, Dec. 25.

Chancery Offices—Good Friday, April 22, 23; Dec. 25.

Common Pleas and Law Offices—Good Friday, April 20, 22, 23; Queen's Birthday; June 10, 11; first Monday in August; Dec. 25, 26, 27, 28.

Fixed and Moveable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	Birth of Queen Victoria	May 24
Septuagesima Sunday	Feb. 9	*Whit Sunday*	June 1
Quinquagesima	,, 23	*Trinity Sunday*	,, 3
Ash Wednesday	,, 26	*Corpus Christi*	,, 12
Quadragesima	March 2	Accession of Queen Victoria	,, 20
St. Patrick	,, 17	St. John Baptist—Midsummer Day	,, 24
Annunciation—Lady Day	,, 25	St. Michael	Sept. 29
Palm Sunday	April 6	Birth of Prince of Wales	Nov. 9
Good Friday	,, 11	St. Andrew	,, 30
Easter Sunday	,, 13	*First Sunday in Advent*	,, 30
Low Sunday	,, 20	St. Thomas	Dec. 21
St. George	,, 23	CHRISTMAS DAY	,, 25
Rogation Sunday	May 18		
Ascension Day	,, 22		

University Terms, 1873.

OXFORD.			CAMBRIDGE.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	April 5	Jan. 13	Feb. 22, Midnight	April 4
Easter	April 16	May 30	April 18	May 19, Midnight	June 20
Trinity	May 31	July 5	—	—	—
Michaelmas	Oct. 10	Dec. 17	Oct. 1	Nov. 8, Noon	Dec. 16
	The Act, July 2.		The Commencement, June 18.		

Law Terms, 1873.

As settled by Stats. 11 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2 (passed Dec. 23, 1830).

Hilary Term	begins January	11	and ends January	31
Easter Term	,, April	15	,, May	9
Trinity Term	,, May	23	,, June	13
Michaelmas Term	,, November	2	,, November	25

Principal Articles of the Calendar for the Year of Our Lord 1873.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	12	12
Epact	XII.	I.
Solar Cycle	6	6
Roman Indiction	1	1
Dominical Letter	G	E
Septuagesima Sunday	Feb. 4	Feb. 9
Ash Wednesday	,, 21	,, 26
Easter Sunday	April 8	April 13
Ascension Day	May 17	May 22
Pentecost—Whit-Sunday	,, 27	June 1
1st Sunday in Advent	Dec. 2	Nov. 30

The year 1873 is the latter part of the 5633rd and the beginning of the 5634th year since the creation of the world, according to the Jews. The year 5634 commences on Sept. 22, 1873.

The year 1873 answers to the 6586th of the Julian Period, to the 2626th from the foundation of Rome, to the 2649th year of the Olympiads, and to the year 7380-1 of the Byzantine Era.

The year 1290 of the Mohammedan Era commences on March 1, 1873; and Ramadán (month of abstinence observed by the Turks) commences on Oct. 23, 1873.

Inland Revenue Duties.

INCOME TAX, LAND TAX, AND INHABITED HOUSE DUTY.

Income and Property Tax.

100*l.* per annum for every 1*l.* arising from Property, Profession, Trade, or office	0 0 4
Exceeding 100*l.* but less than 300*l.* rated at 80*l.* less.	
In respect of occupation of Lands, Tenements, &c. for every 1*l.* in England	0 0 0½
Scotland and Ireland	0 0 1½

Inhabited House Duty.

For every private Inhabited Dwelling House which with the Household and other Offices, Yards, and Gardens therewith occupied and charged, is or shall be worth the rent of Twenty Pounds or upwards by the Year, there shall be charged for every Twenty Shillings of such annual value the sum of ... 0 0 9

Alteration in Date of Payment.

The Land and House Taxes in England, shall be payable on or before Jan. 1st., in each year, and Income Tax for both England and Ireland, shall be payable in like manner.

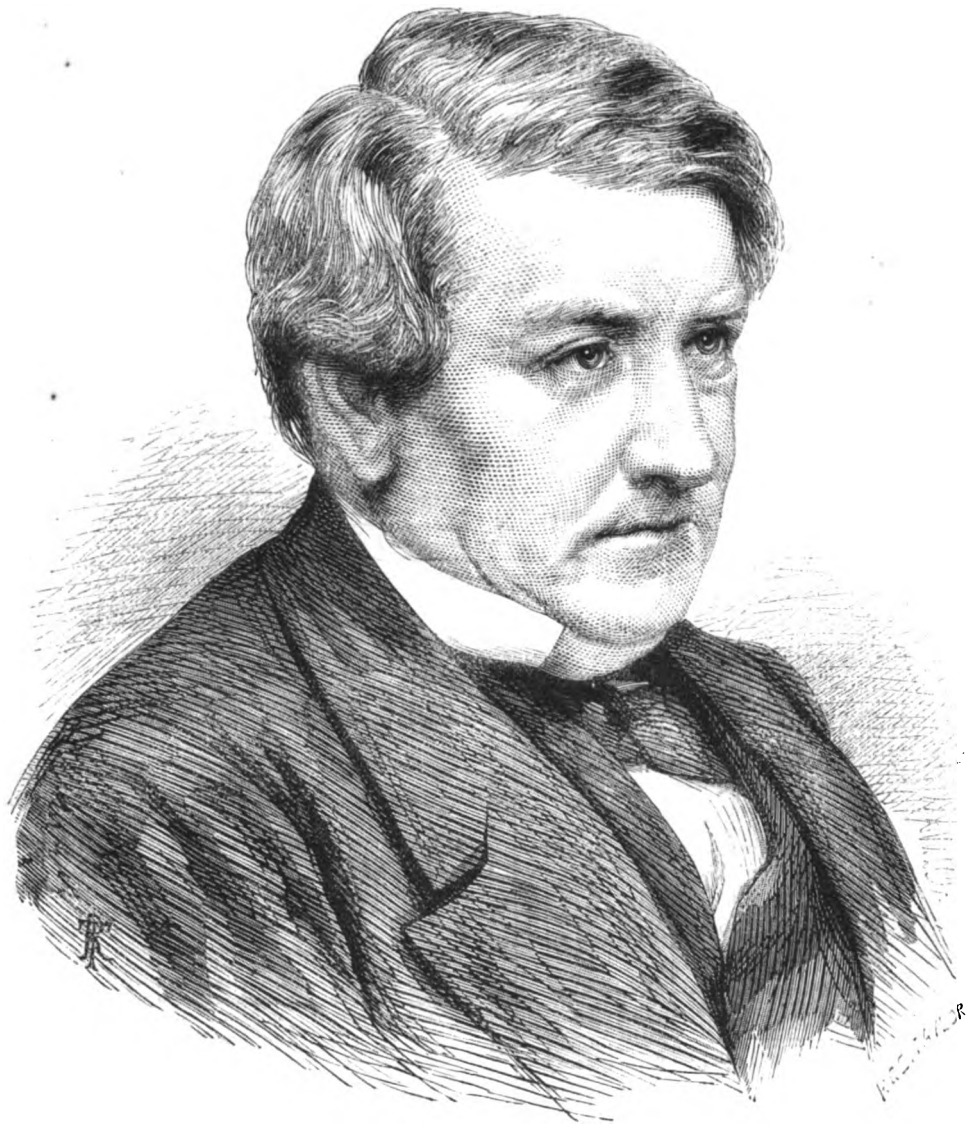
ASSESSED TAXES, AND EXCISE LICENSES.

Servants, Carriages, Horses, Armorial Bearings, &c.

For every male servant	0 15 0
For every carriage—	
If such carriage shall have four or more wheels, and shall be of the weight of four hundredweight or upwards	2 2 0
If such carriage shall have less than four wheels, or having four or more wheels, shall be of a less weight than four hundredweight	0 15 0
For every horse or mule	0 10 6
For armorial bearings—	
If such armorial bearings shall be painted, marked, or affixed, on or to any carriage	2 2 0
If such armorial bearings shall not be so painted, marked, or affixed, but shall be otherwise worn or used	1 1 0

And such duties shall be paid annually upon licenses to be taken out and granted by such officer as the Commissioners of Inland Revenue shall direct, shall be dated on the day of granting the same, and shall expire on the thirty-first day of Dec. then next following.

Digitized by Google



The late Earl of Mayo.

Digitized by Google

Lord Northbrook, Viceroy of India.

Digitized by Google

House of Peers.

Peers of the Blood Royal	4
Archbishops	2
Dukes	20
Marquises	20
Earls	128
Viscounts	31
Bishops	25
Barons	247
Total	477,

Of whom 7 are Minors.

The undermentioned noblemen sit as Peers of Great Britain by titles nominally different from, as well as inferior to, those by which they are usually addressed.

Superior Title.	*Sits as*
E. Aberdeen	V. Gordon
D. Argyll	L. Sundridge and Hamilton
L. Athlumney	L. Meredyth
D. Athole	E. Strange
E. Bessborough	L. Ponsonby
V. Boyne	L. Brancepeth
D. Buccleuch	E. Doncaster
E. Caithness	L. Barrogill
M. Clanricarde	L. Somerhill
V. Clifden	L. Mendip and Dover
M. Conyngham	L. Minster
E. Cork and Orrery	L. Boyle
E. Courtown	L. Saltersford
E. Crawford and Balcarres	L. Wigan
E. Dalhousie	L. Panmure
E. Darnley	L. Clifton
M. Donegal	L. Fisherwick
E. Donoughmore	V. Hutchinson
M. Downshire	E. Hillsboro'
M. Drogheda	L. Moore
E. Dunraven & Mountearl	L. Kenry
E. Eglinton	E. Winton
E. Egmont	L. Lovell & Holland
M. Ely	L. Loftus
E. Enniskillen	L. Grinstead
E. Erroll	L. Kilmarnock
V. Falkland	L. Hunsdon
E. Fife	L. Skene
E. Galloway	L. Stewart
E. Glasgow	L. Ross
E. Gosford	L. Worlingham
D. Hamilton	D. Brandon
M. Headfort	L. Kenlis
L. Henniker	L. Hartismere
M. Huntly	L. Meldrum
L. Kinnaird	L. Rossie
E. Kinnoull	L. Hay
E. Leitrim	L. Clements
E. Limerick	L. Foxford
E. Listowel	L. Hare
M. Londonderry	L. Stewart
M. Lothian	L. Kerr
V. Massereene & Ferrard	L. Oriel
E. Meath	L. Chaworth
V. Midleton	L. Brodrick
D. Montrose	E. Graham
E. Moray	L. Stuart
E. Roden	L. Clanbrassill
L. Rollo	L. Dunning
D. Roxburghe	E. Innes
E. Seafield	L. Strathspey
E. Shannon	L. Carleton
M. Sligo	L. Monteagle
E. Southesk	L. Balinhard
E. Stair	L. Oxenfoord
M. Waterford	L. Tyrone

In the following list the above are arranged under the titles by which they sit, their superior titles being placed immediately after in parentheses; but in the alphabetical arrangement they will be found under those titles by which they are ordinarily known.

PEERS ARRANGED ACCORDING TO THEIR ORDER OF PRECEDENCE.

Marked thus * are Irish Representative Peers. Marked thus † are Scotch Representative Peers.

PEERS OF THE BLOOD ROYAL.

	Creation.
His Royal Highness Albert Edward, Duke of Cornwall (Prince of Wales), K.G., K.T., G.C.B., K.P., G.C.S.I., P.C.	1841
His Royal Highness George Frederick Alexander Charles Ernest Augustus, K.G., G.C.H., Duke of Cumberland, Ex King of Hanover	1799
His Royal Highness George William Frederick Charles, Duke of Cambridge, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L.	1801
His Royal Highness Alfred Ernest Albert, Duke of Edinburgh, &c., K.G., K.T., G.C.M.G., P.C.	1866

ARCHBISHOPS.

Style, *His Grace.*	Consecrated.	Translated.
Right Hon. Dr. Archibald Campbell Tait, of Canterbury, P.C.	1856	1868
Right Hon. Dr. William Thomson, of York, P.C.	1861	1863

DUKES.

Style, *Most Noble; His Grace.*

Name	Title.	Creation.	Title by Courtesy of Eldest Sons.
Henry Fitzalan-Howard	Norfolk	1483	E. of Arundel and Surrey
Edward Adolphus St. Maur	Somerset, P.C., K.G.	1546	E. St. Maur
Charles Henry Gordon-Lennox	Richmond, P.C., K.G.	1675	E. of March
William Henry FitzRoy	Grafton	1675	E. of Euston
Henry Charles FitzRoy Somerset	Beaufort, P.C., K.G.	1682	M. of Worcester
Wm. A. A. de Vere Beauclerk	St. Albans, P.C.	1684	E. of Burford
George Godolphin Osborne	Leeds	1694	M. of Carmarthen
William Russell	Bedford	1694	M. of Tavistock
William Cavendish	Devonshire, K.G.	1694	M. of Hartington
John Winston Spencer Churchill	Marlborough, P.C., K.G., D.C.L.	1702	M. of Blandford
Charles Cecil John Manners	Rutland, K.G.	1703	M. of Granby
Wm. A. L. S. Hamilton-Douglas	Brandon (and Hamilton)	1711	M. of Douglas
William John C. S. Bentinck	Portland	1716	M. of Titchfield
William Drogo Montague	Manchester	1719	V. Mandeville
Henry P. A. Pelham-Clinton	Newcastle	1756	E. of Lincoln
Algernon George Percy	Northumberland, P.C.	1766	E. Percy
Arthur Richard Wellesley	Wellington, K.G., P.C.	1714	M. of Douro
Richard Plantagenet Campbell Brydges-Chandos-Grenville	Buckingham & Chandos, P.C., D.C.L.	1822	M. of Chandos
George Granville William Sutherland-Leveson-Gower	Sutherland, K.G.	1833	M. of Stafford
Harry George Powlett	Cleveland, K.G.	1833	E. of Darlington

MARQUISES.

Style, *Most Honourable.*

John Paulet	Winchester	1551	E. of Wiltshire
†George Hay	Tweeddale, K.T., G.C.B.	1694	V. Walden
Henry Charles K. P. Fitzmaurice	Lansdowne	1784	E. Kerry
John Villiers Stuart Townshend	Townshend	1786	V. Raynham
Robert Arthur T. Gascoyne-Cecil	Salisbury, P.C.	1789	V. Cranbourne
John Alexander Thynne	Bath	1789	V. Weymouth
James Hamilton	Abercorn, K.G., P.C., D.C.L., (Duke of Abercorn)	1790	M. Hamilton
Francis Hugh George Seymour	Hertford	1793	E. of Yarmouth
John Patrick Crichton Stuart	Bute	1796	E. of Windsor
William Alleyne Cecil	Exeter, P.C.	1801	L. Burley
Charles Douglas Compton	Northampton	1812	E. Compton
John Charles Pratt	Camden	1812	E. of Brecknock
Henry William George Paget	Anglesey	1815	E. of Uxbridge
William Henry H. Cholmondeley	Cholmondeley	1815	E. of Rocksavage
George Wm. F. Brudenell-Bruce	Ailesbury, K.G., P.C.	1821	E. Bruce
Frederick William John Hervey	Bristol	1826	E. Jermyn
Archibald Kennedy	Ailsa	1831	E. of Cassillis
Hugh Lupus Grosvenor	Westminster, K.G.	1831	E. Grosvenor
George Augustus C. Phipps	Normanby, P.C.	1838	E. of Mulgrave
George Frederick S. Robinson	Ripon, K.G., P.C.	1871	E. de Grey

EARLS.

Style, *Right Honourable.*

Charles John Chetwynd Talbot	Shrewsbury and Talbot	1442	V. Ingestre
Edward Henry Stanley	Derby, P.C., D.C.L.	1485	L. Stanley
Francis Theophilus H. Hastings	Huntingdon	1529	L. Hastings
George Robert Charles Herbert	Pembroke & Montgomery	1551	L. Herbert
William Reginald Courtenay	Devon, P.C., D.C.L.	1553	L. Courtenay
Charles John Howard	Suffolk and Berkshire	1603	V. Andover
Rudolf William Basil Fielding	Denbigh	1622	V. Fielding
Francis William Henry Fane	Westmoreland, C.B.	1624	L. Burgherah
George A. F. Albemarle Bertie	Lindsey	1626	L. Bertie
George Harry Grey	Stamford & Warrington	1628	L. Grey of Groby
George James Finch-Hatton	Winchilsea & Nottingham	1628	V. Maidstone
George Philip Stanhope	Chesterfield	1628	L. Stanhope
John William Montague	Sandwich, P.C.	1660	V. Hinchinbroke
Arthur Algernon Capel	Essex	1661	V. Malden
Rev. William George Howard	Carlisle	1661	V. Morpeth
Walter F. Montague-Douglas-Scott	Doncaster (Duke of Buccleuch & Queensberry), K.G., P.C.	1663	E. of Dalkeith
Anthony Ashley-Cooper	Shaftesbury, K.G.	1672	L. Ashley
Montague Bertie	Abingdon	1682	L. Norreys
Richard George Lumley	Scarbrough	1690	V. Lumley
George Thomas Keppel	Albemarle	1696	V. Bury
George William Coventry	Coventry	1697	V. Deerhurst
Victor Albert George C. Villiers	Jersey	1697	V. Villiers
William Henry Poulett	Poulett	1706	V. Hinton
†Sholto John Watson Douglas	Morton	1458	L. Aberdour
†Cospatrick Alexander Home	Home	1605	L. Dunglas
†Claude Lyon-Bowes	Strathmore & Kinghorn	1606	L. Glammis
†Walter Coningsby Erskine	Kellie, C.B.	1619	L. Erskine
†Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
†David Graham D. Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
†John Thornton Leslie Melville	Leven and Melville	1641	V. Kirkaldie
†Dunbar James Douglas	Selkirk	1646	L. Daer
†Thomas John H. FitzMaurice	Orkney	1696	V. Kirkwall
Sewallis Edward Shirley	Ferrers	1711	V. Tamworth
William Walter Legge	Dartmouth	1711	V. Lewisham
Charles Bennet	Tankerville, P.C.	1714	L. Ossulston
Heneage Finch	Aylesford	1714	L. Guernsey
Francis Thomas de Grey Cowper	Cowper, K.G., P.C.	1718	V. Fordwich
Philip Henry Stanhope	Stanhope	1718	V. Mahon
Thomas Augustus W. Parker	Macclesfield	1721	V. Parker
James Graham	Graham (D. of Montrose) K.T., P.C.	1722	M. Graham
William Frederick Waldegrave	Waldegrave	1729	V. Chewton
Bertram Ashburnham	Ashburnham	1730	V. St. Asaph
Charles Wyndham Stanhope	Harrington	1742	V. Petersham
Isaac Newton Wallop	Portsmouth	1743	V. Lymington
George Guy Greville	Brooke and Warwick	1746	L. Brooke
Rev. Augustus Edward Hobart	Buckinghamshire	1746	L. Hobart
Wm. T. S. Wentworth-Fitzwilliam	Fitzwilliam, K.G.	1746	V. Milton
Francis Dudley North	Guilford	1752	L. North
Charles Philip Yorke	Hardwicke, P.C., D.C.L., F.R.S.	1754	V. Royston
Henry Edward Fox-Strangways	Ilchester	1756	L. Stavordale
Charles Richard Sackville West	De La Warr, K.C.B.	1761	V. Cantilupe
Jacob Pleydell-Bouverie	Radnor	1765	V. Folkestone
John Poynts Spencer	Spencer, K.G., P.C.	1765	V. Althorp
William Lennox Bathurst	Bathurst	1772	L. Apsley
Arthur Wills Blundell T. S. Hill	Hillsborough (M. of Downshire)	1772	E. Hillsborough
Edward Hyde Villiers	Clarendon	1776	L. Hyde
William David Murray	Mansfield & Mansfield, K.T.	1776	V. Stormont
William Nevill	Abergavenny	1784	V. Nevill
John James Hugh Hy. Murray	Strange (D. Athole), K.T.	1786	M. of Tullibardine
William Henry Edgcumbe	Mount-Edgcumbe	1789	V. Valletort
Hugh Fortescue	Fortescue	1789	V. Ebrington
H. Howard Molyneux Herbert	Carnarvon, P.C.	1793	L. Porchester
Henry Charles Cadogan	Cadogan, P.C.	1800	V. Chelsea
James Howard Harris	Malmesbury, G.C.B., P.C., D.C.L.	1800	V. FitzHarris
*J. Vansittart Danvers Butler	Lanesborough	1756	L. Newtown-Butler
*Stephen Moore	Mountcashel	1781	L. Kilworth
*H. J. Reuben Dawson-Damer	Portarlington	1785	V. Carlow
*William Richard Annesley	Annesley	1789	V. Glerawly
*John Crichton	Erne, K.P.	1789	V. Crichton
*George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
*Somerset Richard Lowry-Corry	Belmore, P.C.	1797	V. Corry
*Francis Bernard	Bandon, D.C.L.	1800	V. Bernard
Francis Robert St. Clair-Erskine	Rosslyn	1801	L. Loughborough
George Grimston Craven	Craven	1801	V. Uffington
William Hillier Onslow	Onslow	1801	V. Cranley
Charles Marsham	Romney	1801	V. Marsham
Henry Thomas Pelham	Chichester	1801	L. Pelham
Thomas Egerton	Wilton, G.C.H., P.C.	1801	V. Grey de Wilton
Edward James Herbert	Powis, D.C.L.	1804	V. Clive
Horatio Nelson	Nelson	1805	V. Trafalgar
*Lawrence Parsons	Rosse	1806	L. Oxmantown
Sydney Wm. Herbert Pierrepont	Manvers	1806	V. Newark
Horatio William Walpole	Orford	1806	L. Walpole

Digitized by Google

EARLS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
Henry Grey	Grey, K.G., G.C.M.G., P.C.	1806	V. Howick
William Lowther	Lonsdale, P.C.	1807	V. Lowther
Dudley Ryder	Harrowby, K.G., P.C.	1809	V. Sandon
Henry Thynne Lascelles	Harewood	1812	V. Lascelles
W. H. E. Murray Kynynmound	Minto, K.T.	1813	V. Melgund
Alan Frederick Cathcart	Cathcart	1814	L. Greenock
James Walter Grimston	Verulam	1815	V. Grimston
A. Wellington Brownlow Cust	Brownlow	1815	V. Alford
Edward Granville Eliot	St. Germans, G.C.B., P.C.	1815	L. Eliot
Albert Edward Parker	Morley	1815	V. Boringdon
Orlando G. Charles Bridgeman	Bradford, P.C.	1815	V. Newport
Frederick Lygon	Beauchamp	1815	V. Elmley
*W. H. Hare Hedges White	Bantry	1816	V. Berehaven
John Scott	Eldon	1821	V. Encombe
G. A. F. Louis Curzon-Howe	Howe	1821	V. Curzon
Charles Somers Somers-Cocks	Somers	1821	V. Eastnor
John Edward Cornwallis Rous	Stradbroke	1821	V. Dunwich
G. H. R. C. W. Vane Tempest	Vane	1823	V. Seaham
William Pitt Amherst	Amherst	1826	V. Holmesdale
J. F. Vaughan Campbell	Cawdor	1827	V. Emlyn
William George FitzClarence	Munster	1831	V. FitzClarence
Robert Adam Philips Haldane	Camperdown	1831	V. Duncan
Thomas George Anson	Lichfield	1831	V. Anson
G. F. D'Arcy Lambton	Durham	1833	V. Lambton
Granville G. Leveson-Gower	Granville, K.G., P.C.	1833	L. Leveson
Henry Howard	Effingham	1837	L. Howard
H. J. Reynolds Moreton	Ducie, P.C.	1837	L. Moreton
Charles Anderson Pelham	Yarborough	1837	L. Worsley
James Henry Robert Innes Ker	Innes (D. of Roxburghe), K.T.	1837	M. of Bowmont
Thomas William Coke	Leicester	1837	V. Coke
William King-Noel	Lovelace	1838	V. Ockham†
Thomas Dundas	Zetland, K.T.	1838	L. Dundas
Charles George Noel	Gainsborough	1841	V. Campden
Edward Law	Ellenborough, G.C.B., P.C.	1844	V. Southam
F. C. Granville Egerton	Ellesmere	1846	V. Brackley
George Stevens Byng	Strafford, P.C.	1847	V. Enfield
William John Pepys	Cottenham	1850	V. Crowhurst
H. R. C. Wellesley	Cowley, K.G., G.C.B., P.C.	1857	V. Dangan
A. W. Montgomerie	Winton (E. of Eglinton)	1859	L. Montgomerie
William Ward	Dudley	1860	V. Ednam
John Russell	Russell, K.G., G.C.M.G., P.C.	1861	V. Amberley
John Wodehouse	Kimberley, P.C.	1866	L. Wodehouse
Richard Dawson	Dartrey, K.P.	1866	L. Cremorne
William Ernest Duncombe	Feversham	1868	V. Helmsley
Frederick Temple Blackwood	Dufferin, K.P., K.C.B., P.C.	1871	V. Clandeboye

† The son of the present Earl Lovelace is Baron Wentworth, a Peer in his own right.

VISCOUNTS.

Style, *Right Honourable.*

Robert Devereux	Hereford	1550	
†William Henry Drummond	Strathallan	1686	
Henry St. John	Bolingbroke	1712	
Evelyn Boscawen	Falmouth	1720	
George Byng	Torrington	1721	
Augustus Frederick Fitzgerald	Leinster, P.C. (D. of Leinster)	1747	M. of Kildare
John Robert Townshend	Sydney, G.C.B., P.C.	1789	
Francis Wheler Hood	Hood	1796	
*Mervyn Wingfield	Powerscourt, K.P.	1743	
*James Hewitt	Lifford	1766	
*Edward Ward	Bangor	1781	
*Hayes St. Leger	Doneraile	1781	
*Thomas Vesey	De Vesci	1776	
*Cornwallis Maude	Hawarden	1791	
Carnegie Robert John Jervis	St. Vincent	1801	
Henry Dundas	Melville, G.C.B.	1802	
William Wells Addington	Sidmouth	1805	
*George Frederick Upton	Templetown, K.C.B.	1806	
John Campbell Hamilton Gordon	Gordon (E. of Aberdeen)	1814	L. Haddo
Edward Pellew	Exmouth	1816	
John Luke G. Hely-Hutchinson	Hutchinson (E. of Donoughmore	1821	V. Suirdale
William Thomas Le-Poer-Trench	Clancarty (E. of Clancarty)	1823	V. Dunlo
Wellington H. Stapleton-Cotton	Combermere	1826	
John Henry T. Manners-Sutton	Canterbury, K.C.B.	1835	
Rowland Hill	Hill	1842	
Charles Stewart Hardinge	Hardinge	1846	
George Stephens Gough	Gough	1849	
Stratford Canning	Stratford de Redcliffe, K.G., G.C.B., P.C.	1852	
Charles Shaw Lefevre	Eversley, P.C.	1857	
Charles Wood	Halifax, G.C.B., P.C.	1866	
Alexander Nelson Hood	Bridport	1868	

BISHOPS.

Style, *Right Reverend.*

The Bishops of London, Durham, and Winchester to take precedence in right of their respective sees; the other Bishops in the order of their consecration. The Bishop of Sodor and Man has no seat in Parliament. The statute 10 & 11 Vict. c. 108, enacts that, upon a vacancy in an English or Welsh bishopric, the newly consecrated bishop (unless elected to one of the archiepiscopal sees, or to one of the sees of London, Durham, or Winchester), shall not be entitled to sit; but the summons is to be issued to such one of the other bishops as has not previously been summoned.*

		Consec.	Translated.
Dr. John Jackson	London, P.C.	1853	—1869
Dr. Charles Baring	Durham	1856	—1861
Dr. Samuel Wilberforce	Winchester	1845	—1869
Dr. Connop Thirlwall	St. David's	1840	
Dr. Alfred Ollivant	Llandaff	1849	
Dr. Robert Bickersteth	Ripon	1857	
Dr. Hon. John Thomas Pelham	Norwich	1857	
Dr. James Colquhoun Campbell	Bangor	1859	
Dr. Henry Philpott	Worcester	1861	
Dr. Charles John Ellicott	Gloucester and Bristol	1863	
Dr. Edward Harold Browne	Ely	1864	

BISHOPS—*continued.*

Name.	Title.	Consec.	Translated.
Dr. William Jacobson	Chester	1865	
Dr. Thomas Legh Claughton	Rochester	1867	
Dr. George Augustus Selwyn	Lichfield	1841	—1867
Dr. James Atlay	Hereford	1868	
Dr. William Connor Magee	Peterborough	1868	
Dr. Christopher Wordsworth	Lincoln	1869	
Dr. George Moberley	Salisbury	1869	
Dr. Frederick Temple	Exeter	1869	
Dr. Harvey Goodwin	Carlisle	1869	
Dr. Lord Arthur Charles Hervey	Bath and Wells	1869	
Dr. John Fielder Mackarness	Oxford	1870	
Dr. James Fraser	Manchester	1870	
Dr. Richard Durnford	Chichester	1870	
Dr. Joshua Hughes	St. Asaph*	1870	

* The Bishop of St. Asaph has not, as yet, a seat in the House.

BARONS.

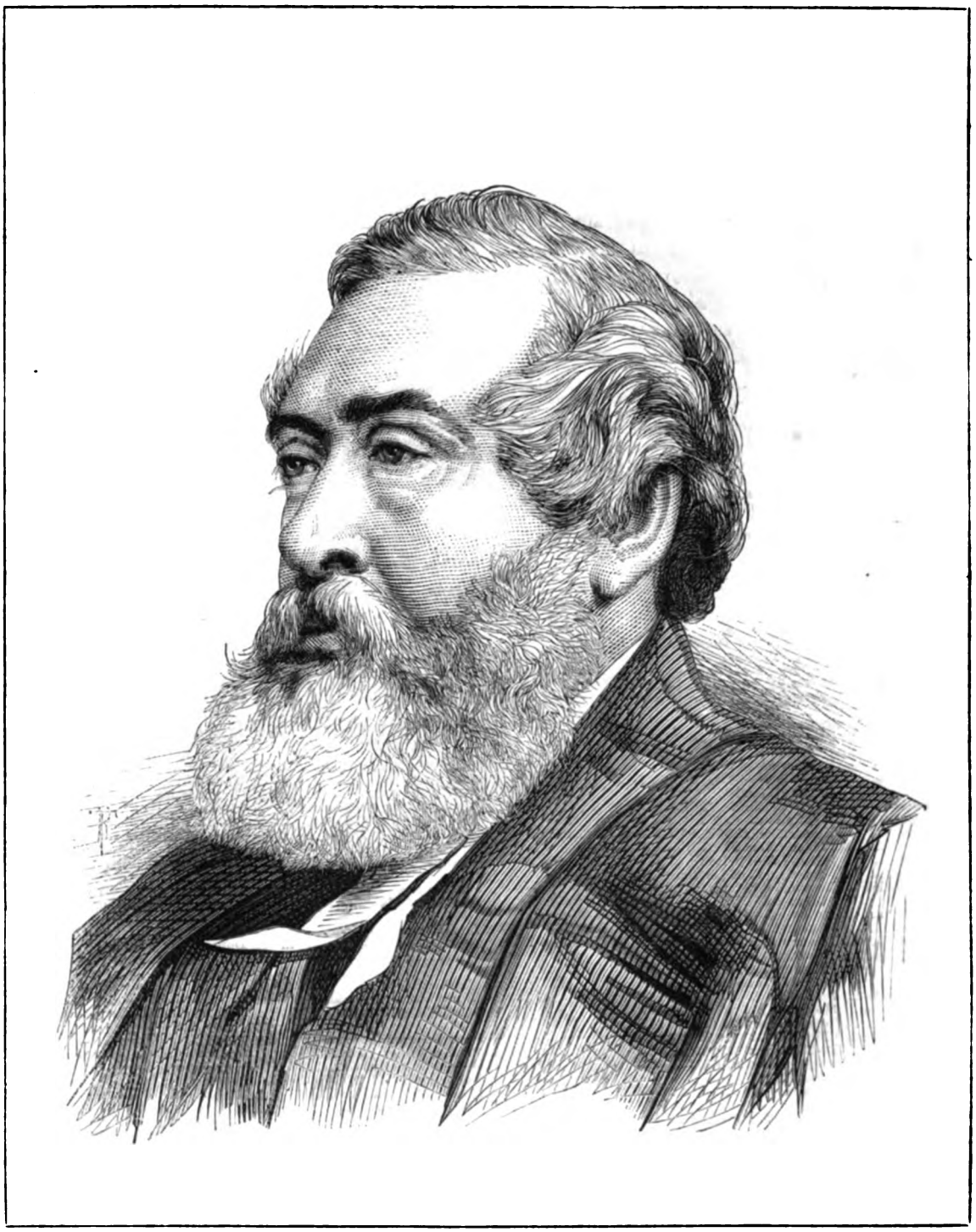
Style, *Right Honourable.*

		Creation.	Title by Courtesy of eldest Sons.
William L. L. Fitzgerald De Ros	De Ros, P.C.	1264	
Rev. Delaval Loftus Astley	Hastings	1289	
George E. Thickuesse Touchet	Audley	1297	
Charles Hen. Rolle Hepburn-Stuart-Forbes Trefusis	Clinton	1299	
Thomas Trevor	Dacre	1307	
Robert Curzon	Zouche	1308	
Henry Stapleton	Beaumont	1309	
Thomas Stonor	Camoys	1383	
Charles Stourton	Stourton	1448	
Henry Verney	Willoughby de Broke	1492	
Sackville George Lane-Fox	Conyers	1509	
George Browne-Mostyn	Vaux of Harrowden	1523	
Ralph Gordon Noel Milbanke	Wentworth	1529	
Robert George Windsor-Clive	Windsor (*a minor*)	1529	
St. Andrew Beauchamp St. John	St. John	1558	
Frederick George Ellis	Howard de Walden and Seaford	1597	
William Bernard Petre	Petre	1603	
Rev. F. T. Wykeham-Fiennes	Saye and Sele, D.C.L.	1603	
John Francis Arundel	Arundel of Wardour	1605	
John Stuart Bligh	Clifton (E. of Darnley)	1608	L. Clifton
John Baptiste Joseph Dormer	Dormer	1615	
George Henry Roper Curzon	Teynham	1616	
Henry V. Stafford-Jerningham	Stafford	1640	
George Frederick William Byron	Byron	1643	
Charles Hugh Clifford	Clifford of Chudleigh	1672	
†Alexander Fraser	Saltoun	1445	
†James St. Clair	Sinclair	1489	
†W. Buller-Fullerton-Elphinstone	Elphinstone	1509	
†Charles Stuart	Blantyre	1606	
†Charles John Colville	Colville of Culross, P.C.	1609	
Richard E. St. Lawrance Boyle	Boyle, K.P. (E. of Cork and Orrery)	1711	V. Dungarvan
George Hay	Hay (E. of Kinnoull)	1711	V. Duppin
Henry Willoughby	Middleton	1711	
William John Monson	Monson	1728	
John G. Brabazon Ponsonby	Ponsonby, P.C. (Earl of Bessborough)	1749	V. Duncannon
George John Milles	Sondes	1760	
Alfred Nathaniel Holden Curzon	Scarsdale	1761	
Florance George Henry Irby	Boston	1761	
George James Perceval	Lovell and Holland (E. of Egmont)	1762	V. Perceval
Augustus Henry Vernon	Vernon	1762	
Edward St. Vincent Digby	Digby	1765	
George Douglas Campbell	Sundridge and Hamilton, K.T., P.C. (D. of Argyll)	1766	M. of Lorne
Rev. Edward Henry Julius Hawke	Hawke	1776	
Henry Thomas Foley	Foley	1776	
Rev. Francis William Rice	Dynevor	1780	
Thomas De Grey	Walsingham	1780	
William Bagot	Bagot	1780	
Charles Fitzroy	Southampton	1780	
Fletcher Norton	Grantley	1782	
George Bridges H. D. Rodney	Rodney (*a minor*)	1782	
Wm. Gordon Cornwallis Eliot	Eliot	1784	
William Noel-Hill	Berwick	1784	
James Henry Legge Dutton	Sherborne	1784	
John H. De-la-Poer-Beresford	Tyrone (M. of Waterford), K.P.	1786	E. of Tyrone
Henry Bentinck Boyle	Carlton (E. of Shannon)	1786	V. Boyle
Charles Harbord	Suffield	1786	
Guy Carleton	Dorchester	1786	
Lloyd Kenyon	Kenyon (*a minor*)	1788	
Charles Cornwallis Neville	Braybrooke	1788	
George Hamilton Chichester	Fisherwick, &c., K.P., G.C.H., P.C. (M. of Donegall)	1790	E. of Belfast
Henry Hall Gage	Gage (V. Gage)	1790	
Edward Thomas Hovell Thurlow	Thurlow	1792	
William George Eden	Auckland	1793	
George William Lyttelton	Lyttelton, K.C.M.G., P.C., F.R.S.	1794	
Henry George Agar-Ellis	Mendip and Dover (V. Clifden) (*a minor*)	1794	
Archibald George Stuart	Stuart (E. of Moray)	1796	L. Doune
Randolph Stewart	Stewart (E. of Galloway)	1796	V. Garlies
James George Henry Stopford	Saltersford (E. of Courtown)	1796	V. Stopford
William Brodrick	Brodrick (V. Midleton)	1796	
Fred. H. W. Gough-Calthorpe	Calthorpe	1796	
Peter Robert Burrell	Gwydyr	1796	
Charles Robert Carington	Carington	1797	
William Henry Orde Powlett	Bolton	1797	
George Rushout	Northwick	1797	
Thomas Lyttelton Powys	Lilford	1797	
Thomas Lister	Ribblesdale	1797	
*Edward Plunkett	Dunsany	1461	
*Lucius O'Brien	Inchiquin	1536	

Digitized by Google

The late Bishop Patteson.

Digitized by Google



The late Rev. Dr. Norman Macleod.

Digitized by Google

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
*Theobald Fitzwalter Butler ...	Dunboyne	1541	
*Cadwallader Davis Blayney ...	Blayney	1621	
*John Cavendish Browne	Kilmaine	1789	
*Robert Dillon	Clonbrock	1790	
*Charles Allanson-Winn	Headley	1797	
*Dayrolles Blakeney de Moleyns	Ventry	1800	
*E re Massey	Clarina	1800	
Henry Francis Seymour Moore...	Moore (M. of Drogheda), K.P., P.C.	1801	V. Moore
John H. W. G. Loftus	Loftus (M. of Ely)	1801	V. Loftus
Granville Leveson Proby	Carysfort (E. of Carysfort), K.P., P.C.	1801	L. Proby
George Ralph Abercromby	Abercromby	1801	
John Thomas Freeman Mitford	Redesdale, D.C.L.	1802	
Horace Pitt-Rivers	Rivers	1802	
Augustus F. A. Sandys	Sandys	1802	
George A. F. C. Holroyd ...	Sheffield (E. of Sheffield)	1802	L. Pevensey
Thomas Americus Erskine	Erskine	1806	
George John Browne	Monteagle (M. of Sligo)	1806	E. of Altamont
George Arthur Hastings Forbes	Granard, K.P. (E. of Granard)	1806	V. Forbes
Hungerford Crewe	Crewe	1806	
Alan Legge Gardner	Gardner	1806	
John Thomas Manners-Sutton ...	Manners (*a minor*)	1807	
John Alexander Hope	Hopetoun & Niddry (E. of Hopetoun)	1809	V. Aithrie
Frederick W. Robert Stewart ...	Stewart, K.P., P.C., D.C.L. (M. of Londonderry)	1814	V. Castlereagh
Charles Gordon...	Meldrum (M. of Huntley)	1815	E. of Aboyne
George Frederick Boyle	Ross (E. of Glasgow) ...	1815	V. Kelburne
William Willoughby Cole	Grinstead (E. of Enniskillen)	1815	V. Cole
William Hale John Charles Pery	Foxford (E. of Limerick)	1815	L. Glentworth
Francis George Spencer	Churchill, D.C.L.	1815	
George Francis Robert Harris ...	Harris, G.C.S.I.	1815	
Reginald Charles Edward Abbot	Colchester	1817	
Schomberg Henry Kerr...	Kerr (M. of Lothian) ...	1821	E. of Ancrum
Francis Nathaniel Conyngham ...	Minster, K.P., P.C. (M. Conyngham)	1821	E. of Mountcharles
James E. W. Theobold Butler ...	Ormonde (M. of Ormonde)	1821	E. of Ossory
F. Wemyss-Charteris-Douglas ...	Wemyss (E. of Wemyss and March)	1821	L. Elcho
Robert Jocelyn	Clanbrassil (E. of Roden)	1821	V. Jocelyn
William Lygon Pakenham	Silchester, K.C.B. (E. of Longford)	1821	L. Pakenham
Clotworthy J. Eyre Skeffington...	Oriel (V. of Massereene and Ferrard)	1821	
Henry Thomas Liddell	Ravensworth	1821	
Hugh Cholmondeley	Delamere	1821	
John George Weld Forester ...	Forester, P.C.	1821	
John James Strutt	Rayleigh	1821	
Robert Francis Gifford	Gifford	1824	
Ulick John De-Burgh	Somerhill, K.P., P.C. (M. of Clanricarde)	1826	V. Burke & Clanmorries
Alexander William Lindsay ...	Wigan (E. of Crawford and Balcarres)	1826	L. Lindsay
Thomas Granville H. S. Knox ...	Ranfurly (E. of Ranfurly)	1826	V. Northland
George Warren	De Tabley, P.C.	1826	
Edward M. S. G. Stuart-Wortley Mackenzie	Wharncliffe	1826	
Charles Stuart Aubrey Abott ...	Tenterden, C.B.	1827	
Rev. Wm. Conyngham Plunket ...	Plunket	1827	
William H. A. A'Court Holmes ...	Heytesbury	1828	
Archibald Philip Primrose	Rosebery (E. of Rosebery)	1828	L. Dalmeny
Richard Meade	Clanwilliam, G.C.H. (E. of Clanwilliam)	1828	L. Gilford
Edward Bootle-Wilbraham	Skelmersdale	1828	
William Draper Mortimer Best ...	Wynford	1829	
William Harry Hay	Kilmarnock (E. of Erroll)	1831	L. Kilmarnock
Arthur James Plunkett	Fingall (E. of Fingall) ...	1831	L. Killeen
William Philip Molyneux	Sefton (E. of Sefton) ...	1831	V. Molyneux
William Sydney Clements	Clements (E. of Leitrim)	1831	V. Clements
George William Fox Kennaird ...	Rossie, K.T., P.C. (L. Kinnaird)	1831	
Thomas Taylour	Kenlis (M. of Headfort)	1831	E. of Bective
William Brabazon	Chaworth (E. of Meath)	1831	L. Brabazon
Charles Adolphus Murray	Dunmore (E. Dunmore)	1831	V. Fincastle
John Hobart Caradoc	Howden, G.C.B.	1831	
Fox Maule Ramsay	Panmure, K.T., G.C.B., P.C. (E. of Dalhousie)	1831	
Augustus F. G. W. Bampfylde ...	Poltimore	1831	
Edward Mostyn Lloyd-Mostyn ...	Mostyn	1831	
Henry Spencer Chichester	Templemore	1831	
Valentine Lawless	Cloncurry	1831	
John St. Vincent Saumarez... ...	De Saumarez	1831	
Lucius Bentinck Cary	Hunsdon, G.C.H., P.C. (V. Falkland)	1832	
Thomas Denman	Denman	1834	
William Frederick Scarlett... ...	Abinger	1835	
Philip Sidney	De L'Isle and Dudley ...	1835	
Alexander Hugh Baring...	Ashburton...	1835	
Edward Richard Littleton	Hatherton	1835	
Archibald Brabazon S. Acheson...	Worlingham (E. of Gosford), K.P.	1835	V. Acheson
William Frederick Campbell ...	Stratheden & Campbell...	1836	
*Geoffrey D. A. F. Guthrie	Oranmore and Browne ...	1836	
Edward Berkeley Portman	Portman	1837	
Thomas Alexander Fraser	Lovat, K.T. (Lord Lovat in Scotland)	1837	
Wm. Bateman Bateman-Hanbury	Bateman	1837	
James Molyneaux Caulfeild	Charlemont, K.P. (E. of Charlemont	1837	V. Caulfeild
Francis A. Keith-Falconer	Kintore (E. of Kintore)	1838	L. Inverurie
George Ponsonby O'Callaghan ...	Lismore, K.P. (V. Lismore)	1838	
Henry Cairnes Westenra	Rossmore	1838	
Robert Shapland Carew...	Carew	1838	
Charles Frederick A. C. Ponsonby	De Mauley...	1838	
Arthur Wrottesley	Wrottesley	1838	

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
Sudeley C. G. Hanbury-Tracy ...	Sudeley	1838	
Frederick Henry Paul Methuen	Methuen	1838	
Henry Edward John Stanley ...	Stanley (*of Alderley*) and Eddisbury	1839	
Henry Villiers Stuart	Stuart de Decies, P.C. ...	1839	
William Henry Leigh	Leigh	1839	
Beilby Richard Lawley	Wenlock	1839	
Charles Brownlow	Lurgan, K.P.	1839	
Thomas Spring-Rice	Monteagle (*of Brandon*)	1839	
James Colborne	Seaton	1839	
Edward Arthur Wellington Keane	Keane	1839	
John Hamilton Dalrymple	Oxenfoord, K.T. (E. of Stair)	1841	V. Dalrymple
Charles Crespigny Vivian	Vivian	1841	
John Vessey Parnell	Congleton	1841	
*Dennis St. George Daly...	Dunsandle and Clanconal	1845	
Victor Alexander Bruce...	Elgin (E. of Elgin and Kincardine) (*a minor*).	1849	L. Bruce
William Henry Forester Denison	Londesborough	1850	
Samuel Jones Loyd...	Overstone	1850	
Charles Robert Claude Wilde ...	Truro	1850	
Charles French...	De Freyne...	1851	
Edward Burtenshaw Sugden ...	St. Leonards, P.C., D.C.L.	1852	
Richard Henry FitzRoy Somerset	Raglan...	1856	
Gilbert Henry Heathcote	Aveland	1856	
Thomas Browne	Kenmare (E. of Kenmare)	1856	V. Castlerosse
Richard Pickerton Pemell Lyons	Lyons, G.C.B., P.C.	1856	
Edward Strutt	Belper, P.C.	1856	
James Talbot	Talbot de Malahide ...	1856	
Robert Grosvenor	Ebury, P.C.	1857	
James Duff	Skene, K.T. (E. of Fife)...	1857	V. Macduff
William George Cavendish	Chesham	1858	
Frederic Thesiger	Chelmsford, P.C.	1858	
John Yarde-Buller	Churston	1858	
John Charles Grant-Ogilvy	Strathspey (E. Seafield)	1858	V. Reidhaven
Henry Wyndham	Leconfield	1859	
William Tatton Egerton	Egerton (of Tatton) ...	1859	
Chas. Morgan Robinson Morgan	Tredegar	1859	
Robert Vernon-Vernon	Lyveden, P.C.	1859	
William Brougham	Brougham and Vaux ...	1859	
Richard Bethell	Westbury, P.C.	1861	
F. Wm. Fitzhardinge Berkeley ...	Fitzhardinge	1861	
Henry White	Annaly	1863	
Richard Monckton-Milnes	Houghton	1863	
Reginald Windsor Sackville ...	Buckhurst	1864	
John Romilly	Romilly, P.C.	1865	
Thomas George Baring	Northbrook, P.C.	1865	
James Sinclair	Barrogill (E. of Caithness)	1866	L. Berriedale
Thomas Fortescue	Clermont (L. Clermont)	1866	
William Meredyth Somerville ...	Meredyth, P.C. (L. Athlumney)	1866	
Wyndham Thos. Windham Quin	Kenry (E. of Dunraven and Mountearl)	1866	V. Adare
Charles Stanley Monck	Monck, P.C., G.C.M.G. (V. Monck)	1866	
John Major Henniker-Major ...	Hartismere (Lord Henniker)	1866	
Edward George E. L. B. Lytton...	Lytton, P.C., G.C.M.G. ...	1866	
William George Hylton Jolliffe ...	Hylton, P.C.	1866	
Hugh Henry Rose	Strathnairn, P.C., G.C.B., G.C.S.I.	1866	
Edward Gordon Douglas Pennant	Penrhyn	1866	
Gustavus F. Hamilton-Russell ...	Brancepeth (V. Boyne)...	1866	
Duncan McNeill	Colonsay, P.C.	1867	
Hugh MacCalmont Cairns	Cairns, P.C.	1867	
John Trollope	Kesteven, P.C.	1868	
John Benn Walsh	Ormathwaite	1868	
Brook William Bridges	Fitzwalter	1868	
Rev. William O'Neill	O'Neill	1868	
Robert Cornelis Napier	Napier of Magdala, G.C.B., G.C.S.I.	1868	
Edward Anthony John Preston ...	Gormanston (V. Gormanston)	1868	
William Page Wood	Hatherley, P.C.	1868	
John Laird Mair Lawrence	Lawrence, P.C., G.C.B., G.C.S.I.	1869	
James Plaisted Wilde	Penzance, P.C.	1869	
John Rogerson Rollo	Dunning (L. Rollo) ...	1869	
James Carnegie...	Balinhard, K.T. (E. of Southesk)	1869	L. Carnegie
William Hare	Hare (E. of Listowel) ...	1869	V. Ennismore
Edward George Fitzalan Howard	Howard of Glossop, P.C.	1869	
John Wilson Fitz Patrick	Castletown of Upper Ossory, P.C.	1869	
John Emerich Edward D. Acton	Acton	1869	
Thomas James Agar Robartes ...	Robartes	1869	
George Carr Glyn	Wolverton	1869	
Fulke Southwell Greville-Nugent	Greville	1869	
Charles William FitzGerald ...	Kildare (M. of Kildare)	1870	E. of Offaly
Thomas O'Hagan	O'Hagan, P.C.	1870	
John Young	Lisgar, G.C.B., G.C.M.G., P.C.	1870	
William Henry Lytton E. Bulwer	Dalling & Bulwer, G.C.B., P.C.	1871	
William Rose Mansfield	Sandhurst, G.C.B., D.C.S.I. P.C.	1871	
John Arthur Douglas Bloomfield	Bloomfield, G.C.B., P.C. ...	1871	
Frederic Rogers	Blachford, K.C.M.G., P.C.	1871	

Registration.

BIRTHS.

PERSONS should cause their children to be registered within forty-two days after birth, by giving personal notice to the registrar of the district.

MARRIAGES.

MARRIAGES can be effected with or without ecclesiastical rites by license or publication of banns or notices. Fees—The licenses are £5 for a special, 10*s.* for ordinary, and 20*s.* for non-residence. One at least of the contracting parties must live or sleep in the district where the marriage is to be celebrated for fourteen days immediately before the ceremony. The Vicar-General's office for marriage licenses is at 5½, Bell Yard, Doctor's Commons.

Digitized by Google

Hospitals, Infirmaries, Dispensaries, Asylums, Lying-in Charities, Refuges, and Homes.

Aged Pilgrims' Asylum, Westmoreland-place, Camberwell, S.E.; Office, 10, Poultry, E.C. Wm. Jackson, hon. sec.

Alexandra Institute for the Blind and Home for Blind Females, Depot and Office, 468, New Oxford-street, W.C., and 6, Queen-square, W.C. Mrs. Kezia Moore, superintendent.

Alexandra Orphanage for Infants, Hornsey-rise, N.; Office, 73, Cheapside, E.C. Joseph Soul, hon. sec.; Miss Ward, matron.

Annuitants' Home (for Ladies), (Thos. Prendergast), 6, Victoria Grove-terrace, Bayswater, W.

Annuitants' Home (for Ladies), (Mrs. Alexander's), 7, Victoria Grove-terrace, Bayswater, W.

Annuitants' Home (for Ladies), 4, 5, 13, 15 and 16, Victoria Grove-terrace, Victoria Grove, Bayswater, W., and 24, Kildare-terrace, Bayswater, W.

Argyll Home for Orphan and Friendless Girls, 25, Oakley-crescent, Chelsea, S.W. Mrs. Macdonald, matron.

Asylum for Fatherless Children (late for Infant Orphans), Reedham, near Croydon; Office, 10, Poultry, E.C. George Stancliffe, sec.

Asylum for Idiots, Earlswood, Redhill, Surrey; Office, 29, Poultry, E.C. Wm. Nicholas, F.R.G.S., sec.

Bayswater Orphan Asylum, 26, Kensington Park-road, W. Mrs. Frances Mary Sutcliffe, treasurer.

Belgrave Hospital for Children, 1, Cumberland-street, Eccleston-square, Pimlico, S.W. Miss Ellen Munro, lady superintendent.

British Asylum for Deaf and Dumb Females, 27, Red Lion-square, W.C., and Lower Clapton, E. Edward Gibson, sec.

British Lying-in Hospital, Endell-street, St. Giles, W.C. Vincent Yardley, Esq., sec.; Miss Eliza Freeman, matron.

British Nursing Association, Home, 35, Cambridge-place, Paddington, W.; Office, 4, Trafalgar-square, W.C. Miss Cole, lady superintendent.

British Orphan Asylum, Office, 73, Cheapside, E.C.; Asylum, Mackenzie Park, Slough, Bucks. Rev. C. Lee, M.A., and Rev. A. C. Price, B.A., hon. secs.; Alfred Mackenzie, sec.

British Penitent Female Refuge, Cambridge-road, E. Rev. John Glanville, M.A., sec.; Mrs. Martha Carter, matron.

Cancer Hospital, Fulham-road, Brompton, S.W.; Office, 167, Piccadilly, W. Alex. Marsden, M.D., physician; Weedon Cooke, surgeon; James Hayward, resident assistant surgeon; Mrs. Annie Scivier, matron; Henry James Jupp, sec.

Central London Opthalmic Hospital, Gray's Inn-road, W.C. Haynes Walton, consulting physician; Robert Taylor, Spencer Watson, and J. Sebastian Wilkinson, surgeons; W. Fairlie Clarke, H. Reeves, and Chas. Higgens, assistant surgeons; G. H. Leah, sec.

Chelsea Home, Smith-street, Chelsea, S.W. Mrs. Louisa Sainsbury, matron.

Children's Home, Bonner-road, Old Ford, Bethnal Green, E. Rev. T. B. Stephenson, B.A., president; A. W. Mager and F. Horner, hon. secs.

Church Sisters' Home, 20, Belgrave-road, St. John's-wood, N.W. Miss Emily Ayckbown, matron.

City of London Hospital for Diseases of the Chest, Bonner's-hall-fields, Old Ford-road, E.; City Office, 24, Finsbury-circus, E.C. William Jones, sec.; William H. Power, resident medical officer; Miss Agnes Peake, matron.

City of London Lying-in Hospital, 102, City-road, E.C.; committee meet Wednesday at half-past eleven. Robert Greenhalgh, M.D., physician; William Coulson, F.R.C.S., consulting surgeon; Peter Lodwick Burchell, M.B., F.R.C.S., surgeon accoucher; Robert Arthur Owthwaite, sec.

Clergy Ladies' Home, 1 and 2, St. Leonard's-gardens, W. Rev. Geo. F. Prescott, M.A., hon. sec.

Convent of the Sisters of the Poor, Mark-street, Finsbury, E.C.

Cripples' Home and Females' Refuge, Northumberland House, Marylebone-road, N.W. Miss Caroline Blunt, sec.; Mrs. Elizabeth Tayler Steel, matron.

Cripples' Nursery for Boys and Girls, 14, Old Quebec-street, W. Mrs. Harriet Stocks, matron.

Deaf and Dumb Asylum, Old Kent-road, S.E.; Office, 93, Cannon-street, E.C. W. H. Warwick, Esq.; Rev. J. H. Walton, principal.

Du Ane, Mrs. Margaret, Nursing Home, 48, Philpot-street, Commercial-road, E.

East London Children's Hospital and Dispensary for Women, Ratcliff-cross, E. Dr. Barnes and Dr. Andrew Clark, consulting physicians; Mr. Buxton Shillitoe, surgeon; Mr. George Cowell, ophthalmic surgeon; J. Lawrence Bullock, M.R.C.S.E., house surgeon; Ashton Warner, sec.; Mrs. Fisher, matron.

Establishment for Invalid Ladies, 90, Harley-street, Cavendish-square, W. Miss Hannah Hobbs, lady superintendent.

Evelina Hospital for Sick Children, Southwark Bridge-road, S.E. Mrs. Ellis, lady superintendent.

Farringdon Dispensary and Lying-in Charity, 17, Bartlett's-buildings, E.C. Fredk. Cock, M.D., consulting physician; Wm. Allingham, consulting surgeon; Henry Lyne, resident medical officer; Joseph Kerschner, dispenser; Saml. Green, Esq., hon. sec.

Female Orphan Asylum, Office, 32, Essex-street, Strand, W.C. George Booth, Esq., sec. and solicitor.

Foundling Hospital, Guildford-street, Russell-square, W.C. Geo. Burrow Gregory, Esq., M.P., treasurer; John Brownlow, sec.; W. S. Wintle, assistant secretary; W. E. Reine, steward.

General Lying-in Hospital, York-road, Lambeth, S.E. Thomas Henry Smith, sec. and solicitor.

German Hospital, Dalston-place and Alma-road, Dalston, E. Christian Feldmann, sec.; Rev. Adolphus Walbaum, D.D., hon. sec.; J. Wybel and H. Port, resident medical officer; Sir Wm. Jenner, Bart., M.D., consulting physician; W. Coulson, F.R.C.S., consulting surgeon; Christiana Burger, matron.

Girls' Industrial Home, 14, Warrington-terrace, Warwick-road, W. Miss Susan Brown, matron.

Governesses' Benevolent Institution, 32, Sackville-street, W.; home, 47, Harley-street, W.; aged governesses' asylum, Prince of Wales-road, Kentish-town, N.W. C. W. Klugh, sec.

Guardian Society's Asylum, 12, Bethnal-green, north side, E. John Deacon, Esq., treasurer; Wm. Robt. Fredk. Lane, surgeon; Wm. Edwards, Esq., hon. sec.; Miss Margaret Reed, matron.

Guy's Hospital, St. Thomas's-street, Borough, S.E. J. Gurney Hoare, Esq., president; Thomas Turner, Esq., treasurer; Mark Shattock, Esq., accountant and registrar; Rev. Philip Swatman, M.A., chaplain; Edward Cook, consulting surgeon; John Charles Steele, M.D., superintendent; Jas. Stocker, apothecary; Arthur S. Newman, architect and surveyor; Miss Mary Loag, matron.

Harrison Spinal Institution, 395, Edgware-road, W. Chas. Musgrave, Esq., sec.

Home for Confirmed Invalids, South House, Highbury-park South, N. Mrs. Baker, sec.

Home for Consumptive Females, 58, Gloucester-place, Portman-square, W. Miss Annie Simons, matron.

Home for Destitute Girls, 170, Buckingham Palace-road, S.W. Mrs. Louisa C. Warren, matron.

Home for Female Orphans, Grove-road, N.W. Edward B. Randall, Esq., sec.

Home for Foreign Governesses (Miss Ainger), 4, Burwood-place, Hyde-park, W.

Home for Friendless Young Girls of Good Character, Office, 27, Red Lion-square, W.C. Wm. Bramston, acting sec.; 11, Powis-place, W.C. Miss Susan Wells, matron.

Home for Gentlewomen, 25, Queen-square, W.C. Hon. Arthur Kinnaird, treasurer; Rev. Alfred J. Buss, B.A., hon. sec.

Home for Incurable and Infirm Women, 21, New Ormond-street, W.C. Miss Sarah Susanna Arnott, hon. lady superintendent.

Home for Motherless Girls, 2, King-street, Grosvenor-square, W. Miss Glennie, hon. lady superintendent.

Home for Orphan and Destitute Girls (from four to twelve years of age), 9, Elsham-road, Kensington, W. Miss Mary Ellis, matron and sec.

Home for Penitent Women, 57, White Lion-street, Pentonville, N.; Office, 27, Red Lion-square, W.C. William Bramston, acting sec.; Mrs. Sarah Hamer, matron.

Homes of Hope for the Restoration of Fallen and the Protection of Friendless Young Women, 5 and 6, Regent-square, W.C. William Hornibrook, sec.

Hospital for Consumption and Diseases of the Chest, Fulham-road, S.W. Henry Dobbin, sec.; Sir William Fergusson, Bart., F.R.S., consulting surgeon; Vertue Edwards, resident medical officer; Mrs. Vertue Edwards, matron.

Hospital for Sick Children, 48 and 49, Great Ormond-street, Queen-square, W.C. Samuel Whitford, sec.; Julius O. Sankey, M.R.C.S., resident medical officer.

Hospital for Women, 29 and 30, Soho-square, W., and 1, Frith-street, W. Henry B. Ingram, sec.

Hospital for Women and Children, 9, Vincent-square, Westminster, S.W. Delves Broughton, Esq., sec.; Gideon de Gorrequer Griffith, M.D., consulting physician.

House of Relief for Children with Hip Disease, 19, Queen-square, W.C. Spencer Walpole, Esq., hon. sec.

Hyde-park Orphanage for Females, 26, Craven-road, Westbourne-terrace, W. George Western, Esq., hon. sec.

Infant Day Nursery, 26, Titchborne-street, Edgware-road, W. Mrs. Maria Pitt, matron.

Infant Orphan Asylum, Wanstead. Henry William Geren, sec., 100, Fleet-street, E.C.

Infants' Home, 35, Great Coram-street, W.C. Mrs. Ann Smith, matron.

Infirmary for Consumption and Diseases of the Chest, 26, Margaret-street, Cavendish-square, W. Francis Baily, sec.; John Cooper Torry, physician.

Infirmary for Epilepsy and Paralysis, 19, Charles-street, King-street, Portman-square, W. Julius Althaus, consulting M.D.; Edward Watherston, hon. sec.

Jews' Orphan Asylum, St. Mark's-street, Tenter-ground, Goodman's-fields, E. Rev. Gershon Franklin, B.A., head master and superintendent; Thomas Gortley, English master; Mrs. Jessy Franklin, matron; Jacobs Salomons, sec.

Ladies' Home, 21, Abbey-road, N.W. Countess de Grey, president; Miss Alcock and Miss Eleanor D. Stimpson, hon. secs.

Ladies' Printing Offices and Home, 48, Hunter-street, Brunswick-square, W.C. James Colmer, hon. sec.

London Female Penitentiary, 166, Pentonville-road, N. William Henry Cæsar, sec.; Mrs. Eliza Walter, matron.

London Fever Hospital, Liverpool-road, Islington, N. Alexander Tweedie, M.D., and Charles Murchison, M.D., consulting physicians; Campbell de Morgan, F.R.S., consulting surgeon; William Romley Cheyne, resident medical officer; Charles Finn, sec.

London Orphan Asylum, Watford (late Clapton), Office, 1, St. Helen's-place, E.C. James Rogers, sec.

Lying-in Institution, 41, Newman-street, W. Thomas Henry Gardiner, sec.; John B. Carlill, M.D., consulting surgeon; John Perry, collector.

Magdalen Hospital, 94, St. Martin's-lane, W.C., and Streatham, S.W. Rev. John Wallace, chaplain and sec.

Merchant Seamen's Orphan Asylum, Snaresbrook, Essex, E.; Offices, 132, Leadenhall-street, E.C. W. Hackwood, sec.

National Hospital for Consumption on the Separate or Cottage Principle, 2, Adelphi-terrace, Adelphi, W.C., and Ventnor, Isle of Wight. W. H. Crossman, sec.

National Hospital for the Paralysed and the Epileptic, 23 and 24, Queen-square, W.C. Benjamin Burford Rawlings, sec.; C. E. Brown Séguard, M.D., consulting physician; Sir W. Ferguson, Bart., F.R.S., consulting surgeon; J. M. Ramskill, M.D., C. B. Radcliffe, M.D., J. Hughlings Jackson, M.D., Thomas Buzzard, M.D., physicians; H. C. Bastian, M.D., F.R.S., Charles Elam, M.D., D. M. Maclure, M.B., assistant physicians.

National Institute and Home for Ladies, 13, Notting-hill-square, W. John Teulon, hon. sec.

National Orphan Home, Ham Common, Surrey; Office, 33, Strand, W.C. S. Taylor, Esq., sec.

National Sanatorium, Bournemouth; 160, Fleet-street, E.C. Henry George Heald, sec.

National Vaccine Establishment, Tottenham Chapel, Tottenham-court-road, W. Stationary vaccinators in London:—George Lewis Cooper, Great Northern Hospital, Caledonian-road, N.; J. F. Marson, Surrey Chapel, Blackfriars-road, S.E.; Dr. W. E. G. Pearse, 2, Regent-place, Westminster, S.W.; Dr. Sharpe, 159, Grange-road, Bermondsey, S.E.

Needle Women's Institution, 12, New Weston-street, S.E. Miss Louisa Barlee, lady superintendent; Mrs. Agnes Neale, matron.

North Eastern Hospital for Children, 125, Hackney-road, E. John Phillips, treasurer; J. D. Fry, hon. sec.

North London Consumption Hospital, London and Hampstead; department for out-patients and office, 216, Tottenham-court-road, W., and for in-patients, Hampstead, N.W. Frederick Coates, surgeon; Charles Arthur Richard Hoare, Esq., treasurer; William Hornibrook, Esq., sec.

Orphan Working School, Maitland-park, Haverstock-hill, N.W.; Office, 73, Cheapside, E.C. Joseph Soul, sec.

Orphans' Home, South-street, West-square, Southwark, S.E.; Infants' Branch, 23, West-square, Southwark, S.E. Miss Charlotte Sharman, superintendent.

Paddington Home for Girls, 19, Conduit-place, W. Miss C. M. Beagley, matron.

Quebec Chapel Nursery and Temporary Home for Young Women, 115, Crawford-street, Portman-square, W. Mrs Jane Phelps, matron.

Queen Charlotte's Lying-in Hospital, 191, Marylebone-road, N.W. Arthur Samuel Boodle, sec.; Mrs E. Nevins, matron.

Reformatory and Refuge Union, 24, New-street, Spring-gardens, S.W. Arthur Mills, Esq., and George Hanbury, Esq., hon. secs.; Charles Richard Ford sec.

Refuge for the Destitute (for females), Manor House, Dalston-lane, Dalston, E. Rev. Henry Martyn Baker, chaplain and sec.; Miss G. E. Irwin, lady superintendent.

Revival Refuge for Boys and Girls, Commercial-street, Spitalfields, E.

Royal Albert Orphan Asylum, 98, Cheapside, E.C. Charles Augustus Walker, sec.

Royal Cambridge Asylum for Soldiers' Widows (Office), 40, Charing-cross, S.W. Col. J. Ainslie Stewart, sec.

Royal Female Philanthropic Society, 23, Lincoln's Inn-fields, W.C., and Manor Hall, Lower Kennington-lane, S.E. Samuel Vaughan, sec.

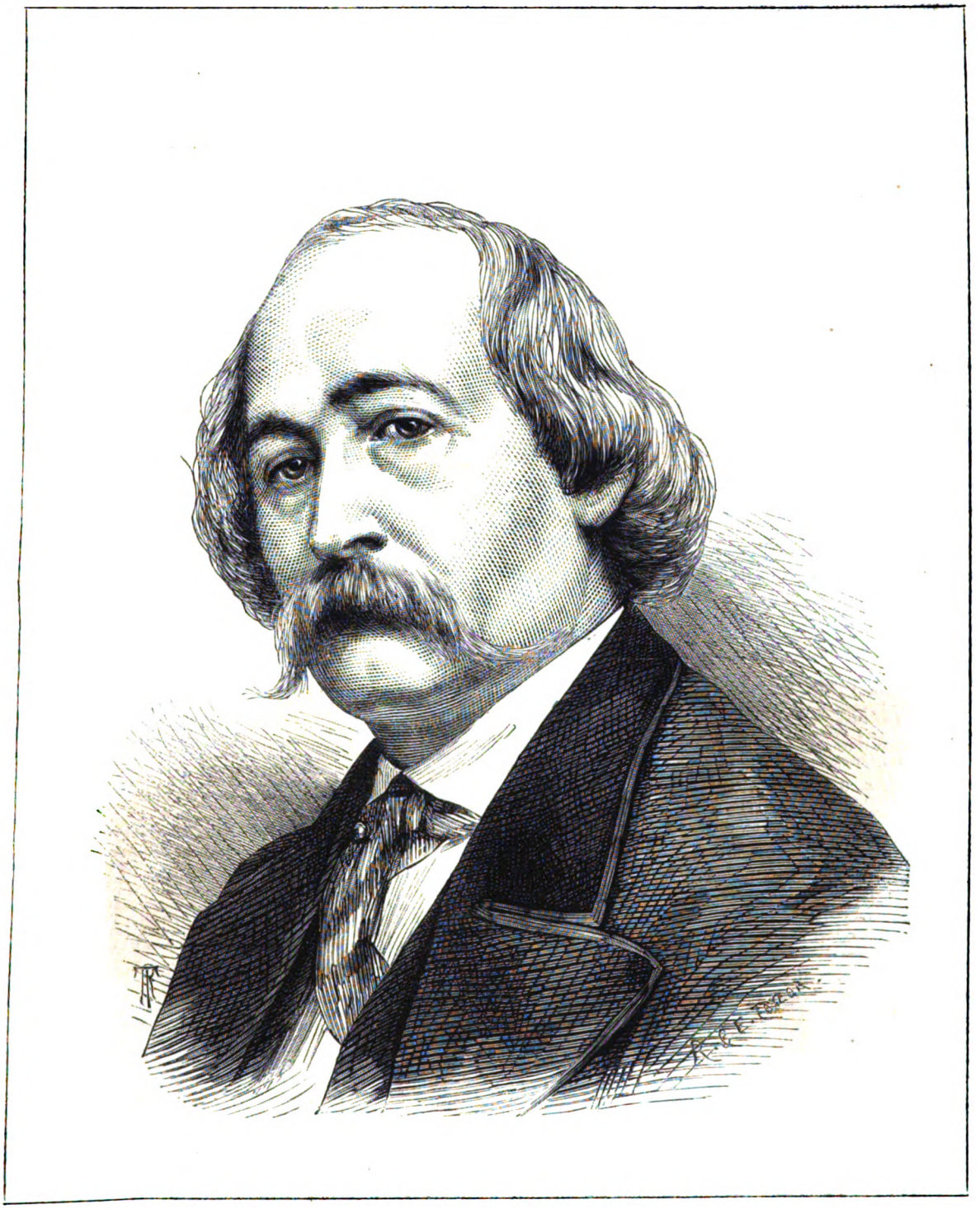
Royal Hospital for Diseases of the Chest, 231, City-road, E.C. The Earl of Shaftesbury, K.G., president; the Hon. Pascoe Charles Glyn, treasurer; C. J. Fox, Esq., M.D., and Herbert Davies, Esq., M.D., consulting physicians; Horace Dobell, Esq., M.D.; H. H. Crucknell, Esq., M.A., M.B.; G. Goddard Rogers, Esq., M.D., and A. Ernest Sansom, Esq., M.D., and J. Crockett Fish, Esq., B.A., M.D., physicians; John Adams, Esq., F.R.C.S., consulting surgeon; H. Harris, Esq., L.S.A., resident medical officer; Charles Lowther Kemp, Esq., sec. to the council.

Royal Infirmary for Children and Women, 51, Waterloo-road, S.E. Wm. Park, M.D., resident medical officer; Charles Renton, Esq., sec.

Digitized by Google

The late Mr. Charles Lever.

Digitized by Google



The late Mr. Horace Mayhew.

Digitized by Google

Royal Jennerian and London Vaccine Institution, 37, Worship-street, E.C. E. B. Reynolds, M.D., medical director.
Royal London Opthalmic Hospital, Blomfield-street, Moorfields, E.C. Henry Sykes Thornton, Esq., treasurer; John Mogford, Esq., sec.
Royal Masonic Benevolent Institution for Aged Freemasons and Widows of Freemasons, 4, Freemasons'-hall, Great Queen-street, W.C. William Farnfield, sec.
Royal Maternity Charity, 31, Finsbury-square, E.C. John Seabrook, sec.
Royal Orthopædic Hospital (for the cure of Club Foot, Lateral Curvature of the Spine, and all other Contractions and Deformities), 315, Oxford-street, W., and 15, Hanover-square, W. Benj. Maskell, sec.
Royal Pimlico Dispensary and Lying-in Charity, 104, Buckingham Palace-road, S.W. Charles Parker Ward, surgeon, resident medical officer.
Royal Sea Bathing Infirmary, Offices, 1, Queen-street, Cheapside, E.C. John T. Walker, sec.
Royal South London Opthalmic Hospital, 6 and 8, St. George's-circus, Obelisk, S.E. T. W. Jones, F.R.S., consulting surgeon; W. Spencer Watson and Robert Brudenell Carter, surgeons; Lewis Oppenheim, assistant surgeon; Edwin Mills, sec.
Sailors' Orphan Girls' School and Home, Church-lane, Hampstead, N.W., and offices, 77, Cornhill, E.C. Charles Nash, Esq., sec.; Miss Palmer, matron.
St. Andrew's Infant Nursery, 18, Charles-street, Middlesex Hospital, W. Miss Ann Budge, superintendent.
St. Ann's Catholic Orphanage, 8, Alpha-road, Regent's-park, N.W. Hon. and Rev. Dr. Talbot, principal; Miss Mary Ann Moriarty, matron.
St. Cyprian House of Mercy, 7 and 8, Allsop-mews, Marylebone-road, N.W. Miss Elizabeth Dear, matron.
St. John's Hospital for Diseases of the Skin, 45, Leicester-square, W.C. Mrs. Fanny Edwards, matron.
St. John's House (Sisterhood and Home for Nurses), 7 and 8, Norfolk-street, Strand, W.C.
St. Joseph's House (Asylum for Aged Poor), Portobello-road, Notting-hill, W.
St. Luke's Home, 20, Queen's-square, W.C. Miss Louisa Twining, lady superintendent.
St. Luke's Hospital for Lunatics, Old-street, E.C. George Seymour, sec.; William Wood, M.D., Henry Munro, M.D., physicians; Alfred Willett, surgeon; Reginald Eager, M.D., London resident medical superintendent; Rev. Thomas Calthorp Webster, M.A., chaplain; Thomas Collier Walker, steward.
St. Mary's Dispensary for Women and Children, 69, Seymour-place, Bryanston-square, W. Mrs. Westlake, hon. sec.; Mrs. Elizabeth Anderson, medical attendant.
St. Mary's Orphanage, 34, Commercial-road, Pimlico, S.W. Miss Catherine Edwards, matron.
St. Michael's Home, 187, St. Leonard's-road, E. Mrs. Caroline Mansfield, nurse.
St. Paul's Home, 53, Sydney-street, Chelsea, S.W. Mrs. Susannah Carter, matron.
St. Peter's Day Nursery, 10, Belgrave-road, Pimlico, S.W. Mrs. Elizabeth Hipps, matron.
St. Peter's Day Nursery, 269, Fulham-road, S.W. Mrs. Matilda Zimmerman, matron.
St. Peter's Orphanage, Upper Kennington-lane, S.E. Miss Mary Juliana Gregory superintendent.
St. Saviour's Priory, 18, Great Cambridge-street, Hackney-road, E. Miss Kate Warburton, superioress.
St. Stephen's Home (Mrs. Susan Hurry), Walmer-road, Notting-hill, W.
St. Stephen's Ladies' Home, 6, Westbourne Grove-terrace, Bayswater, W.
Samaritan Free Hospital for Women and Children, 13, Lower Seymour-street, Portman-square, W. Guilford Wait, sec.
Seaside Convalescent Hospital, 8, Charing-cross, S.W.
Sisters of Charity Soup Kitchen and Dispensary, 1, Thomas-street, Brick-lane, E.
Sisters of Charity of St. Vincent and Paul, 4, Bulstrode-street, Manchester-square, W.
Soldiers' Daughters' Home, Hampstead, N.W.; Office, 7, Whitechapel, S.W.; hours, ten to four. Major-Gen. J. T. Boileau, F.R.S., chairman; Lieut. Charles Rathbone Low, R.N., sec.
South London Refuge and Soup Kitchen, 112, Southwark Bridge-road, S.E. Wm. Carter, treasurer; Charles Golding Dwyre, sec.
The National Hospital for Diseases of the Heart, 85, Newman-street, W.: Office, 151, Strand, W.C. J. Godfrey Faussett, Esq., treasurer; W. F. Dadson, sec.
Vaccine Dispensary, St. John's Vestry Hall, Fair-street, S.E.; open on Mondays from three to four. John Gittins, surgeon.
Vaughan's (Mrs.) Charity, Charlotte-street, Blackfriars-road, S.E. Geo. Joshua James, sec.
Victoria Hospital for Children, Gough House, Queen's-road West, Chelsea, S.W. Miss Eliza Proctor, lady superintendent.
Westbourne Provident Dispensary and Maternity, 165, Queen's-road, Bayswater, W. C. Handfield Jones, M.B., F.R.C.P., F.R.S., consulting physician; Samuel A. Lane, F.R.C.S., consulting surgeon; James M. Moulin, M.R.C.S., E. P. Young, M.R.C.S., and H. Cripps Lawrence, M.R.C.S., surgeons; E. Smith, Esq., hon. sec.
Western Dispensary for Diseases of the Skin, 17, Duke-street, Manchester-square, W. Thomas Geary, hon. sec.; Thomas Hunt, non-resident surgeon.
Western Opthalmic Hospital, 155, Marylebone-road, N.W. Frederick Lewis, surgeon; Hugh Walter Davies, house surgeon.
Westminster Female Refuge. Lieut.-Col Money, hon. sec.; Miss Ellen Davenport.
Widows' Home Asylum (Jewish), 70, Great Prescott-street, E. Samuel Solomons, sec.

Deaths, Wills, and Unclaimed Property.

A DEATH, in like manner with a birth, must be notified to the registrar, but *immediately*, as the undertaker should be provided with a certificate to the minister reading the burial service. The cause of death must be certified by the doctor in attendance to the Registrar. Every will must be entered at the Probate Registry of the District. The London (and principal) Registry is at Doctors' Commons, E.C., where an official copy of all wills may be read on payment of 1s., or copies obtained on payment of a fixed scale of charges.

UNCLAIMED DIVIDENDS.—Much property is left, in the shape of bank dividends, to persons whose present addresses are unknown, but of which lists are prepared with the names of the legatee and description of dividends attached.

Eclipses in 1873.

In the year 1873 there will be two Eclipses of the Sun and two of the Moon.

1. Total Eclipse of the Moon, May 12th, invisible at Greenwich.
2. A partial Eclipse of the Sun, May 26th, visible at Greenwich, commencing at 7.36 a.m., and ending 9.23 a.m.
3. A total Eclipse of the Moon, Nov. 4th, visible at Greenwich, commencing at 1.8 p.m., and ending 6.34 p.m.
4. A partial Eclipse of the Sun, Nov. 20th, invisible at Greenwich.

Meteoric Showers, 1873.

The days in each month most favourable for seeing very large meteors are as follows:—Jan. 2, and 15 to 19, Feb. 10 to 19, March 18, April 20, and 25 to 30, May 20 to 24, June 4 and 12, July 18 and 20, Aug. 10, Sept. 9, Oct. 14 and 18, Nov. 13, 14, and 29, Dec. 11, 14, and 27.

Rates of Postage and Conditions of Transmission.

LETTERS.

The rates of postage to be prepaid are as follows, viz.:—

For a letter not exceeding 1oz.	...	...		1*d.*
exceeding 1oz but not exceeding 2oz				1½*d.*
" " 2oz.	"	"	4oz.	2*d.*
" " 4oz.	"	"	6oz	2½*d.*
" " 6oz.	"	"	8oz.	3*d.*
" " 8oz.	"	"	10oz.	3½*d.*
" " 10oz.	"	"	12oz.	4*d.*

A letter exceeding the weight of 12oz. is liable to a postage of 1*d.* for every ounce, beginning with the first ounce. A letter posted unpaid is chargeable on delivery with double postage; and a letter posted insufficiently prepaid is chargeable with double the deficiency. No letter may exceed the dimensions of one foot six inches in length, nine inches in width, and six inches in depth.

ADDRESSES TO THE QUEEN AND PETITIONS TO PARLIAMENT.

Petitions and addresses to Her Majesty, forwarded direct, are exempt from postage; and such petitions and addresses, as also petitions to either House of Parliament, if sent to a member of either House, are likewise exempt, provided they do not weigh more than two pounds, and are either without covers or are in covers open at the sides. No letter or other inclosure, however, must be inserted.

NEWSPAPERS.

Inland.—For each newspaper, whether posted singly or in a packet, the postage, when prepaid, is one halfpenny; but a packet containing two or more registered newspapers is not chargeable with a higher rate of postage than would be chargeable on a book packet of the same weight, viz., one halfpenny for every 2oz. or fraction of 2oz. A newspaper posted unpaid, and a packet of newspapers posted either unpaid or insufficiently paid, will be treated as an unpaid or insufficiently paid book packet of the same weight. The postage must be prepaid either by an adhesive stamp or by the use of a stamped wrapper. No newspaper can be sent through the post a second time for the original postage. Every newspaper or packet of newspapers must be posted either without a cover or in a cover entirely open at both ends, and in such a manner as to admit of easy removal for examination. If this rule be infringed, the newspaper or packet will be treated as a letter. Every newspaper must be so folded as to admit of the title being readily inspected. A newspaper which has any letter, or any communication of the nature of a letter, written in it or upon its cover, will be charged as an unpaid or insufficiently paid letter. No packet of newspapers must exceed 14lb. in weight, nor may it exceed two feet in length or one foot in width or depth.

Colonial and Foreign.—Newspapers going abroad are also subject to the following regulations:

"Prices Current" and "Market Reports," but not private price lists or trade catalogues, are admitted to the same privileges as newspapers for foreign transmission. Publications registered for transmission abroad must be posted within eight days from the date of publication, including the day of publication. The collected numbers issued during the month of a weekly, fortnightly, tri-monthly, &c., publication will not be allowed to pass as a monthly publication. The postage cannot be prepaid in money. The rates are shown in the table of colonial and foreign postage of the "British Postal Guide." Publications not on the register at the General Post Office cannot be sent abroad at any rates lower than those applicable to book packets. Every newspaper or packet of newspapers must be posted either without a cover or in a cover entirely open at both ends, and in such a manner as to admit of easy removal for examination. Every newspaper must be so folded as to admit of the title being readily inspected. No newspaper, whether posted singly or in a packet, may contain any inclosure except the supplement or supplements belonging to it. No packet of newspapers must exceed two feet in length or one foot in width or depth. It is forbidden to introduce into Russia, through the post, political newspapers, even in covers open at the ends or sides; and the only means by which persons residing in Russia can obtain newspapers from the United Kingdom is by subscribing for them at one of the Russian post-offices. This prohibition does not, however, extend to political newspapers or any other publication addressed to members of the Royal Family of Russia, the Imperial Ministers, or members of the Diplomatic Corps. The admission into Russia even of newspapers not of a political character, is permitted only when they are addressed to the house of some established bookseller, to the higher schools, to the Imperial Public Library, or to the Academy of Sciences in Russia. Printed Prices Current, however, as well as printed circulars, in covers open at the ends or sides, are allowed to be addressed to any persons residing in Russia.

PARLIAMENTARY PROCEEDINGS.

Printed votes or proceedings of the Imperial Parliament, sent without covers or in covers open at the ends, may circulate within the United Kingdom at the rate of one halfpenny for every 2oz. or fraction of that weight. The words "Parliamentary Proceedings" must be written or printed on the cover of the packet; otherwise it will be treated as an ordinary book packet. Prepayment, when the circulation is within the United Kingdom, is optional; and if it be made in part, the simple difference only will be charged. Parliamentary proceedings may be sent, under the book post privilege, to all the colonies, and to those foreign states between which and this country there is a book post.

BOOK POST.

Inland.—A book packet may contain not only books, paper, or other substance in ordinary use for writing or printing, whether plain or written or printed upon (to the exclusion of any written letter or communication of the nature of a letter), photographs, when not on glass or in frames containing glass or any like substance, and anything usually appertaining to such articles in the way of binding and mounting, or necessary for their safe transmission by post, but also Circulars, *i.e.*, letters which appear from internal evidence to be intended for transmission in identical terms to several persons, and the whole or the greater part of which is printed, engraved, or lithographed. The postage is one halfpenny for every 2oz. or fraction of that weight. The postage must be prepaid either by adhesive stamps or by means of a stamped wrapper, or by a combination of the two. A packet posted wholly unpaid will be charged with double the book-postage; and if posted partially prepaid, with double the deficiency. Every book-packet must be posted either without a cover or in a cover entirely open at both ends, and in such a manner as to admit of the contents being easily withdrawn for examination; otherwise it will be treated as a letter. A book-packet may not contain any letter, or communication of the nature of a letter (whether separate or otherwise), not being a circular-letter, or not wholly printed. Entries, however, merely stating who sends the book, &c., or to whom it is given, are not regarded as a letter.) If this rule be infringed, the entire packet will be charged as a letter. No book-packet may exceed 5lb. in weight, or one foot six inches in length, nine inches in width, and six inches in depth.

COLONIAL AND FOREIGN PATTERN AND SAMPLE POST.

There is a Pattern and Sample Post to such colonies and foreign countries as are marked in the Table of Colonial and Foreign Postage with the letter "P," in the Postal Guide, but it is restricted to *bonâ fide* trade patterns or samples of merchandise. Goods sent for sale, or in execution of an order (however small the quantity may be),

Digitized by Google

or any articles sent by one private individual to another which are not actually patterns or samples, are not admissible. The postage must be prepaid either by adhesive stamps or by means of a stamped wrapper, or by a combination of both. Patterns or samples, when practicable, must be sent in covers open at the ends, and in such a manner as to be easy of examination. But samples of seeds, drugs, and such like articles, which cannot be sent in covers of this kind, may be posted inclosed in boxes or in bags of linen, or other material, fastened in such a manner that they may be readily opened; or, in the case of samples of seeds, &c., for the United States of America, Holland and its possessions, Belgium, Denmark, Greece, Portugal and its possessions, and Switzerland, in bags entirely closed, provided such closed bags are transparent. There must be no writing or printing upon or in any packet except the address of the person for whom it is intended, the address of the sender, a trade mark or number, and the price of the articles. A packet of patterns or samples sent to Portugal, Madeira, the Azores, Cape de Verds, France, or to Turkey, Syria, or Egypt, by French packet, must not exceed 18in. in length, width, or depth; a packet to any other place abroad must not exceed 24in. in length or 12in. in breadth or depth. Samples of intrinsic value must not be sent to foreign countries except the United States; and, in the case of France, samples of eider down, raw or thread silk, woollen or goats' hair thread, vanilla, saffron, carmine, or isinglass, are considered to fall under this rule, if they weigh more than 3oz. Raw and spun silk, as well as coloured and twisted silk, may be sent to Germany up to the weight of 3oz. Such articles as scissors, knives, razors, forks, steel pens, nails, keys, watch machinery, metal tubing, pieces of metal or ore, provided that they be packed and guarded in so secure a manner as to afford complete protection to the contents of the mail bags and the Officers of the Post Office, while at the same time they may be easily examined, may be sent as samples to the following countries, but to these alone, viz., the United States of America, Germany, Belgium, Holland, Denmark, Sweden, Norway, Turkey, Moldavia, Wallachia, Portugal, Madeira, the Azores, Cape de Verds, Switzerland, and the British Colonies; and not to these places when addressed "via France." Indigo cannot be sent to any place abroad.

POST CARDS.

Post cards, whether official or private, having a halfpenny stamp impressed upon them (adhesive stamps not being accepted in payment of the postage), may be transmitted between places in the United Kingdom with letters written upon the back. On the reverse side any communication may be written or printed; but such communication must not extend to the front side. Nothing whatever may be attached; nor may the card be folded, cut, or otherwise altered. If any one of these rules be infringed, the card will be charged 1*d.* on delivery. No card other than one of those issued by the Government, or a private card impressed with a halfpenny stamp at the Office of Inland Revenue, Somerset House, or at the Stamp Offices at Liverpool and Newcastle-on-Tyne, will pass under a halfpenny stamp, if it bear on it a written communication of the nature of a letter.

GENERAL REGULATIONS.

When, owing to a great and unusual influx of letters, books, &c., the transmission or delivery of the letters would be delayed if the whole mail were dealt with without distinction, book packets and post cards may be kept back until the next despatch or delivery. Postmasters are instructed not to receive any letter which there is good reason to believe contains anything likely to injure the contents of the mail bag or the person of any officer of the Post Office. If such a packet be posted without the Postmaster's knowledge, or if at any time before its despatch he should discover any such packet, he is directed not to forward it, but to report the care, with the address of the packet, to the Secretary. The following are examples of the articles referred to:—A glass bottle, or glass in any form; razors, scissors, needles, knives, forks, or other sharp instruments; leeches, game, fish, meat, fruit, or vegetables; bladders or other vessels containing liquids; gunpowder, lucifer matches, or anything which is explosive or liable to sudden combustion.

POSTAGE STAMPS.

Every Head Postmaster is required to keep, for sale to the public, a sufficient stock of Post Cards, of the various postage labels in use, and of envelopes with the penny stamp embossed. The labels are of the respective values of ½*d.*, 1*d.*, 1½*d.*, 2*d.*, 3*d.*, 4*d.*, 6*d.*, 9*d.*, 10*d.*, 1*s.*, 2*s.*, and 5*s.* Sub-postmasters are required to keep halfpenny and penny labels and post cards only (which latter are not sold singly, but in packets of twelve for 6½*d.*); but they can procure any stamps of other values, or embossed envelopes, which may be required. The envelopes are made of four sizes, viz., 5½in. by 3½in., 5½in. by 3in., 4¾in. by 2¾in., and 4in. by 2¼in. They are sold at the following prices:

1 for 0*s.* 1½*d.*	3 for 0*s.* 3½*d.*	6 for 0*s.* 6½*d.*	12 for 1*s.* 1*d.*
2 „ 0*s.* 2½*d.*	4 „ 0*s.* 4½*d.*	8 „ 0*s.* 8½*d.*	24 „ 2*s.* 2*d.*

Head Postmosters are also required to keep Newspaper Wrappers bearing an impressed ½*d.* stamp, of three different sizes, and to sell them at the following prices:

Size, 12*in.* by 5*in.*			*Size*, 9*in.* by 4*in.*			*Size*, 2*in.* by 4*in.*		
s.	*d.*		*s.*	*d.*		*s.*	*d.*	
400 ... 18	0	10 ... 0	5½	400 ... 17	8	10 ... 0	5½	400 ... 17	6	10 ... 0	5½
100 ... 4	6	5 ... 0	3	100 ... 4	5	5 ... 0	3	100 ... 4	4½	5 ... 0	3
50 ... 2	3	2 ... 0	1½	50 ... 2	2½	2 ... 0	1½	50 ... 2	2¼	2 ... 0	1½
25 ... 1	1½	1 ... 0	0¾	25 ... 1	1¼	1 ... 0	0¾	25 ... 1	1⅛	1 ... 0	0¾

Every Rural Messenger is authorized to sell penny postage labels at the same price at which Postmasters are empowered to sell them; and when any person applies to him for postage labels the messenger must either supply them or, if he have none in his possession, must, without extra charge, receive the postage in money and, on his arrival at the Post Office, obtain labels for it and affix them carefully to the letters. Prepayment of inland letters, newspapers, and book packets must be by labels or embossed stamps. Letters also to the colonies and foreign countries may be prepaid in money. British postage stamps, though available for all letters going out of this country, are not, as a general rule, available for letters coming into it. By using embossed envelopes all risk of the stamp being detached may be avoided; but when labels are used, they should be examined to see that they firmly adhere, and the envelopes to which they are affixed should not be too highly glazed since, if the stamps fall off, the letters are charged with postage, and that at the unpaid rate; while as respects letters addressed to many places abroad the transmission is altogether stopped. Labels should be placed on the front, that is the address side, of the letter, and upon the right-hand upper corner. On re-directed letters, however, care should be taken not to place fresh stamps over the stamps which have been previously used. Postage stamps which have been torn, cut, or otherwise rendered imperfect—embossed or impressed, stamps cut out from the envelopes, cards, or wrappers, on which such stamps were embossed or impressed—even although the stamps have not been before used or sent by post—and Receipt or other Inland Revenue Stamps cannot be used for payment of postage. Applications for allowance on spoilt postage stamps, embossed envelopes, post cards, or newspaper wrappers, which have not passed through the post, should be made to the Office of Inland Revenue. In the case of envelopes, cards, or wrappers, the applications must be accompanied by these articles intact, as no allowance can be granted on the embossed or impressed stamps if cut therefrom. All Postmasters in the United Kingdom at whose Offices Money Order business is transacted are permitted, though not compelled, to purchase postage stamps from the public, provided the stamps be not soiled or otherwise damaged, at a charge of 2½ per cent; the charge, however, never being less than one halfpenny. Under this arrangement the payments are as follows:

For stamps not exceeding 1*s.* 8*d.* in value, the full price minus ½*d.*
„ above 1*s.* 8*d.* but not exceeding 3*s.* 4*d.*, the full price minus 1*d.*
„ „ 3*s.* 4*d.* „ „ 5*s.* „ „ 1½*d.*
„ „ 5*s.* „ „ 6*s.* 8*d.* „ „ 2*d.*
„ „ 6*s.* 8*d.* „ „ 8*s.* 4*d.* „ „ 2½*d.*, and so on.

No separate stamps are purchased; they must in all cases be presented in strips containing at least two stamps adhering to each other. In all transmissions of stamps by post care should be taken to fold them in rather thick paper, so that the contents may neither be seen nor felt through the cover. Paper taken by the public to the Inland Revenue Office, Somerset House, can be impressed with Postage Stamps.

REGISTRATION.

By the prepayment of a fee of fourpence any letter, newspaper, or book packet, unless it be addressed to initials or to a fictitious name, may be registered to any place in the United Kingdom or the British Colonies. Registered letters, except those mentioned below must, as regards both postage and registration-fee, be prepaid. In the case of inland letters such prepayment must be by stamps; but in that of foreign letters it may be either in stamps or in money. Official letters for Government Offices in London, Dublin, or Edinburgh, may be registered at Country Post Offices on prepayment in stamps of the registration fee only. The registration of a packet makes its transmission much more secure. All inland or colonial letters which unquestionably contain coin, even though they be posted without registration, are treated as registered, and charged on delivery with a double registration fee of eightpence in addition to the ordinary postage; and any such letters which cannot be registered in time to be forwarded by the mail for which they are posted, are detained for the next despatch. Every letter to be registered should be presented at the window, and a receipt obtained for it, and should on no account be dropped into the letter-box. If, contrary to this rule, a letter marked "Registered" be dropped into the letter-box, it will, if directed to any place in the United Kingdom or the British Colonies, be liable to a registration fee of 8*d.*, instead of the ordinary fee of 4*d.* At all Post Offices the latest time for posting registered letters on the payment of the ordinary fee is entered in the notice exhibited in the office window; but, upon payment of a late fee of fourpence, in addition to the ordinary registration fee, at the Metropolitan Chief Offices, at the London District Offices (including the Lombard Street and Charing Cross Branches), and at all provincial Head Offices, letters, whether inland, foreign, or colonial, may be registered after the hours specified, until the closing of the letter-box for each despatch (exclusive of the time during which late letters are received), or until the office is closed for the night. No Letter Carrier, Rural Messenger, or other servant of the Post Office is allowed to carry a letter for any person to be registered. Parliamentary notices may be forwarded through the post under the following regulations:—The words "Parliamentary Notice" must be legibly printed on the face of the letter; and, in order to secure the speedy return of any notices which may be undelivered, the name and address of the solicitor issuing such parliamentary notice should also be legibly printed or written on the face of the letter; though this is not imperative. These notices must be posted either at the General Post Office, St. Martin's-le-Grand, in London; the General Post Office in Dublin; the General Post Office in Edinburgh; or at the chief office at one or other of the following towns:—

Aberdeen	Bristol	Inverness	Manchester
Athlone	Cork	Leeds	Newcastle-upon-Tyne
Belfast	Exeter	Lincoln	Norwich
Birmingham	Glasgow	Liverpool	Shrewsbury.

All notices which by the standing orders of either House of Parliament are required to be served on or before the 15th December, must be posted not later than the 12th December, unless the 12th fall on a Sunday, when they must be posted not later than the 11th; but those notices which, by the same orders, may be served after the 15th, may be posted after the 12th of that month. The postage chargeable on these notices and the registration fee of sixpence on each must be prepaid by stamps. The notices must be posted at the post office window, accompanied with duplicate lists of the addresses; the notices being arranged, for the convenience of comparison, in the order of the list. These lists will be examined by the officer in attendance at the window; and if they correspond with the addresses, he will sign and stamp every sheet of each list. One of the duplicate lists will then be returned to the person who brought the letters, and the other forwarded to the Secretary, General Post Office, London. The hours for receiving such notices are the same as those for the registry of ordinary letters, unless they be presented at such a time as to interfere with the other duties of the office; in which case the Postmaster may appoint any other time within the next twenty-four hours for receiving the same, provided that, when the notices are to be served on or before the 15th December, such arrangement do not delay the posting beyond the 12th. Re-directed parliamentary notices are, like letters, liable to an additional rate of postage. The senders of parliamentary notices should, if possible, arrange on the previous day with the Postmaster, as to the most convenient time for posting them, and state the probable number. Notices relating to votes for Members of Parliament, belonging to any of the classes enumerated in the Acts 6 Vict. c. 18, and 13 & 14 Vict. c. 69, can also be sent through the post (with the securities for their safe delivery enjoined by the Acts) on prepayment, in stamps, of the postage at the letter rate—whether inland or foreign, as the case may be—and of a registration fee of twopence, provided they be presented, duly directed, open, and in duplicate, to the Postmaster of an office which is also a Money Order Office and Post Office Savings Bank On receiving the notices, the Postmaster will compare each with its duplicate, and if the two agree, the latter will be stamped and returned to the bearer. The production by the person who posted such notice of such stamped duplicate is evidence of the notice having been given to the person at the place mentioned, on the day on which such notice would in the ordinary course of post have been delivered there. The notices must be presented at least half an hour before the fixed times for posting ordinary letters. They are liable to the usual charge for re-direction. When a poll-book is presented by any returning officer to be forwarded by post, the Postmaster is required to give to such officer an acknowledgment thereof in writing, stating the time when he received it. No registration fee is demanded for poll-books, and prepayment of the postage is optional, without regard to weight or size.

DELIVERY.

No person living within the town free delivery, or within the limits of a rural post free delivery, unless he rent a private box, can claim to have his letters delivered at the office window it a delivery by Letter Carrier or a despatch by messenger is about to take place; but letters which arrive by a mail, after which there is no immediate delivery by Letter Carrier or messenger, may be obtained by any person on application at the office window, so long as the office is open for delivery. Any person can have a private box who is willing to pay the appointed fee. Where this fee goes to the Revenue, it is generally fixed at one guinea per annum to be paid in advance, and for a period of not less than a year, and where it goes to the Postmaster, he may demand the same terms, though he may, at his option, take less. The same also, in most cases, are the terms for a private bag, except that, in addition, there is the cost of the bag itself, and a charge for conveyance, the maximum of the latter being half a guinea per annum if the bag be conveyed by a Rural Messenger, and two guineas if by a contractor for a mail cart or other horse post. If more than one Rural Messenger or more than one contractor take part in the conveyance of a private letter bag, each is allowed to charge the full amount of the fee for his service. The weight of a private bag, when empty, is limited to one pound. As the service of a private bag may possibly delay the despatch of the general bag, none are allowed without the permission of the Surveyor. If a private letter bag made up at one post office be left at another to be called for or to be delivered from thence, the postmaster at such other office may make a charge for his trouble; this charge is usually 5*s.* per annum. Any person residing

Digitized by Google

Mlle. Louise Kellogg.

Digitized by Google

Mlle. Albani.

Digitized by Google

within the limits of a town free delivery, and renting a private letter bag, is considered to have the accommodation of a private box at the post office as well as a bag, and is liable to the full charge for both bag and box.

MONEY ORDERS.

The public are recommended, when applying for Money Orders, to use printed "Application Forms," which save time, and afford greater security than verbal messages against mistakes. These Forms are supplied gratuitously at all Money Order Offices. The commission on Inland Money Orders is:—

For sums under 10*s.*	1*d.*	For sums of 5*l.* and under 6*l.*	7*d.*
" of 10*s.* and under 1*l.*	2*d.*	" " 6*l.* " " 7*l.*	8*d.*
" " 1*l.* " " 2*l.*	3*d.*	" " 7*l.* " " 8*l.*	9*d.*
" " 2*l.* " " 3*l.*	4*d.*	" " 8*l.* " " 9*l.*	10*d.*
" " 3*l.* " " 4*l.*	5*d.*	" " 9*l.* " " 10*l.*	11*d.*
" " 4*l.* " " 5*l.*	6*d.*	" " 10*l.*	1*s.*

No order is allowed to contain a fractional part of a penny. With the subjoined exceptions, no Money Order can be issued, unless the applicant furnish, in full, the surname and at least the initial of one Christian name, both of the remitter and the payee, together with the remitter's address, or unless the remitter directs at the time of issue (which he is at liberty to do), that the order, by being crossed like a cheque, be made payable only through a bank, in which case it is optional with the remitter to give or withhold the name of the payee. If the remitter or payee be a peer or a bishop, his ordinary title is sufficient. The usual designation of a firm is sufficient, except in the case of a company trading under a title which does not consist of the names of the persons composing it. The holder of a Money Order is always at liberty to direct, by crossing it, that the order be paid through a bank, even though its payment was not originally so restricted; and when the order is thus presented the question put on the presentation of an ordinary Money Order is dispensed with. When application is made for a Money Order payable in London, or at any other town where there is more than one Money Order Office, the remitter should say at which of such offices he wishes it to be paid. In order to enable the remitter to obtain an acknowledgment of the receipt of a Money Order before the money is paid, it is arranged that he may make his order payable ten days after date, provided that, in the presence of the Postmaster, when he obtains the order, he affix thereto, in the space after the request C., a penny receipt stamp, and write his signature across the stamp. When an order is presented for payment (otherwise than through a bank) the Postmaster has first to see that the signature of the payee be as full as the name given in the advice, and be not in any way inconsistent therewith He has then to call on the applicant to give the name of the remitter, and if the reply be correct, the order will be paid, unless the Postmaster have good reason for believing that the applicant is neither the rightful claimant, nor deputed by him. When an order is paid through a bank it is sufficient that it be receipted (without regard to any discrepancy between the signature and the name in the advice, or to whether the receipt is given by the payee himself or by another person), and that it be presented (crossed with the name of the receiving bank) by some person known to be in the employment of the bank. Money Orders do not require a receipt stamp. Payment of an order, issued and payable in the United Kingdom, or issued in the United Kingdom and payable in Belgium, Denmark, or North Germany, and Orders issued by those countries on the United Kingdom, must be obtained before the end of the second calendar month after that in which it was issued (for instance, if issued in January it must be paid before the end of March), otherwise the order becomes lapsed, and a new order is necessary, for which a second commission is charged. A person presenting a lapsed order is furnished with a copy of a printed notice headed "Lapsed Money Orders," containing directions how to proceed. If the order be not paid before the end of the twelfth calendar month after that in which it was issued (for instance, if issued in January and not paid before the end of next January) all claim to the money is lost. No application can be entertained for compensation for alleged injury from the nonpayment of a Money Order at the expected time. After once paying a Money Order, by whomsoever presented, the Office is not liable to any further claim.

The scale of commission for orders payable abroad is as follows:—

For sums not exceeding	£2.	£5.	£7.	£10.
	s. d.	*s. d.*	*s. d.*	*s. d.*
If payable in Switzerland, Belgium, Denmark, Germany, Italy, The Netherlands, Egypt, or at Malta, Gibraltar, or Constantinople	0 9	1 6	2 3	3 0
" any other place abroad (including most of the Colonies) authorised to transact Money Order business with this country	1 0	2 0	3 0	4 0

Money Orders are issued in the United Kingdom on the following colonies and foreign countries:—

BELGIUM—ITALY—THE NETHERLANDS, and SWITZERLAND.
DENMARK—GERMANY (including North Germany, Alsace, German Lorraine, Baden, Bavaria, Wurtemburg, and Luxemburg).
INDIA—GIBRALTAR—MALTA—CONSTANTINOPLE.
EGYPT—Alexandria, Cairo, Suez.
AMERICA, UNITED STATES OF.
ARGENTINE REPUBLIC—Buenos Ayres.
BRAZIL—Bahia, Pernambuco, Rio Janeiro.
BRITISH COLUMBIA—Cariboo, New Westminster, Victoria.
BRITISH GUIANA—Berbice (New Amsterdam), Demerara (Georgetown).
CANADA.
CAPE OF GOOD HOPE.
CHINA—Hong Kong, Shanghae.
FALKLAND ISLANDS—Stanley.
GOLD COAST—Accra, Cape Coast Castle.
HONDURAS—Belize.
INDIA, BRITISH—Any place in.
JAPAN—Yokohama.
NATAL—Durban, Pietermaritzburg.
NEW BRUNSWICK.
NEWFOUNDLAND.
NEW SOUTH WALES.
NEW ZEALAND.
NOVA SCOTIA.
PRINCE EDWARD ISLAND—Charlotte Town.
QUEENSLAND.
ST. HELENA—James Town.
SOUTH AUSTRALIA.
STRAITS SETTLEMENTS—Malacca, Penang, Singapore.
TASMANIA.
URUGUAY—Monte Video.
VICTORIA.
WEST COAST OF AFRICA—Gambia (Bathurst), Lagos, Sierra Leone (Freetown).
WEST INDIES—Antigua (St. John's and English Harbour), Bahamas (Nassau), Barbadoes (Bridgetown), Bermuda (Hamilton and St. George's), Dominica (Roseau), Grenada (St. George), Jamaica (Kingstown), Montserrat, Nevis (Charlestown), St. Kitt's (Basseterre), St. Lucia (Castries), St. Vincent (Kingstown), Tobago (Scarborough), Trinidad (Port of Spain and San Fernando, Turk's Island.

WESTERN AUSTRALIA.

The only Post Offices in Western Australia which are authorised to issue Money Orders on the United Kingdom, and to pay Money Orders issued in the United Kingdom on Western Australia, are those at Perth and Albany (King George's Sound). The renewal of a lapsed order, the issue of a duplicate order, or the stoppage of payment of an order issued by a Colony on the United Kingdom, will be made on application to the Comptroller of the Metropolitan Office of that portion of the United Kingdom in which such Colonial order is payable, provided an additional British Inland Rate of Commission be inclosed with the application; except in the case of lapsed orders, when the additional commission will be deducted from the amount of the new order issued by the Department; but the lapsed order must be transmitted with the application for its renewal.

MISCELLANEOUS.

The Post Office is not responsible for any injury which books or other articles forwarded by post may sustain. Neither is the Post Office responsible for any loss or inconvenience which may arise from the mis-sending, mis-delivery, loss, &c., of a letter or any other postal packet. The restrictions laid down as to the dimensions of letters and packets do not apply to the following, viz.:—1st. Packets to or from any of the Government Offices or Departments, or Public Officers. 2nd. Petitions or addresses to the Queen, whether directed to Her Majesty, or forwarded to any member of either House of Parliament. 3rd. Petitions to either House of Parliament, forwarded to any member of either House. 4th. Printed Parliamentary proceedings. No information can be given respecting letters which pass through a Post Office except to the persons to whom they are addressed, and in no other way is official information of a private character allowed to be made public. A Postmaster may, however, give the address of any person unless he have reason to believe that the person for whose address he is asked would disapprove of his doing so. Postmasters are not required to correspond with the public on official matters. All applications, therefore, which require an answer by letter should be addressed to the Secretary, at the General Post Office. Postmasters are not allowed to return any letter or other packet to the writer or sender, or any one else, or to delay forwarding it to its destination according to the address, even though a request to such effect be written thereon. Any person who, on receiving a surcharged letter, has reason to think that the letter has been wrongly taxed, should take it, before it has been opened, to a post office to be weighed, and should have its exact weight certified in writing at the Post Office. This will, in most cases, be sufficient evidence that the letter has been erroneously charged; though sometimes, owing to the paper being damp when it is posted, a packet weighs more then than when it is delivered, and it is the weight at the time of posting that determines the charge. Except where the Surveyor may deem a longer interval necessary, late letters, &c., are received till within five minutes of the despatch of the mails; although no office is kept open merely for this purpose after ten o'clock at night; and no late letters, &c. (except Government letters) are forwarded by the mail preparing for despatch unless prepaid, and that by stamps, so as to include both the ordinary postage and the late letter fee; but, in the case of letters directed to any department of Government, it is sufficient to prepay the fee. Prepaid letters may, however, be handed to the sorters in the Travelling Post Offices on any of the lines of railway upon which such offices are run, on payment of an extra fee in postage stamps of 2*d.* on each letter. Every re-directed letter, post card, or other postal packet is liable to an additional postage (at the prepaid rate) for each re-direction, unless the re-direction be made by an Officer of the Post Office, to a place within the same free delivery as the last address. An additional postage is levied of one penny, if the letter weigh less than one ounce; of three halfpence if the weight be more than one ounce, but less than two ounces; of twopence if the weight be more than two ounces, but less than four ounces; and of one halfpenny in addition for each succeeding weight of two ounces, or fraction thereof, up to twelve ounces. (A letter exceeding twelve ounces in weight is liable to charge for re-direction at the rate of one penny for every ounce or fraction of an ounce.) Upon a book packet re-directed to any other postal delivery in the United Kingdom, and weighing not more than two ounces, an additional postage of one halfpenny is levied; or, if the book-packet weigh more than two ounces, but not more than four ounces, an additional postage of one penny, and so on. A registered letter when re-directed is only liable to the same additional charge as an ordinary re-directed letter. If, however, instead of being taken back to the post office to be dealt with as a registered letter, it is dropped into the letter box as an ordinary letter (the word "registered" not having been erased, or having been erased in pencil only) it becomes liable to the same treatment as any other letter marked "registered" and found in the letter box, and is surcharged with a registration fee of eightpence minus the value of any stamps already affixed for the registration. Letters which have once been posted addressed to commissioned officers in the army, navy, or ordnance, or to schoolmasters or schoolmistresses in the army, or to non-commissioned officers, private soldiers, or seamen employed on actual service in any of Her Majesty's colonies, or on any foreign station, and who, before receiving the letters, may have started on their return home or to another station, may be re-directed to such officers, private soldiers, or seamen, &c., when these have removed upon service, and will be delivered to them without any charge for re-direction. The same privilege extends to the letters of non-commissioned officers, schoolmasters in the army (of all but the first-class), schoolmistresses in the army, private soldiers, and seamen, re-directed from one part of the United Kingdom to another, or from the United Kingdom to a place abroad, provided the original postage is prepaid and the letters do not exceed half an ounce in weight; but no such privilege is allowed with regard to letters for a commissioned officer, or for a superintending or first-class schoolmaster in the army re-directed from one part of the United Kingdom to another, or (if posted in the United Kingdom) re-directed to a place abroad. A Postmaster is not bound to re-direct letters for a person temporarily leaving his home, and not having a private bag or box, unless the house be left uninhabited, or the letters would be delayed in their transmission by being sent to the house to be re-directed there. In all cases of re-direction a written authority, duly signed by the person to whom the letters are addressed, must be sent to the Postmaster. At all offices which are open on Sunday the public are allowed, during the time they are so open (viz. from 9 to 10 in the morning and one other hour), to prepay foreign and colonial letters, to purchase postage stamps, and to have letters registered; and all other duties are performed as usual, except money order, savings bank, insurance, and annuity business, which, on that day, is wholly suspended. At no provincial town in England or Ireland is there more than one delivery on the Sunday, Christmas Day, or Good Friday; nor, in Scotland on Sunday or the Sacramental Fast Days; and any person is at liberty to prevent even this delivery, so far as relates to himself. No Postmaster is bound to give change, or is authorised to demand change; and when money is paid at a post office, whether as change or otherwise, no question as to its right amount, goodness, or weight can be entertained after it has been removed from the counter. Except as regards foreign and colonial letters about to be prepaid in money, a Postmaster is not bound to weigh any letters or other packets for the public, though he may do so if his duty be not thereby impeded. By the Act 1 Vict. c. 36, s. 2, any person conveying (otherwise than by the post) a letter not exempted from the exclusive privilege of the Postmaster-General, incurs a penalty of £5 for every letter, and £100 for every week the practice is continued. The sender also incurs a penalty of £5 for every letter, with full costs of suit. The exclusive privilege of the Postmaster-General is confined strictly to letters, and does not therefore extend to newspapers, books, patterns, or money; all of which may be legally conveyed by other means. The following kinds of letters also need not be sent through the post:—1st. Letters sent by a private friend, to be delivered by such friend to the person to whom they shall be directed. 2nd. Letters sent by a messenger on purpose, concerning the private affairs of the sender or receiver thereof; commissions or returns thereof, and affidavits and writs, process or proceedings or returns thereof, issuing out of a Court of Justice. 3rd. Letters sent out of the United Kingdom by a private vessel (not being a packet boat). 4th. Letters of merchants, owners of vessels of merchandise, or of the cargo or loading therein, sent by such vessels of merchandise, or by any person employed by such owners for the carriage of such letters, according to their respective directions, and delivered to the respective persons to whom they shall be directed, without paying or receiving reward or profit for the same in anywise. 5th. Letters concerning goods or merchandise sent by common carriers, to be delivered with the goods which such letters concern, without hire or other advantage for receiving or delivering such letters.

Digitized by Google

Our Portraits.

Her Majesty the Queen.

(See page 1.)

THE reign of our beloved Queen has during the past twelve months been one of uninterrupted peace and prosperity, and 1873 opens without a cloud overshadowing the brightness of its prospects. As years roll by Her Majesty, by the thoughtful consideration and sympathy she displays to her people on all occasions, when a kindly word or a gracious message is more valued than anything else in the world, manages to plant herself deeper and deeper into the hearts of the British nation. No more significant tribute of loyalty could have been paid to a sovereign than the spontaneous sympathy displayed throughout all classes of the English nation during the illness of the Prince of Wales for the intense anxiety suffered by his mother, twelve months ago. We say advisedly his mother, for the feeling expressed by the people was the warm, heartfelt sympathy with the woman more than with the sovereign—the woman who throughout her whole life has gained the affection and respect of her subjects by her spotless domestic life, her proved depth and constancy of affection, as much as by her constitutional rule, her unfailing attention to public business, and her unwearying interest in all that conduces to the welfare of her subjects.

England may with justice love and be proud of her Queen. Statesmen and clergymen, and all who have ever known her, in a private or public capacity, have always done the most ample justice to her high aims and strict sense of duty. The great sorrow which darkened Her Majesty's life eleven years since caused her withdrawal from the gaieties of aristocratic society, and the absence of that kindly presence has naturally caused much sorrow—nay, even dissatisfaction—amongst those circles which were formerly gladdened by her presence. It is, however, very generally felt that the Queen's loss by the death of the late Prince Consort was far beyond the great bereavement experienced by most women when overtaken by a similar calamity. By the death of the Prince she lost not only a companion whose talents and rare cultivation made life delightful, but an adviser whose singular rectitude of mind and knowledge of men and history were of the greatest assistance and value to her in the conduct of affairs. Notwithstanding the withdrawal from the glitter and noise of gay assemblies, unimpeachable testimony establishes the fact that neither physical nor mental suffering has ever interfered with the strict discharge of her duties to the nation and to the Royal Family; and she has her reward in the love and respect felt for her by her subjects and her children.

It is perhaps not too much to hope that out of sorrow may come joy. On the 14th of December, 1871, the anniversary of the death of Prince Consort, the Prince of Wales made the first feeble step on the road to recovery. The nation remembered the sad event which occurred on that day, and, looking to the Prince of Wales's nearly desperate condition, almost superstitiously dreaded that that date was to be marked by another great sorrow for our widowed Queen. Happily, events proved otherwise, and this mournful anniversary will now be brightened for Her Majesty by the memory that on that day the shadow of the Valley of Death was lifted from her eldest son. The Queen's kindness of heart towards the humble and the lowly is well known to those persons privileged to witness her daily life; and was never more practically demonstrated than by her unassuming attention to the groom Charles Blegg, who succumbed to the malady which so severely tried the vital powers of the Prince of Wales. A mother's sympathy with a mother was evidenced by her visits to the bereaved parent of the lad, and the command that prayer should be offered up "for the Prince of Wales and Charles Blegg."

As a constitutional monarch all statements concur in representing Her Majesty as faultless; and it is stated under authority that, whatever might be her private feelings and opinions, she has never hesitated to ratify the will of the nation as expressed by the enactments of the Legislature. A model woman, wife, and Queen, long may she be spared to reign over a nation which appreciates her as she deserves, and prays that the rest of her days may be spent in calm happiness, and that the recollections of her trials may become daily less bitter to her, in the pleasure of seeing her children and her grandchildren flourishing around her.

The Three Empresses of Europe.

(See page 4.)

ELIZABETH AMELIA EUGENIA, Empress of Austria, daughter of Maximilian Joseph, King of Bavaria. Born Dec. 24, 1837; married April 24, 1854.

MARIA ALEXANDROWNA, Empress of Russia, *née* Maximiliana Wilhelmina Augusta Sophia Marie, daughter of the late Louis II., Grand Duke of Hesse. Born Aug. 8, 1824; married April 28, 1841.

MARIE LOUISE AUGUSTA CATHERINE, Empress of Germany, daughter of the late Charles Frederick, Grand Duke of Saxe-Weimar. Born Sept. 30, 1811; married June 11, 1829.

Three Queens of Europe.

(See page 5.)

MARIA HENRIETTA ANNA, Queen of Belgium, daughter of the late Archduke Joseph, Prince Palatine of Hungary. Born Aug. 23, 1836; married in 1857.

MARIA, Queen of Spain, daughter of Prince Charles Emanuel del Pozzo della Cisterna. Born Aug. 9, 1847; married May 30, 1867.

OLGA CONSTANTINEVNA, Queen of Greece, daughter of the Grand Duke Constantine of Russia, and niece to the reigning Emperor. Born Dec. 24, 1845; married Oct. 27, 1867.

H.R.H. the Duke of Edinburgh.

(See page 8.)

HIS ROYAL HIGHNESS PRINCE ALFRED ERNEST ALBERT, Duke of Edinburgh, K.G.K.P., the second son of Her Most Gracious Majesty the Queen and of His Royal Highness the late Prince Consort, was born at Windsor Castle, on the 6th of August, 1844. His early education was entrusted to the Rev. H. M. Birch, after 1852 to F. W. Gibbs, Esq.; and in 1856 the Prince was placed under the especial care of Major, now Sir John Cowell, R.E., and spent the winter of 1856-7 at Geneva, studying modern languages. Having decided upon entering the naval profession, Prince Alfred was placed under the care of the Rev. W. Jolly, at Alverbank, near Gosport, where he pursued the preparatory studies necessary for his adopted profession during the summer of 1858. He entered the service, after a strict and searching examination, Aug. 31, 1858, was appointed a naval cadet, and joined Her Majesty's screw steam frigate Euryalus. The *United Service Gazette* of that date tells us that Prince Alfred was brought up in the naval service precisely the same as if he had been the son of a private gentleman; he messed with the midshipmen, kept his regular watch, dined occasionally in the wardroom, and took his turn to dine with the captain. He was treated by his messmates as in all respects one of themselves; was called to order by the caterer; and was made the subject of practical jokes in the same manner as any other of the young gentlemen; but was, however, generally not behindhand himself in the business of playful mischief. It is also stated that he was sternly denied the privilege of smoking. His Royal Highness subsequently went on active sea service in the St. George, and served on various foreign stations, visiting many of the countries on the shores of the Mediterranean, and extending his travels to America and the West Indies.

In December, 1862, the throne of Greece was offered to Prince Alfred, but he declined to accept it. He was created Duke of Edinburgh, Earl of Kent, and Earl of Ulster in the peerage of the United Kingdom, May 24, 1866, and took his seat in the House of Lords. His Royal Highness was sworn in Master of the Trinity House, March 2, 1866, and received the freedom of the City of London, June 8, of the same year. Early in 1867 the Duke was appointed to the command of the frigate Galatea, in which he proceeded to Australia, with the intention of visiting the whole of our Australian colonies and Polynesia. His progress was stopped at Sydney by an attempt to assassinate him, and although the wound inflicted on him by the pistol of the would-be assassin was not sufficiently serious to endanger his life, it induced an amount of weakness which prevented the Prince from completing his intended cruise, and he was ordered to return to England, where he arrived in June, 1868.

In 1869 the Duke of Edinburgh resolved on visiting Her Majesty's Indian possessions, and set sail in his ship, the Galatea. He made a progress through a considerable part of British India, where he was received by the native princes with the ceremony due to his birth. His Royal Highness, who is passionately fond of field sports, made great havoc among the "big game" of India, and returned to England a few months since laden with the spoils of his prowess. The extent and duration of his travels undoubtedly entitle the Duke of Edinburgh to the distinction attributed to him by Sir Henry Rawlinson at the last annual dinner of the Royal Geographical Society, that "he is the greatest traveller amongst royal princes of any nation and any time."

The Duke of Saxe Coburg Gotha has adopted his nephew the Duke of Edinburgh as his heir, so that he will in all probability one day find a larger and more onerous field of action for the application and development of those habits of rule he has learned as captain of The Galatea, and will doubtless earn for himself the same respect and affection from his subjects that are now felt for him by the officers and crews who have served under him.

H.R.H. the Princess Beatrice.

(See page 9.)

HER ROYAL HIGHNESS PRINCESS BEATRICE MARY VICTORIA FEODORE is the ninth and youngest child of Her Majesty the Queen and H.R.H. the late Prince Consort. The Princess was born on the 14th April, 1857, and is consequently in her sixteenth year. Being the only remaining unmarried daughter, she is now her royal mother's companion. The Princess is an excellent linguist, is remarkably fond of study, and learns all she undertakes with facility. She evinces the same aptitude for acquiring information and the same ease in perfecting herself in various accomplishments that so conspicuously distinguished her royal sisters.

Digitized by Google

Oscar II., King of Sweden and Norway.

(See page 12.)

THE new King of Sweden and Norway, Oscar Frederick, is the second surviving brother of the late king. He was born in January, 1829, and has served his country in both its military and naval services. He is distinguished for many virtues, and, above all, by that most useful quality, consummate prudence. Less enthusiastic politically, perhaps, than the brother he is called on to succeed, he is possibly better fitted to the needs of a prosaic age. King Oscar, as we must now call him, is one of the most accomplished men amongst the royal families of Europe, and well versed in science and philosophy. He has been lately chosen President of the International Congress of Prehistoric Archæology and Anthropology, which is to meet at Stockholm next year.

King Oscar married in June, 1857, the Princess Sophia of Nassau, who was born in July, 1836. From this union there are four sons. To provide for his family the King has a Civil List of about £78,700 as King of Sweden, and about £32,000 more as King of Norway, besides which the royal family enjoy an annuity of £16,666, voted to King Carl XIV. and his successors on the Throne of Sweden. His Swedish subjects amount to about 4,000,000 only. The number doubled itself in exactly a century, but in later years the emigration from Sweden has been great, principally to America and Denmark.

Sweden offers an example to other European nations in its educational arrangements, which seem to make it bid fair to become one of the best educated countries in the world.

By law, every Swede must be educated. If the parents cannot afford to give their children the requisite instruction at a private school, the State steps in, and insures its having a public one. The public schools are of every grade, affording instruction in the most elementary as well as the highest branches of knowledge. They are not absolutely free, but the highest charge made for them is about 30s. per annum; and even this it is in the power of the parish to remit in justifiable cases. But the Government finds no difficulty in enforcing the law, for public opinion in Sweden is strongly in favour of education, and the schools are everywhere filled with children belonging to every class of life. Besides these public schools, at which 629,000 children receive an elementary education, Sweden rejoices in normal schools, two universities, and many medical, military, technical, and navigation schools.

Charles XV., King of Sweden and Norway.

(See page 13.)

A PREMATURE death carried off in the prime of life a sovereign, who, though less heard of than many of his compeers, was in several respects a very remarkable man—one whose talents would infallibly have lifted him out of obscurity in what rank soever of life he had been born. The late King of Sweden was the third sovereign of the House of Ponte Corvo, and grandson of General Bernadotte, Prince de Ponte Corvo, who was elected heir-apparent of the crown of Sweden by the Parliament of that kingdom in 1810, and ascended the throne in 1818 under the name, style, and title of Carl XIV.

The union of Sweden and Norway under one sceptre and one sovereign was decided upon at the Congress of Vienna, and confirmed in 1814 by the Treaty of Kiel, when Denmark consented to dissolve its ancient connection with Norway. The provisions of this treaty were accepted, after some resistance on the part of the people, by the Norwegian Storthing, and on August 6, 1815, a charter, denominated the Riksakt, was promulgated, establishing the union. This Riksakt, amongst other provisions, lays down that while the Government of the two countries is kept entirely separate, the common sovereign shall exercise action over both, through a Council of State composed of Swedes and Norwegians. The law of succession shall be the same in both countries. The political union of the two kingdoms shall be indissoluble and irrevocable, without prejudice, however, to the separate government, constitution, and code of laws of either Sweden or Norway. Each, therefore, remains a distinct and separate kingdom, though under a single crown.

The late King Carl XV., King of Sweden and Norway, was the eldest son of King Oscar I. and Josephine, daughter of Prince Eugène, of Leuchtenburg. A romantic story is told concerning the union of this pair, the parents of the late sovereign. King Oscar scarcely ever quitted Sweden, so little of a traveller was he; but on one occasion, under the pretext of visiting the Rhineland, he boldly penetrated Bavaria, and visited Eugène Beauharnais, Duke of Leuchtenburg, at Reichstadt. The result of the visit was that he fell in love with Josephine, the duke's eldest daughter, whom he shortly afterwards married. By that marriage he had, besides the king now deceased, Oscar, Duke of Östergötland, heir-presumptive to the throne, and who now succeeds as king; Augustus, Duke of Dalecarlia, and Eugénie, Crown Princess of Sweden and Norway. The late king was born on the 3rd of May, 1826, and was consequently in his forty-seventh year at the time of his premature decease. He was appointed Prince Regent of Sweden and Norway by royal decree in September, 1857, in consequence of the protracted illness of his royal father. Within two years later, in July, 1859, King Oscar died, and the Prince Regent ascended the throne. He took the solemn oath to observe the Constitution of Norway, and was formally crowned King of Sweden at Stockholm, in May, 1860. His reign was signalised by a reform of the representative system of Sweden, which had been pending for at least a hundred years. In the old Swedish system of representation there were four houses, representing respectively the nobles, the clergy, the burghers, and the peasants, in which all classes of the community were represented, but which almost invariably voted two and two; that is to say, the nobles and the clergy always voted together in questions of great importance on one side, and the burghers and the peasants on the other. But by the same constitution, when the four houses were divided against themselves, two and two, the question proposed fell to the ground, and so it had occurred that many most important reforms, and amongst others that of the representation itself, could never be carried. At last, on the 5th of January, 1863, the Government of the late king accomplished what his father, grandfather, and several previous kings of Sweden had been unable to effect. A scheme of representation, simplifying the four Chambers to two, one elected by the local assemblies, and the other by the people, was proposed, and received with enthusiasm by the whole nation. It was not, however, till June, 1866, that the new constitution received the king's signature, and that the question which had so long perplexed Sweden was finally settled. In the same year the noble families, of whom there were no fewer than 2300, surrendered another typically feudal privilege—that which forbade any person to cite them for certain prescribed offences before an inferior court of law. Nor was the late reign undistinguished by other useful reforms and signs of progress. Canals have been cut, roads constructed, liberty in religious matters granted, commercial intercourse furthered with foreign countries, and free trade adopted. The problematical benefit of abolition of capital punishment was also conferred on his subjects by King Carl XV., a change he effected by his own will, without the aid of his Parliament. Each sovereign possesses, by virtue of his high position, an absolute power of pardoning criminals; and three years ago the late monarch peremptorily refused to sign any more death-warrants—a course to which no serious objections were raised by his subjects.

The union of the three Crowns of Scandinavia, Sweden, Norway, and Denmark, or what is termed the Scandinavian Unity, was a passion with the late king. So early as 1857, when as Crown Prince he was on a visit to Copenhagen, he expressed his adhesion to "Scandinavian ideas" in the most open manner.

This political combination has actually been carried into effect on one or two occasions in past times: once at what is known as the Union of Calmar, under Queen Margaret, and again when the ruthless Christian of Denmark held the three realms in subjection during his reign of terror. But these unions have left only a strong feeling of abhorrence in the Swedish mind. With the late King of Denmark the King of Sweden maintained the closest friendship, and when the succession to that kingdom was finally settled, by the selection of Prince Christian of Augustenburg, the extreme politicians of Denmark would willingly have rejected him for the then Crown Prince of Sweden.

During the war between Germany and Denmark on the Schleswig-Holstein question both Swedish King and people strongly sympathised with the Danes, but prudence forbade any active intervention on their behalf; and a proclamation was issued declaring Sweden to be neutral in the dispute.

Handsome, amiable, and generous, King Charles XV. enjoyed a considerable share of personal popularity. Apparently gifted with a strong constitution, he loved the most fatiguing of out-door sports, and every sort of active exercise, whether hunting, shooting, fishing, or dancing. He possessed considerable literary powers, both as a poet and a prose writer. His poems, of which two volumes have been published at Stockholm under the initials "C. F.," possess great merit. The longer poems are founded on themes drawn from early Swedish history, and display an intimate knowledge of the mythology of the Eddas. They strongly resemble the well-known "Frithiofssaga" of Tegnér, of which a translation by Capt. Spalding has lately been published.

Those who may be curious to know more of the poetical productions of the royal poet will find an interesting analysis of his poems, illustrated by some charming translations of many in different styles, in the *Cornhill Magazine* for January, 1870. The late king also wrote some essays on military subjects, which were well esteemed by the profession, and he was a frequent contributor to the Swedish newspapers. It will be remembered that some articles attributed to his pen, and signed C., not long since gave great umbrage to the German authorities by their inimical tone regarding the newly consolidated empire. Not contented with the pen, Charles XV. wielded the brush, and is said to have been above mediocrity as a delineator of the wild landscapes of his native country. He was married on the 19th of June, 1850, to the Princess Louise of Orange, who died about a year and a half since. By this alliance he had an only daughter, now Crown Princess of Denmark; but, as by the laws of Sweden women are excluded from the succession to the throne, the late King is succeeded by his second surviving brother, Prince Oscar, Duke of East Gothland.

The death of the King of Sweden, though somewhat sudden at last, was not altogether unexpected. His extreme ill-health had induced his doctors to send him to Aix-la-Chapelle, in hopes of procuring some amendment; but, as no improvement resulted from the thermal treatment, the King decided on returning home. His extreme weakness compelled him to stop at Malmoe, where he died on the 18th of September.

Digitized by Google

The Late Earl of Mayo.

(See page 16.)

On Monday, the 12th of February, 1872, intelligence was received in England that Lord Mayo, the Viceroy of India, had fallen under the knife of an assassin—the first Viceroy who has ever met with a similar fate. Lord Mayo was cut off in the discharge of his duty as undeniably as any soldier who has fallen in the battle field. He was paying a visit of inspection to the penal settlement of Port Blair, in the Andaman Islands, which had been reported to the Government as being in a most unsatisfactory condition. The Viceroy had, according to his wont, determined to make a personal inspection of the settlement, and to judge for himself of the reforms that might be requisite. He had finished his tour of the various establishments in the settlement, and was within a few yards of the boat intended to convey him to his frigate, when a convict rushed at and stabbed him twice in the back, the wounds proving fatal in a few hours.

The Earl of Mayo, thus cut off in the prime of life, was a man well known in politics and in Parliament. He was born in Dublin on the 21st of February, 1822, and had therefore at the time of his death attained his fiftieth birthday. He was the eldest of the seven sons of Robert Bourke, fifth Earl of Mayo (for some years one of the representative peers for Ireland), and of Ann Charlotte, only child of the late Hon. John Jocelyn, and granddaughter of Robert, first Earl of Roden. He was educated at Trinity College, Dublin, where he took his degrees of B.A. in 1844, M.A. in 1851, and LL.D. in 1852. He married, in 1848, the Hon. Blanche Julia Wyndham, fourth daughter of George first Lord Leconfield, by whom he has left a family of two daughters and four sons, all under age. He is succeeded in his titles and estates by his eldest son, Dermot Robert Wyndham, Lord Naas, a cornet in the 10th Hussars, who was born in July, 1851.

The Bourkes of county Kildare, whom Lord Mayo represented, have been connected by the ties of family and property with that county ever since the "troubles" of 1641, when their ancestor, John Bourke, settled in Kill, county Kildare. The late Earl succeeded his father in the earldom in 1867, and it was therefore not as Earl of Mayo, but as Lord Naas, that he was best known in our political history. Lord Naas began his public life by the publication of a volume of foreign travels, "Impressions of St. Petersburg and Moscow in 1845," and made his first appearance in the political arena in 1847 as one of the Conservative candidates for the county of Kildare, in which a large portion of the estates of the Bourkes is situated. He was returned by a considerable majority, and made his first appearance in Parliament as the Hon. Richard Southwell Bourke. In 1849 he became Lord Naas, on his father's succession to the earldom of Mayo, and began gradually to take an active part in the discussion of Irish affairs, so that Lord Derby made him Chief Secretary for Ireland in 1852, again in 1858, and for a third time in 1866. Lord Mayo was a popular and influential member of the Lower House, and he had shown considerable capacity for public business in his administration of Irish affairs. But his nomination by Mr. Disraeli to the important post of Viceroy of India came as a surprise upon the world, and the appointment was much discussed at the time. Mr. Disraeli, however, publicly declared that Lord Mayo had been appointed Viceroy for his sagacity, judgment, fine temper, and knowledge of men; and added, "I believe he will earn a reputation which his country will honour. He has before him a career which I believe will in the end equal that of any of the Governors-General who have preceded him."

All accounts agree in testifying to the ample justification Lord Mayo gave of the almost prophetic truth of this opinion; and the published testimony of Indian officials who have served under the late Viceroy dwells specially on his peculiar power of reading the character of those with whom he came into contact, and the utility of this knowledge of character in enabling him to deal with the native princes, from whom he won for his position as the Queen's representative in India a reverence and respect *hitherto* entirely unsurpassed.

The Duke of Argyll, Secretary of State for India, in the course of the remarks with which he communicated the distressing intelligence of Lord *Mayo's* death to the House of Lords, took occasion to say that in the opinion of Her Majesty's present Ministers the conduct of Lord Mayo in his high office amply justified the choice of their predecessors.

The epoch of Lord Mayo's rule in India was not so momentous nor so full of warlike events as that of some previous administrations. The time of conquest was over; the turn of material improvement and social progress had come. Lord Mayo saw his opportunity, and seized it. His first work on his arrival in India was the establishment of amicable relations with the ruler of Cabul, and it has been remarked that his power of winning over a rude chieftain was never more strikingly shown than on the occasion of his meeting the Ameer Shere Ali of Cabul at the great Umballa durbar of 1869. Since that meeting irritating recollections have been effaced, confidence and goodwill have succeeded to suspicion and distrust on the part of the ruler of Cabul. His dealings with the native princes have been, during the too brief space of his rule, entirely unexceptionable; he has received them in becoming state, at some of the most imposing durbars ever seen in India, with a display of the power and pageantry of the British Empire eminently calculated to fascinate and attract those semi-barbaric Oriental races; whilst his dignified presence and stately courtesy of manner made him appear the fitting impersonation of the distant and mysterious royalty he personified. Lord Mayo's administration was further distinguished by large schemes of internal communication by means of railways, by the institution of a new department of State for the development of agriculture and commerce, by searching and thorough inquiries into the radical defects of the system of public works, and by the diffusion of education on sound principles. It has been remarked by eye-witnesses that no one in a similar space of time has ever seen so much of India and of the actual work of his subordinates as Lord Mayo, save perhaps Lord Lawrence. His physical activity and personal energies were amazing, and he was as prompt in the despatch of current business at the desk as he was vigorous in the saddle, and ever ready for long journeys by rail or carriage over arid and interminable plains. His endurance as a horseman became proverbial, and on one of his journeys across the Punjab, when returning from a visit, he cantered sixty miles before breakfast—the Indian day, be it remembered, beginning before the dawn.

In social life Lord Mayo was most successful: his natural kindliness, his thorough untrained courtesy, his generous temper, and his geniality of manner, made him beloved by all who knew him; and, as the Duke of Argyll justly observed in the House of Lords, "no man ever had more friends than he, and no man ever deserved better to have them."

By Lord Mayo's untimely death the country lost a statesman who discharged the highest duties which the Queen can entrust to any of her subjects with entire self-devotion, and abilities equal to the task. Nor was it easy to find a statesman endowed with his practical sagacity, excellent sense, and untiring activity to carry on the works of reform and pacification he had so successfully inaugurated in India.

When the Viceroy left Calcutta on his trip to Burmah and the Andamans he was accompanied by Lady Mayo, the Marquis and Marchioness of Drogheda, Major and the Hon. Mrs. Burne, Miss Norman, Miss Milman, and Capt. de Robeck (aide-de-camp). The funeral procession took place at Calcutta on the 17th of February, and was most imposing. The mortal remains of the late Viceroy were landed from the steamer Daphne, and conveyed to Government House on a gun carriage, the Calcutta Volunteers, to the number of 500, forming the escort, and preceding the procession. After the body came the chief mourners, followed by the personal staff of the Viceroy, the Acting Viceroy, and members of the civil and military services, deputations from all public bodies, and an immense number of the general community, all on foot. Troops lined the road, and there was an immense concourse of spectators.

The following message was sent from the India Office for publication:

"The Secretary of State to the Acting Governor-General.

"The Queen has been deeply affected by the intelligence of the deplorable calamity which has so suddenly deprived all classes of her subjects in India of the able, vigilant, and impartial rule of one who so faithfully represented her as Viceroy of her Eastern Empire.

"Her Majesty feels that she has indeed lost a devoted servant and a loyal subject, in whom she reposed the fullest confidence.

"To Lady Mayo the loss must be irreparable, and the Queen heartily sympathises with her under this terrible blow."

Lord Northbrook, Viceroy of India.

(See page 17.)

The Right Hon. Thomas George Baring, second Lord Northbrook, who was appointed to the exalted and onerous post of Viceroy of India in place of the lamented Lord Mayo, is the elder son of Francis, first Lord Northbrook, better known by his original name of Sir Francis Baring, and of a daughter of the late Sir George Grey. The new Viceroy was born in 1826, and educated at Christ Church, Oxford, where he obtained a second class in the school of Literæ Humaniores in 1846. His official training may almost be said to have commenced with his earliest years, for before he left the nursery his father held office in the Ministry of the day, and thence advanced step by step until he became Chancellor of the Exchequer, and subsequently First Lord of the Admiralty. As soon as Mr. Baring arrived at manhood he openly entered official life as Private Secretary to Mr. Labouchere at the Board of Trade, and afterwards fulfilled the same duties for Sir George Grey at the Home Office, and for Sir Charles Wood at the India Board and the Admiralty. It is evident that the number and variety of working subordinate posts Lord Northbrook has undertaken must have endowed him with a sound practical acquaintance with the machinery of Government, likely to stand him in good stead in the great task he has before him. As an administrator he enjoys the highest reputation in official circles as one who acquits himself with distinction in all that he undertakes, and he will now have scope for the exercise of his solid abilities and large experience in the government of our immense Indian possessions. In 1857 Lord Northbrook entered the House of Commons as member for Falmouth, and from that time to the present period has filled different Parliamentary offices whenever the Liberal party was in power. He has been a Junior Lord of the Admiralty, Under-Secretary for the Home Department, Secretary to the Admiralty, and Under-Secretary to the War Department. In the last-mentioned capacity he greatly distinguished himself last year by the speech in which he introduced the Army Regulation Bill into the House of Lords. The clearness, force, and admirable mastery of details evidenced in that cogent statement excited great admiration and almost astonishment at the display of unsuspected abilities on the part of Lord Northbrook, who had hitherto been credited rather with administrative than oratorical talent. Socially, as well as politically, Lord Northbrook inherits the talents of a family whose members have exhibited a large variety of

Digitized by Google

tastes, and who have been distinguished in whatever walk of life they have chosen to pursue; whilst he is a worthy specimen of a class of Englishmen who, with all the advantages of wealth and station, tempting them to spend life in luxurious ease, have deliberately preferred to "scorn delights and live laborious days."

The Late Bishop Patteson.

(See page 20.)

THE murder of Bishop Patteson by the natives of one of the islands of the Melanesian Archipelago last year, evoked a deep feeling of sorrow amongst the numerous friends who were aware of his entire self-devotion to his appointed task of bringing the heathen into the way of salvation. As the details of his life and work became more fully known, the regret for his untimely death assumed larger proportions; it came to be considered a national loss. As such it was mentioned in the Queen's speech, and as such is to be commemorated by various memorials worthy of their object. The late John Coleridge Patteson, Bishop of Melanesia, was the son of the late Sir John Patteson, one of the judges of the Court of Queen's Bench, and nephew of Sir John Taylor Coleridge. He was educated first at the old foundation school of Ottery St. Mary, and afterwards at Eton. It may be worth mentioning that at the last Montem but one, in the throng of boys and carriages Coleridge Patteson was entangled for a moment against the wheel of the royal carriage, and would have been drawn under it had not the Queen held out her hand to the lad, who grasped it and was saved by the ready aid. Mr. Patteson was entered at Balliol College, Oxford, but afterwards became a Fellow of Merton, and so continued until the end of his life. Professor Max Müller, who knew him there, describes him as "a hale, honest-looking, hard-working young fellow, always among the first, yet never envied; full of enthusiasm, yet never obtrusive; a man of strong convictions, of strict and even narrow views, yet never impatient, never overbearing, never uncharitable." Mr. Patteson seems to have grown up with an unvarying purpose of taking holy orders, ever since he had as a little child longed to say the Absolution "because it would make people so happy," and immediately after his ordination he obtained the curacy of Alphington, near Ottery St. Mary (belonging to his uncle, Sir John Taylor Coleridge), and near Fenton Court, where his father had established himself on his retirement from the Bench. Notwithstanding the agreeable situation of his curacy, its close proximity to his family and friends, Mr. Patteson was induced to take up the missionary life in 1854, when the Bishop of New Zealand made a visit to England. He freely offered himself to work under Bishop Selwyn, and his father, though an aged man, well knowing that there was little chance of their ever meeting on earth again, cheerfully gave up his firstborn to his Master's service, even enjoining on him not to allow himself to think that he was called on to come back to visit his father. Mr Patteson possessed an unusual aptitude for acquiring languages. In the letter from which we have already quoted, Professor Max Müller speaks of meeting him "at Dresden in 1853, revelling in the treasures of ancient Italian art, working hard at Hebrew, Arabic, and German, and delighting in all the best minds modern Europe could supply in literature, science, and art. I then thought I saw in him the future accomplished dean or bishop; but when I heard of him next, his letters were dated longitude and latitude from some unknown island in the Pacific Ocean." Yet, devoted as the young missionary was to his work in that new world—the laying the foundations of a Christian future among the races of the Melanesian Islands—he continued his linguistic and philological studies; and Professor Müller tells us that his library was kept well supplied with the best books on comparative philology, even having Sanscrit grammars sent out to him, because he felt that a knowledge of that language was essential to every true scholar. His remarkable power for acquiring tongues, together with a constitution capable of bearing great heat, and a genius for seamanship, marked him out in Bishop Selwyn's eyes as a chosen instrument for the evangelisation of the islands which at that time formed part of the enormous diocese of New Zealand. The heat of the climate in these islands being too great to permit the residence of most Europeans in them, Bishop Selwyn decided upon inviting to New Zealand and there training native lads, who might become a leaven as it were amongst their people; the best forming a native clergy, whilst the others would show a Christian life to their associates. The mission yacht, The Southern Cross, was built for this purpose, and in 1856 Mr Patteson accompanied the Bishop on a voyage in quest of scholars. The Melanesian islanders were in almost every case willing to entrust their sons to the Bishop's care; but the New Zealand climate is too cold for these natives of the tropics, and it was therefore necessary to carry them back to winter in their own homes, where they were landed, while the mission ship sailed further on. A great college, or more properly speaking farm, was founded in New Zealand for the instruction of these islanders, where, whilst learning Christianity, they were also taught the arts of civilisation, agriculture, the care of cattle, cooking, printing, and similar occupations. For fifteen years Mr Patteson spent his life amongst them; occupied in the summer in labouring with them, in teaching and Christianising them, and in the winter in carrying them home in the yacht, renewing old acquaintances, touching at new isles, and then coming back to the old ones to gather up old scholars and new. In 1861, after seven years' trial he was consecrated Missionary Bishop of Melanesia by Bishop Selwyn, who in his consecration sermon referred to the manner in which the aged Sir John Patteson gave his son to the missionary service in the following simple and pathetic terms: "We were all trained in the same place of education, visited in the same circle of friends. In boyhood, in youth, in manhood, we have shared the same sorrows and joys, and hopes and fears. I received this my son in the ministry of Christ Jesus from the hands of a father, of whose old age he was the comfort. He sent him forth without a murmur—nay, rather with joy and thankfulness—to these distant parts of the earth. He never asked to see him again, but gave him up without reserve." As a matter of fact, Sir John Patteson just lived to hear of his son's consecration, and died a very few weeks after, having perhaps derived more satisfaction from the work and the letters of his son than he might have received from his continued companionship.

Meanwhile Bishop Patteson was endeavouring to systematise the thousand and one dialects of the Melanesian Archipelago into one language, and then translating into it the Church Services and portions of the Bible. His whole heart was in this portion of his work, and he writes to Professor Max Müller, "You can easily understand what it is to feel God has given to me, and to me only of all Christian men, the power of speaking to this or that nation; and moreover this is *the* work he has sent me to do."

During the last four years of his life Bishop Patteson lived almost a hermit life in Norfolk Island, passing his days in work in the fields, teaching in the schools, and translating; surrounded by his small English staff of fellow-workers, and his family of converts and scholars. The even tenor of his life was varied only by his annual voyage to the Isles to collect fresh scholars and to break new ground.

Notwithstanding the treacherous and savage nature of the inhabitants of some of these South Sea Islands, the Bishop had never been exposed to any actual danger of his life. The habit of carrying no weapons when on his trips, and the knowledge of him and of his vessel which had spread throughout the Archipelago, had fully sufficed to protect him. Latterly, the desire of the colonists of Queensland and Fiji to obtain cheap labour had led to the equipment of vessels to kidnap the islanders, and a veritable slave trade had sprung up in these seas. The Bishop was cognisant of it, and of the degree in which these doings militated against the success of his work, and even against the security of his life. He had in his last voyage decided against touching at Santa Cruz, but thought himself quite safe at the little island of Nukapu, where he was well known. Accordingly, on Sept. 20, 1871, he entered the canoe, containing two chiefs known by name, to be carried across the reef encircling the island. He was never again seen alive; but his body was cast adrift in a canoe, and recovered by the men of The Southern Cross. Thus died the Bishop of Melanesia, in the discharge of his self-imposed duties—a noble example of self-sacrifice and calm courage. Not in vain do such men live and die. However opinions as to the value and necessity of missionary enterprise may differ, the spectacle of a life spent in the exercise of the highest Christian virtues and the noblest intellectual efforts must be a grand incentive to hundreds of ardent minds anxious to leave the world at least a little better than they found it.

Bishop Patteson has left the whole of his fortune, upwards of £12,000, to the mission work to which his life was devoted. He had always employed his income to the same purpose, and although he nominally drew £200 a year from the Missionary Fund, it is well known he contributed to that fund much more than he ever received from it.

The Late Dr. Norman Macleod.

(See page 21.)

To Englishmen the name of Dr. Norman Macleod is chiefly familiar as the editor of that excellent periodical *Good Words*, and the author of "The Starling," "The Old Lieutenant and his Son," "Reminiscences of a Highland Parish," and numerous other works.

To Scotchmen he was a much more important personage, as the chief ecclesiastic of the Church of Scotland, and in some respects the most conspicuous public man in the northern kingdom. A large-hearted, liberal man, he was ever ready to place the widest interpretation on the dogmas of his Church, and to soften as far as possible the somewhat narrow interpretations and stern ordinations of the Calvinistic theology. It is asserted by authorities entitled to credit that he was greatly instrumental in liberalising the Church of Scotland by the force of his charity and of his intelligence. One such occasion was his display of antagonism to the traditional and excessive Sabbatarianism of his country. He contended that the Christian Sabbath ought not to be treated as was the Judaic Sabbath, and hedged in with a fence of sternly defined obligations and prohibitions. The Presbytery were horrified when Dr. Macleod, in the most pointed language, denounced the hypocrisy of the so-called professors of religion who insisted on the working man, after having been six days at work, "kennelling up" in his small house on the seventh day, instead of going for a healthful and harmless walk after church hours. The working man caught up this expression, and dubbed the brave champion of their social freedom "Kennel-up," a familiar nickname he bore for long afterwards. Dr. Macleod, however, lived to have the satisfaction of seeing a change come over the habits and opinions of Glasgow in this respect. It is no longer considered a sin in that city to take a walk on Sunday; thousands of the Glaswegians now resort to the Southside Park, the recreation ground of Glasgow, and amongst them the experienced eye may detect many an elder of the old school, who has allowed himself to be won over to the side of more modern ideas. That the Church of Scotland did not disapprove of Dr. Macleod's liberalism in

Digitized by Google

this and other matters of church discipline, may be inferred from the fact that he was elected Moderator of the General Assembly in 1869, on which occasion he delivered one of his most successful orations. For some years past he has taken a leading part in the movement for abolition of patronage in the Church of Scotland—a movement of which the ultimate effect will, it is believed, be probably to reunite the various Presbyterian bodies into one broad and comprehensive church.

As a pulpit orator Dr. Macleod was deservedly famous. Though many preachers possessed more learning, more eloquence, more perfection of style and matter, no one had an equal power of riveting the attention of a mixed congregation, from the force of his sympathy with his audience, and from his earnestness. Of late years his church in Glasgow—the Barony Church—came to be as well known as St. Mungo's Cathedral, and few visitors to the North spent a Sunday in Glasgow without hearing the eloquent words which were poured forth from its pulpit.

In her "Journal of our Life in the Highlands," Her Majesty thus refers to the occasion on which she first heard the minister of the Barony Church. The date is October, 1854. "We went to kirk, as usual, at twelve o'clock. The service was performed by the Rev. Norman Macleod, of Glasgow, son of Dr. Macleod, and anything finer I never heard. The sermon, entirely extempore, was quite admirable, so simple and so eloquent, and so beautifully argued and put. The text was from the account of the coming of Nicodemus to Christ by night (St. John, chap. 3). Mr. Macleod showed in the sermon how we all lived to please self and live for that, and in so doing found no rest; Christ had come not only to die for us, but to show how we were to live. The second prayer was very touching; his allusions to us were so simple, saying after his mention of us, 'Bless their children.' It gave me a lump in my throat, as also when he prayed for the 'dying, the wounded, the widows, and the orphans.' Every one came back delighted, and how satisfactory it is to come back from church with such feelings! The servants and the Highlanders were all quite delighted." This sermon was published by royal command; and, in connection with Dr. Macleod's pulpit ministrations, it may be interesting to note that the last sermon which he preached was in Crathie Church before the Queen on the 29th of last May.

Dr. Macleod did an immense amount of literary work in his lifetime of all kinds—stories, sketches, books of travel, sermons, poetry. We have already mentioned the best known of his works, but he has written much that has never been republished in a collected form, though probably that will soon be done. His sketches and stories are full of genial humour, combined with a force and shrewdness characteristic of his nationalty. "The Starling" and "Wee Davie" are perhaps the best of his stories, and in the first-named of these will be found a remarkably fine martial song, which the Sergeant, one of the characters, sings to his old companion in arms.

Dr. Macleod was born at Campbeltown, in Argyleshire, 1812. His early youth was spent in his father's manse of Morven, a wild Highland parish, which he has described with much felicity in his "Reminiscences of a Highland Parish." He afterwards went through the Art Curriculum at Glasgow University, and, having studied for awhile in Germany, prepared himself for the ministry at the University of Edinburgh, where he attracted the attention of Dr. Chalmers, then Professor of Divinity. He made his first mark in public on the occasion of the banquet given in honour of Sir Robert Peel on his election as Lord Rector of the University of Edinburgh in 1836. Mr. Macleod was selected to be the spokesman for his fellow students, and gave indications of that excellence in social oratory which distinguished him in after life. Having taken orders, he became minister of the parish of Loudoun, in Ayrshire, in 1838, whence, in 1846, he was translated to Dalkeith. There he remained for eight years, when his recognised energy and faculty of leadership pointed him out as fitted for a more important charge. He became minister of the Barony parish in Glasgow, of which the congregation originally worshipped in the crypt of the Cathedral, as described in "Rob Roy," and in later times in the large church in the neighbourhood. Here the remainder of his life was passed, labouring arduously in establishing schools and erecting churches for the accommodation of his immense parish. A writer in the *Daily News* tells a humorous story connected Dr. Macleod's removal to Glasgow. In visiting his Dalkeith parishioners to say farewell, he called on one of those sharp-tongued old ladies whose privileged gibes have added so much to the treasury of Scottish humour. To her he expressed his sorrow at leaving his Dalkeith friends, but stated that he considered his invitation to Glasgow "in the light of a call from the Lord." "Aye, aye," was the sharp response; but if the Lord hadna happened to call you to a better steepend, it might hae been lang gin ye had heard him."

In connection with the affairs of the Scottish Church, Dr. Macleod visited Canada in 1850, and India in 1869, and recorded his experiences of India and Indians in a series of papers, entitled "Peeps at the Far East," originally published in *Good Words*, and since republished in a collected form.

It was this journey to India which gave the first shock to his great natural strength, but he still maintained with undaunted spirit his incessant labours. In the last General Assembly he delivered what seemed, to those who heard it, the finest of all his speeches. It was upon the occasion, forced upon him by the imperative directions of his physician, of giving up the charge of those Indian missions in which he had taken so deep an interest. The effort was too much for him, and brought on the affection under which, retaining his faculties and composure to the last, he sank on June 16th, surrounded by his family. Notwithstanding Dr. Macleod's large amount of church and parish duties, he undertook much literary occupation. He edited, from 1850 to 1860, the *Edinburgh Christian Magazine*, a popular Scottish religious periodical, and then undertook the management of *Good Words*. How ably he fulfilled the latter task is a matter of public notoriety. The remains of the lamented minister were interred on the 20th of February at Campsie, near Glasgow. All classes of the community joined in paying a last mark of respect to his memory. The procession comprised clergymen belonging to all the Presbyterian churches, who thus recognised Dr. Macleod's catholicity of spirit, and his manifold services to his church and country.

Her Majesty and H.R.H. the Prince of Wales were represented by Dr. Robertson from Balmoral, and H.R.H. the Duke of Edinburgh by the Hon. Eliot Yorke. At the grave at Campsie Churchyard Dr. Robertson, by command of the Queen and royal family, placed on the coffin three wreaths of immortelles. The first from Her Majesty, bore the inscription, "A token of respect and friendship from Queen Victoria;" the second, "A token of respect from Prince Leopold;" and the third, "A token of respect from Princess Beatrice." Her Majesty also addressed to Mrs. Macleod an autograph letter of condolence, couched in characteristic terms of true womanly sympathy and kindness. She had during Dr. Macleod's life marked her sense of his worth, by appointing him one of her chaplains for Scotland, dean of the Chapel Royal of Holyrood, and dean of the Order of the Thistle.

The Late Mr. Charles Lever.

(See page 24.)

SINCE the universally regretted deaths of the two great English masters of fiction—Dickens and Thackeray—the reading world has sustained no loss of equal moment until startled by the tidings of Mr. Lever's sudden death, in August, 1872. Novel readers of some years ago well remember that the numbers containing the adventures of Charles O'Malley and Harry Lorrequer held their own well, and were anxiously looked for, even when the green and yellow garbed numbers of Dickens and Thackeray were the delight of thousands. Nor are the reasons far to seek; the earlier works of Charles Lever had the charms of absolute novelty, originality, and inexhaustible vivacity. The reader was in a constant state of expectation as to the next escapade, amatory or belligerent, which would befall the hero, and, however impossible or astonishing, he always believed it, and looked for more next month. To this quality of "unexpectedness" was superadded the most rollicking fun, wrought up in the drollest episodes. There is a description in his books of an improvised dance in an ironmonger's warehouse, the shelves and pegs holding the goods being hidden by green baize curtains. To this day we never can resist a hearty laugh when we remember the *dénouement* of this entertainment—how the curtains gave way under undue pressure, and the saucepans and fryingpans made their unwelcome appearance in *heavy* showers on the visitors. This is only one amongst scores of comic incidents in Lever's Irish stories, so characteristic of the lively, and, if we may so term it, makeshift character of the nation he describes in his pages. As Lever grew older, and gained knowledge of various phases of Continental and diplomatic life, his works reflected his kaleidoscopic stores of information. Foreign princes, ambassadors, wily priests, fine ladies, took the place of his dashing dragoons, country attorneys, charming Irish girls, and Spanish donnas—but they were presented with the same vividness and movement. Another striking characteristic of Lever's novels is their perfect wholesomeness of thought and expression. There is love-making in abundance—in fact, the heroes are impressible to the last degree; but it is good-natured, healthy love-making, such as we like to see. We get no morbid anatomy of the passions; none of the unhealthy, forbidden love which pervades too much of our modern literature, and makes it about the most insidious poison we can infuse into the mental constitution. Lever's heroines, too, are frequently distinguished by a singular air of refinement, high-bred and elegant; they impress us as incapable of an unworthy thought, and are admirable types of the best order of women. As instances of our meaning we would adduce the ladies in the "Knight of Gwynne" and the charming Kate in his last excellent novel, "Lord Kilgobbin." The publication of this last work serves to heighten our sorrow for the loss of the pleasant *racconteur*, so full is it of the fruits of large worldly experience, and so brightly and so interestingly are they placed before us. Still, notwithstanding the keen humour, the abounding fun of the book, the dedication seems to show that the author but too truly estimated his own chances of prolonged life. This touching dedication is consecrated to the memory of his wife, whose loss he had lately to mourn. Its profound pathos and melancholy fulfilment induce us to reproduce it. It runs thus:

"To the memory of one whose companionship made the happiness of a long life, and whose loss has left me helpless, I dedicate these volumes, written in breaking health and broken spirits. The task that was once my joy and pride I have lived to find associated with my sorrow. It is not then without a cause I say I hope this effort may be my last."

His melancholy wish was fulfilled; scarcely had the critics hailed his last work with unanimous approval, and commented with regret on the unhappy state of mind revealed by the lines above quoted, before news arrived of the author's sudden death at his consulate, Trieste.

In recent years Mr. Lever had almost made for himself a new reputation as a political essayist by his lively criticisms on men and things, published in *Blackwood's Magazine* under the pseudonym of Cornelius O'Dowd. His strictures, if not very profound, were always telling and sensible, and

Digitized by Google

showed the easy manner and clear insight we might have expected from his knowledge of many aspects of society and the political world. Their seriousness was always enlivened, *more suo*, by the drollest stories and the brightest flashes of wit. Of course the peculiar nature of Lever's talents and his inexhaustible store of anecdote made him distinguished as a brilliant talker and a relater of witty stories.

About 1845 he obtained a diplomatic post at Florence, where he was the delight of the Anglo-Florentine Society of those days, remaining there until the late Lord Derby gave him the vice-consulship of Spezzia, with the characteristic words, "Here is £800 a year for doing nothing, and you, Lever, are the very man to do it." Lever's "doing nothing" might have been true in the official sense, but he did much in his own way by continuing to write those tales and sketches which have amused and delighted thousands of readers, From Spezzia he was transferred to Trieste, where he died, leaving a hiatus in the literary world that does not at present seem very likely to be filled up. Mr. Lever's illness, though sudden in its termination, was of some duration, and, although strong hopes were entertained of his recovery, he himself was despondent. In a letter to a friend, published since his death, he wrote a few weeks prior to the event: "I cannot yet say that I am round the corner, and, to tell truth, I have so little desire of life, that my own lassitude and low spirits go a good way in bearing me down." Thus it appears that the sadness indicated in the preface to "Lord Kilgobbin" was no temporary depression of spirits, but a chronic condition, due to mixed physical and mental causes.

Mr. Lever's works may be roughly divided into groups—the military, such as "Harry Lorrequer," "Charles O'Malley," and "Tom Burke"; the Irish, such as "The Knight of Gwynne," "The O'Donoghue"; the comic, as "Con Cregan," "Arthur O'Leary," the "Daltons," &c.; and the semi-political, as "Sir Brook Fosbrooke" and "Lord Kilgobbin." They are by no means equal in merit, ranging from the excellence of "Charles O'Malley" and "Lord Kilgobbin" to the extravagance and carelessness of "A Day's Ride" and "That Boy of Norcott's"; but, as a whole, they constitute a body of bright and amusing reading, equally acceptable to man or woman, boy or girl, the busy man of the world or the unoccupied lounger. If Mr. Lever's lamented death should, as is often the case, lead to a re-perusal of his books, London dinner tables will be inundated with stories from his *Dowdiana*, for they contain a store of good things suitable to the professed diner-out, only second to that other mine—the Memoirs of Thomas Moore.

Mr. Horace Mayhew.

(See page 25.)

THE death of Mr. Horace Mayhew recalls to our memories the brilliant host who founded that witty and delightful contemporary which, since 1842, has weekly charmed thousands of homes by its pictorial teachings and its verbal comments of mingled fact and fancy. When we think of the talents which have been employed to fill that now historic sheet, what names and memories crowd upon us—Gilbert à Becket, with his keen sense of the ludicrous element underlying the pompous recitals of History and the formal proceedings of Law; Douglas Jerrold, with his razor-like wit and his wide sympathies for suffering humanity; the half-laughing, half-crying philosopher Thackeray; and the world-wise yet genial Mark Lemon. Following in the procession of shadows comes one, as great in his wonderful insight into the weaknesses of our human nature, in his exquisite perception of all sweetness and beauty, and in his unrivalled power of depicting all he saw, felt, or imagined—John Leech. Even the original publishers of *Punch* are gone to the Silent Land; and of all the projectors and contributors to that journal at its foundation only one—Mr. Percival Leigh—now remains to us. Truly may it be said, *Sic transit gloria mundi*, for are not such men as we have named amongst the very salt of the earth? The late Mr. Horace Mayhew became a member of the permanent staff of *Punch* in 1842, soon after its commencement, and contributed a host of graphic sketches and sparkling witticisms to its pages, under the editorial reigns of both Mr. Mark Lemon and Mr. Shirley Brooks. Of these perhaps the most important were "Model Men and Model Women," which became more generally associated with his name than many others of his productions, from having been published in a separate form. He continued to contribute to *Punch* up to the time of his death, although he had given up literature as a profession, in order to enjoy the pleasures placed within his reach by affluence and leisure. Besides his contributions to *Punch*, Mr. Mayhew had done a fair amount of journalistic and magazine work, and, in conjunction with his brothers Augustus and Henry Mayhew, he had written "When to Marry, and How to Get Married," and 'The Greatest Plague of Life." The last-mentioned work will perhaps be revived in the memories of many who have laughed over its comic miseries and its droll truth by the late servants' strike in "Marmalade Town." Indeed, both these books are replete with fun and keen observation, though the constantly rising tide of contemporary literature has swept them into oblivion.

Mr. Mayhew was the son of a well-known solicitor, to whom he was originally articled; but he speedily abandoned a profession which was distasteful to him, in order to devote himself to literature, after travelling for a while in France and Germany. Mr. Mayhew's handsome face, striking figure, and brilliant wit made him a welcome guest in many circles. His social endowments were considerable, and his friends credit him with unbounded sympathy with the suffering and charity to all who needed his help. Faults he unquestionably had; but, in the face of his good qualities, we can do no better than follow the example of those who knew him best. They adopted the poet's excellent advice (somewhat altered) "of being to his virtues very kind, and to his faults a little blind," in the case of Mr. Mayhew. His death was sudden; he expired at his house in Kensington on the 29th of April, 1872, after a seizure which lasted little more than twenty-four hours, deeply regretted by a wide circle of friends.

Mademoiselle Kellogg.

(See page 28.)

MLLE. CLARA LOUISE KELLOGG, a Transatlantic singer, has been fairly upholding the claims of the New World as a producer of fresh and young talent. She originally made her *début* at Her Majesty's Theatre in 1867, and gave promise of future excellence, though, from the fact of her having at that time received only an American training, her vocal method was far from perfect. Since then she has studied in Italy, and has sung in the principal capitals of the Continent with much approbation. She had not been heard in this country since 1868 until this season, when she reappeared at Her Majesty's Theatre, Drury Lane, on Saturday, May 11, as the heroine in "Linda di Chamounix." This opera affords many opportunities for brilliant vocal display and contrast of feeling, consequently the *rôle* of the heroine has always continued to find favour with soprani from the time of its production at Vienna in 1843 with Madame Persiani in the principal part. Mlle. Kellogg soon showed in the course of her performance that she had returned to this country with a voice as fresh and sympathetic as ever, but with increased vocal means and more finished dramatic power. She has since appeared in "Lucia di Lammermoor" with marked success. As Gilda, the third part she has thus far essayed in London, Mlle. Kellogg evinced both feeling and power, and presented to her audience an uniformly good performance, both from a vocal and dramatic point of view. Her advantages of personal appearance are very telling in the impersonations in which she has hitherto ventured, and, united with her innate dramatic instinct and flexible voice, will assure her a good position among operatic singers. Mlle. Kellogg was born in South Carolina, U.S., in 1842, but is of New England parentage. She received her education in Connecticut, and is at the present day the most popular singer in America. She has been engaged to sing with Mme. Pauline Lucca at the Academy of Music, New York, for the present year.

Mademoiselle Albani.

(See page 29.)

MADEMOISELLE ALBANI, the last risen star in the operatic firmament, is a Canadian by birth, and is known on the other side of the Atlantic as Mademoiselle La Jeunesse. She was educated at the Convent of the Sacre Cœur at Montreal, where the beauty of her voice and performances during mass attracted such crowds that at last she left the city and went to Albany, where she proved equally as attractive at the great Roman Catholic Cathedral of St. Joseph. Her parents then resolved to send her to Europe, where she studied in Paris under Duprez, who sent her on to the old maestro Lamberti, at Milan. He entertained a good opinion of her talents, and prophesied her future success to her friends. She made her *début* at Messina in 1870, greatly pleased her audience in the "Sonnambula," and at the conclusion of the first act she was engaged for Malta by the *impresario* of that island—a Government official who happened to be present. At Malta she created a very favourable impression on her audiences. During the last winter she had been singing at La Pergola, in Florence, and the Italian press had been loud in their praises, especially eulogising her rendering of the title *rôle* in Ambroise Thomas's "Mignon." She made her *début* at our Royal Italian Opera in the spring, choosing the character of Amina in "La Sonnambula" for her first appearance, and according to the usual custom of light sopranos since Mme. Patti made her first impression on an English audience in that *rôle*. The indications of talent and cultivation exhibited by Mlle. Albani on this occasion secured her a favourable reception, and her subsequent assumptions of other characters have confirmed the favourable impressions produced by her first appearance. She has since sung the parts of Lucia, Gilda, Marta, and Linda, all with the same fair measure of success. She has a fine voice, more particularly in the upper registers, which possess a peculiar and individual charm, notably in the softer passages. She is as yet not a perfect vocalist, but what she essays she generally accomplishes well. Her style is commendably unaffected and full of feeling, utterly free from trick or exaggeration. Her best quality—accent, as shown in her recitatives—bears evidence to the good training of her first master, M. Duprez. Her acting, like her singing, is fresh and sympathetic, and she has created equally favourable impressions in the light comedy of Marta as by her impersonations of the love-crazed Lucia and Linda, and the hapless Gilda. Altogether Mlle. Albani may be pronounced an aspirant of no common promise to the highest places of her profession, and it seems only to rest with herself to attain the first rank as light soprano. The industry and care which she has displayed in the study of the parts she has presented to us this year, give the fairest assurances that she possesses those qualities of perseverance and laudable ambition which will induce her to worthily continue the career she has so well commenced.

Digitized by Google

Digitized by Google

A. GOATER, NOTTINGHAM.

AFGHAN QUILTS IN CROCHET.

Digitized by Google

The Lady's Work Table.

Introduction.

Paper work of all descriptions has during the past year taken a prominent part in what is termed "fancy work." The plaiting of paper rosettes for church decorations, for Oxford frames to contain illuminations, cartes de visite, &c., &c., for flower pot covers, and for boxes of all sorts have been busily, and in many instances ingeniously, pursued. The foundation on which the rosettes are mounted is millboard, covered with either coloured kid, velvet, or paper, and the rosettes themselves may be made of either gold or silver paper, or cream colour in imitation of ivory, or brown of various shades to represent wood. Some of the rosettes—more especially the corner ones—look well fastened down to the frame with the small gilt studs, the kind generally used for attaching several slips or sheets of paper together. Paper rosette work is made on a large scale; for church decorative purposes, and so far as space allows, we have given a few suggestive designs for this popular work.

The year 1872 closed with quite a novelty in fancy work, the idea coming from far distant and mysterious Japan, and published in a practical form by an English lady, who writes under the *nom de guerre* of "Japonica." It is called Japanese work, and is made with twisted tissue paper which looks at a distance more like cotton than anything else. The tightly rolled strands are interlaced into patterns, which have the effect of the old German knotted work, so useful when made of twine for covering boy's satchels and sportsmen's bags. The Japanese work is produced in colours as well as white, and, marvellous to state, although paper is the only material used, it can be washed without thickening or losing any of its beauty. For screens or dress trimmings, for covering bags or cushions for making up into small baskets and various ornamental trifles, for either boudoir or drawing room it can be applied with advantage, and Japanese work at no distant period is likely to attain a great popularity.

In Lace Work there have been several novelties. To make lace on a pillow instead of on traced kid, to produce the real thing, is now the ambition of the best workers, and these include many ladies of the highest rank in this country. It requires extreme nicety of manipulation and much patient labour, but very exquisite results are often attained by amateurs. The Louis Quinze lace is the last novelty in what is known as modern point. It is not difficult to produce, as the raised rounds and picots are all sold ready made. We give a coloured specimen of the work, which is so beautifully printed that it is brought as clearly before our readers as though it were the lace itself.

Ticking work is much done, and when completed is extensively used for the decoration of country houses, more especially in France. Fancy workers are no longer limited to the old fashioned blue and white bed tick, and herring bone and feather stitches for this work, but novel ticking is manufactured for the purpose. The patterns are usually stripes; bright orange or red stripes on a white ground, blue and purple stripes on a stone coloured ground. And the design is not confined to the fancy stitches alluded to, but is braided, and the braid is barred across and further embellished with point russe, produced with various bright coloured purse silks.

Guipure d'Art is now rendered more effective, and less uniform by cutting away sections of the netted foundation, and overcasting the edges thus cut with button-hole stitches. A specimen of this novel mode will be found among our work-table illustrations. The hair-pin crochet (also included) is a revival of an old style of work; but as it is now produced with the fashionable *ecru* thread, and a small ivory instrument is made for the purpose, it reappears as a novelty. Mignardise braid and tape braid are now much intermixed with crochet and tatting, and made to form in intricate and cunning patterns, tasteful antimacassars, toilet mats, and dessert d'oyleys. In remunerative employments ladies are now turning their attention to painting, encaustic tiles, and fans.

Description of Coloured Plates.

The Louis Quinze Lace.

Designed by Mesdames le Boutillier, 125, Oxford-street, W.
(See Frontispiece.)

This is the latest introduction in modern point lace, and was first brought out in Paris, where it is extensively used for church and house decoration. It is easily and quickly produced as the small raised eyelets and the picots at the edge, all of which are shown by embossing on our coloured design, can be bought ready made. The pattern is traced on coloured kid, and the braid, which is linen, is tacked over the lines in the usual manner. Full particulars of the Louis Quinze lace can be procured from Mesdames le Boutillier, 125, Oxford-street, London, who supplied the design.

Afghan Quilts in Tricot.

Designed by Mr. Bedford, 186, Regent-street, W.

No. 1.—Two designs for Afghan quilts or couvrepieds are given to be worked in crochet tricoté, with single Berlin wool, and a rather fine tricot needle. The broad black stripe in No. 1 is 29 stitches wide, and is to be worked in the usual plain tricot stitch, which is so well known as not to require description. When sufficiently long, a row of DC. in scarlet is crocheted along both the sides and ends. For the scarlet border, make a Ch. of 40 stitches (which includes the stripe at the side), and work 12 rows for the depth of the border at the end; in the next row raise only 11 stitches, and continue working these backwards and forwards till the stripe corresponds in length with the black one; then the number of stitches must be again increased to 40, and 12 rows worked to form the border at the other end. A row of DC. in black, goes along the inner and outer sides of this border, which is to be afterwards joined to the black stripe, by lacing them as it were together on the wrong side with black wool by the DC. rows at the edge of each, taking up the back of a stitch, first on one side then on the other, missing a stitch between. All the black stripes are divided by scarlet ones, on which the fret given in the design is worked in cross stitch, according to the pattern, in bright yellow and black filoselle, each cross stitch covering one stitch of the tricot. The black stripe is embroidered in the same manner: the rosebud in three shades of pink, two shades of bright green, the stalk brown, and the scroll around it in three shades of gold colour. The fringe is composed of double wool more than a quarter of a yard in length, which is folded in half and looped into alternate stitches of the DC. row, there being 4 red and 4 black consecutively; the strands are then divided two and two, and knotted to each other in the manner shown in the illustration; and after 3 rows the whole of the 16 thread are knotted in one to form the head of the tassel.

No. 2.—The whole ground of No. 3 is black, but the wider and narrower stripes are defined in the original by a double row of raised loops, which give it great richness. Owing, however, to the opaque nature of the colour they do not appear at all in the illustration. For the corner of the couvrepied which is given, make 30 Ch., raise the same number of stitches, and work back a plain row.—2nd row. After taking up all the stitches, work off the 1st, make 4 Ch., work off 2 more loops, the first with the loop remaining on the needle after the Ch., 4 Ch. again, and repeat in this manner through the whole row.—3rd row. Raise stitches in all the upright loops, taking care not to miss those immediately after the loops of 4 Ch., so that you may have the same number on the needle as at first; in returning work off 2 stitches, make 4 Ch., work 2 more stitches, 4 Ch. as before and repeat. This will make the raised loops of Ch. fall between those of the 2nd row.—4th row. Work back plain till you come to within 1 of the end, then make the 4 Ch., and work off the last stitch.—5th row. Work plain till within 2 of the end, then make the loop of Ch., and work 2 stitches.—Repeat as 4th and 5th rows alternately to the 10th row.—11th row. In going back, after the 1st stitch, make 10 raised loops, with 2 stitches between, then 8 plain, and continue the loop at the edge in its proper place as before.—12th row. Put raised loops between each of those of last row, work plain and make loop at the edge as previously directed.—13th row. Work back 19 plain, 4 Ch., 8 plain, edge as before.—14th row. 18 plain, 4 Ch., 9 plain, edge as before. It will now be perceived that the inner edge of the narrower border next the broad stripe, is to be worked like the outer one, so as to give the appearance of 2 raised loops going up the edge of the stripe. Continue in this way till the stripe is the desired length, when the top must of course be made to correspond with the other end, and a row of DC. crochet all round the outer edge. The border and stripes between are worked in cross stitch, with the Grecian fret, in bright yellow filoselle, whilst the broad stripe is enlivened by stars of white, blue, green, and cerise, in *point lancé*, having a French knot of gold colour in the centre, and a small stitch at the point of each limb of the star, done with split filoselle, green on the white, white on the green, yellow on the blue, white on the cerise. These stars are worked on 5 rows of the tricot; a single white one in the centre, above it green on the right, and blue on the left, a single cerise star above, then the green and blue repeated, but on opposite sides. The fringe is so plainly shown in the illustration that it requires no description. The materials can be procured from Mr. Bedford, 186, Regent-street, London, who supplied the design.

1 to 4. Paper Rosette Work.

The plaiting of paper into rosettes and using them for decorative purposes is now extremely popular work. The following designs will be found useful for Church decorations and for picture frames. For the latter purpose gold paper is now much used, and has an extremely rich effect:—

No. 1 is an oval frame; the height of the model is 14in. and the width of the millboard 2in. This is covered with red velvet, and ornamented with brown paper stars. An inner frame must be cut the same size as the outer edge, but not quite so wide; glue to the back of the other, leaving a margin for the glass.

No. 2 is a floriated cross, 21in. in length, and the width of the stem and

Digitized by Google

arms 3½in. This is made of purple cotton velvet or velveteen, and ornamented round the edges with small rosettes of cream coloured paper, rather more than three-sixteenths of an inch wide. The foundation of the cross is cut in very strong mill-board; on this you glue the velvet carefully, glueing down the edges on the wrong side, of course leaving good turnings.

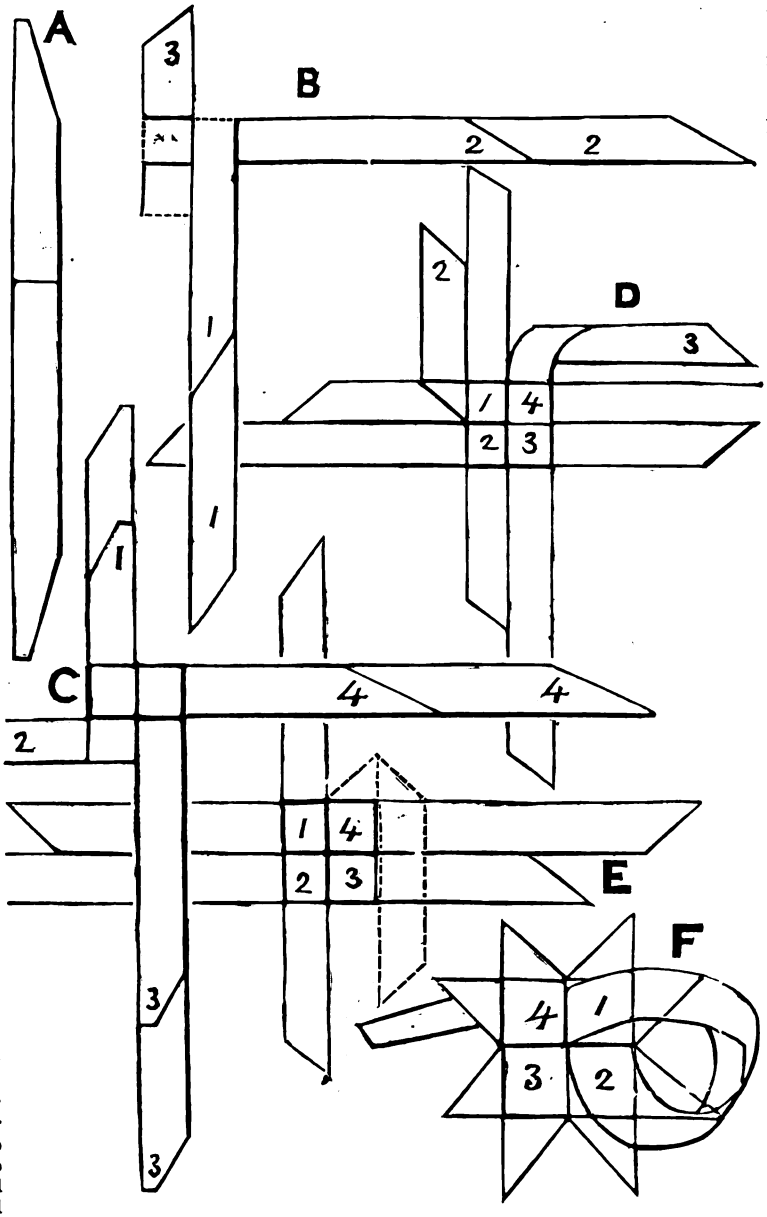
No. 3, an Oxford frame, covered with rose-coloured kid and white or cream-coloured stars. The frame is cut in millboard; the leather must be damped, and well stretched on the millboard, and carefully glued on to the latter on both sides; then you require another piece of millboard cut about ⅛in. narrower than the one covered, with no crosspieces; this is firmly glued down upon the back of the other to form a secure hold for the glass and back of the picture.

No. 4, a double triangle, in red velvet; the under triangle is ornamented with stars made of glazed brown paper, the upper one of cream-coloured paper, and the combination of colours is most effective.

We have not space to give more designs, but would suggest that the Latin cross is often made to stand upright, on a pedestal of three steps, each about an inch in depth. When this is preferred, the foundation should be of wood, not of millboard, as the latter is apt to warp in a damp situation, and is so much more expensive than wood, as it would require extra weight and thickness. In covering the millboard designs with velvet, the best method is to stretch out your velvet tightly on a board or table, then glue one side of your millboard, using very little, and lay this side down on your velvet. When set, cut the velvet out, leaving good turnings, which are glued over on the wrong side. In making a cross for a font, two pieces of millboard exactly the same size are required. Cover each piece with velvet, and glue the two pieces together, as both sides of the cross must be ornamented and made exactly alike.

Boxes, such as the round French plum boxes are very ornamental covered with bright-coloured velvet, and then neatly ornamented with these rosettes. Work drums, baskets, trays for cards, and numerous other knickknacks may all be ornamented with them; the only difficulty when once the rosette is accomplished being the cutting of the millboard and wood.

The Rosettes.—These are made of four pieces of cream-coloured or white note paper, cut exactly the same length and width, shaped at the ends as in detail A. For the rosettes for the designs Nos. 2 and 4, the paper should be cut three-eighths of an inch wide. No. 3 is varied, according to the size, some being much smaller; then of course smaller rosettes are required. The paper for the smallest rosettes must be 8 in. in length, and for the large ones 14in. or 15in. Cream-laid post size must therefore be used for these, and the pieces left from a rosette will divide and be the proper width for the small rosettes.



In making a rosette keep the details carefully before you. Double the four pieces of paper you have taken, so that one end is double the length of the other; a dotted line describes this in the detail. Now mark each end of the first paper with No. 1. Double the second and mark it with 2; then mark the two others 3 and 4 respectively. By the aid of these numbers and the details we hope to make the youngest of our readers and workers understand our directions. Take the paper No. 1 between the finger and thumb of the left hand, keeping the short end uppermost. Take No. 2 paper, folded as the first, pass the loop of this paper between the two folds or loop of No. 1, keeping it close to the top of No. 1; pass it the width of the paper beyond No. 1, the loop passes beyond No. 1, the position is seen exactly in detail B. Turn the paper round in your hand, so that No. 2 is in the position No. 1 was when you commenced the rosette, and No. 1 to the left hand; turn the detail round also, and you will more readily understand it. Take No. 3 paper, pass it through the loop of No. 2 paper, leaving the loop of the paper beyond. Turn the papers round without taking them out of the left hand, so that No. 3 is in the position of No. 1 in detail B. Take No. 4 paper, pass it through the loop of No. 3 paper and under both folds of No. 1 paper, not passing it through the loop. Push it some way beyond No. 1, draw the short end out beyond No. 2, lift this short end over both ends of No. 1, and pass it through the fold of No. 3; draw it out. This leaves the end in the same place over the long one as the others, and fastens all the four pieces tightly together. The four pieces must just be drawn close. The papers are now in the position of detail C. You now turn back the short end of No. 4 paper across the papers 3 and 1, and leave it parallel with No. 2; crease it carefully and firmly where turned back. Turn the papers round in your hand, so that No. 2 is uppermost, turn back the short end of No. 1 across the short end of No. 4 (just turned back), and leave it parallel with No. 3. Turn back the short end of No. 2 over the end No. 1, and leave it parallel with No. 4. Turn the paper, so that the long end of No. 1 is uppermost, turn back the short end of No. 3, lay it over the end No. 2, and slip it under the little loop formed by the short end of No. 4, draw it through this loop, and leave it parallel with No. 1 long end. This fastens all the short ends in their places. You must be careful when told to turn the papers round not to turn them over, as doing so would throw your work wrong.

You have a long and short end on each of the four sides of the square. The long ends have their numbers towards you, the short ones are underneath. Mark the four little squares of paper in the centre according to the numbers on the long ends—No. 1 square just under the end No. 1, and No. 2 square under No. 1 square, No. 4 to the right of No. 1, and No. 3 to the right of No. 2. Keep these little squares between the finger and thumb, still holding the paper so that the Nos. on the short ends are underneath, and therefore not seen. You now commence the more intricate part of the work, and the details must be carefully attended to. *Take the short end No. 8 between the finger and thumb of the right hand, draw it to the right hand (folding the paper *under*) until it is exactly parallel with the long end No. 4. This is described in detail D. When quite in a straight line, crease the paper sharply, so that it will be in the shape of the dotted line to the left of square 1 in the same detail. Take the same end again, fold it towards you, lay it over the long end No. 4 and short end No. 2, and parallel with two squares Nos. 4 and 3. A crossed dotted line shows this in detail E. Crease the fold at the top, which with the first fold should now describe the two sides of a triangle. You now fold these two little sides or dotted lines in the detail together, creasing the side up sharply, making a point the shape of those on the detail F. Hold this little point (without moving the papers from their former position) between the first and second finger of the left hand; lift up the little end No. 3, which is now very short, and slip it under the loop or square No. 4, drawing it out above No. 3 square. Cut what remains of the end off. This finishes one point. Turn the paper round, so that No. 2 long end is uppermost, fold the short end No. 4 in the same manner as the one you have finished after detail D, and until exactly parallel with the long end No. 1, which is now to the right hand of the square. Then fold it over again towards you until parallel with the squares 1 and 4. Lay the two triangular edges together; the short end therefore is doubled over the squares Nos. 1 and 4, and the figure on the end is now uppermost. Pass

Digitized by Google

the short end as before described under the square 1, bringing it out over square No. 4; draw it through and cut it off. Now take the short end No. 1, and manipulate in the same manner; repeating from *. Of course, the No.'s will be different, in the first instance it will lie parallel with No. 2, and then fold parallel with squares 2 and 1. Pass the end when finally doubled under the square No. 2. Then work No. 2 end; the last short end in the same manner; when all four short ends are finished, cut the little pieces off. Then turn the work *over*, so that the numbers are now underneath, or on the wrong side of the work. Number the little squares on this side to correspond with the long ends; the right hand square at the top mark 1, as No. 1 paper should be at the top, No. 4 to the left of No. 1, No. 3 under No. 4, No. 2 under No. 1. You now work the long ends in exactly the same manner as the short ones. Commence with No. 1, fold it under to the left by the detail D. Then fold it towards you over the triangular point and the long end No. 2, and parallel with the squares Nos. 1 and 2; crease the folds well, then fold the two edges together of the triangle, leaving the long end laid flat over squares Nos. 1 and 2. Raise the long end, and slip it through the square No. 1, drawing it through carefully, or you may pull the whole point through. When you have drawn it through, crease the end back over the square 1 again to keep it out of the way until it is wanted again. Turn the work round, and work end No. 4 next, in exactly the same manner. It will lie parallel in the first instance with the two points to the left of the square, then folded parallel with squares 4 and 1, and passed under square 4; turn back the end when finished. Work end No. 3, fold as before, pass it under square 3, and bring it out above square No. 1; then work No. 2 in the same manner. You now work the raised part in the centre of the rosette. Keep detail F before you. You have now the 4 long ends turned back over the sides of the square. Take end No. 1, draw it towards you. You must hold the paper so that the figures on the squares correspond with the figures on the engraving; fold the end underneath from left to right, take the point of the paper in your hand, making a loop as in detail F. If the 2nd finger is placed in the middle of the loop it will help you. Pass the end of the paper under the square 4 and under the long end 4, which is laid back. Push it carefully, and the end will come out in the middle of the triangular point 4; draw it through as far as it will come, and you will form the first centre point of the rosette. Now take the end No. 4, loop it in the same manner by the engraving, and pass under the end and square No. 3; draw it up till it forms a point. The end No. 3 is passed under the square No. 2, the end No. 2 under the square No. 1, and the end No. 1 under the square No. 4, which is now covered by a point of the rosette: this completes a rosette. The designer generally works the rosettes together, as it gives extra firmness. It would, however, be better to be well practised in the rosettes before attempting to join them. When they are not to be joined, cut off all the long ends close to the triangles; and it makes these rosettes firmer if the ends of the paper are just touched with a little very stiff gum, which fastens them, but, if firmly made, this is unnecessary. The rosettes are joined in the following manner: Take the end No. 4 of a rosette, and slip it through the point 4 of a second rosette, push it carefully under the paper, and the end will come out between the two points of the second rosette; pull it out till the two points in the two rosettes touch, then take the paper from the first rosette, and loop it in with the point of the 2nd rosette. This point will have to be loosened to manage this. The designer never finishes them when they are to be woven together, but passes the double loops through the points at once; but this is almost impossible to describe in words. The under end left on the 2nd rosette must be looped through the square No. 4, at the back of the first rosette.

5. Infant's Shawl and Hood (Crochet.)

This is intended for a child from 3 months to 2 years to wear in the house instead of the flannel shawls so much used, and it will be found very light and warm. 1½oz. of white Shetland wool, and 1oz. of coloured ditto, No. 10 bone needles. Begin with the white wool. Make a circle of 4 chain.—1st row. Work 10 treble or the thread once round the needle in the circle.—2nd row. 3 treble in last treble of first row, 1 chain, 3 treble in 3rd treble, 1 chain, 3 treble in 5th treble, 3 chain, 3 treble in the same space, 1 chain, 3 treble in the 7th treble, 1 chain, 3 treble in 10th treble. Turn.—3rd row. 3 chain, 2 treble in the last treble of 2nd row, 1 chain, 3 treble into 1st space, 1 chain, 3 treble into next space; repeat. In the centre work 3 treble, 3 chain, 3 treble into the 3rd chain of last row, 1 Ch., 3 treble into next space; repeat to the end of the row. Continue working backwards and forwards till you have done 39 rows, always making 3 treble, 3 chain, 3 treble in the centre. Take the coloured wood and count 8 rows from the commencement, and work 3 treble into 9th row, 1 chain, 3 treble in the next row; repeat till you come to the corner, then work 3 treble, 3 chain, 3 treble into the one space as before, 1 chain, 3 treble into the next space; repeat, working on the other side of the shawl in the same way, leaving 8 rows at the end to make it correspond with the commencement. Turn, and work another row in the same way, then work 2 rows with white wool, 2 rows again with the colour, 2 rows of white, 2 more rows with the colour. The Border is worked with colour and formed of scollops. Work 1 double crochet into the first space, * 8 treble into the next space, 1 double crochet into next space; repeat from *. At the corners work 6 treble, 3 chain, 6 treble into same space. This row finishes the shawl.

The Hood.—With the white wool, make a chain of 36 stitches, work 2 treble on to 4th chain from the neck, * 1 chain, miss 1, 3 treble into next chain, repeat from * to the end of the 36 chain; then in the last chain work 3 treble, 3 chain, 3 treble, and instead of turning back turn round and work down the other side of the 36 chain, 1 chain, 3 treble into the 1st space, * 1 chain, 3 treble into the next space, repeat from * to the end; turn back, and make 5 chain, 3 treble in the 1st space of last row, * 1 chain, 3 treble into next space; repeat from * till you come to the last space before the 3 treble, 3 chain, 3 treble of last row, then work 3 treble, 3 chain, 3 treble into that space and the 2 following ones, * then 1 chain, 3 treble into the next space, repeat from * to the end of the row; turn back, 5 chain, 3 treble into first space, * 1 chain, 3 treble into next space, repeat from * till you come to the 3rd space from the centre, then you must increase by working 3 treble, 3 chain, 3 treble into each space 7 times, then 1 chain, 3 treble to the end of the row, work 6 more rows without increasing at all, then 2 rows with the coloured wool, 2 rows with white, 2 rows with colour. The border is also worked with the colour. Work 1 double, 6 treble, 1 double into each space. The shawl and hood must then be sewn together, and a piece of rather narrow white ribbon run round the neck, leaving a sufficient quantity for strings. The ribbon must also be run above the border of the hood, which draws it up and finishes it by a bow in the centre.

6. Petticoat (Crochet).

Black and deep red 6-thread fleecy wool, or 6-thread Lady Betty. A crochet hook No. 4 for the Lady Betty wool, No. 2 for the fleecy. The whole of the top part, or ground of the petticoat, is in crochet tricotée. You commence at the back, and work from the top to the bottom; therefore, the chain you make to commence is the length of the petticoat. Make a chain with the red wool of 75 stitches, and work 12 plain rows; now work the first gore, take up 5 stitches, work them back. Then, for the 2nd row of the gore, take up 10 stitches, increase every row 5 more stitches, until you have taken up 40 stitches, work these 40 back, then 14 more plain rows. Now work another gore, as the last, then another 14 rows plain; work 4 gores in all for each half of the petticoat. When you have worked the 4th gore on this half work 10 plain rows for the middle of the petticoat. You next work the gores for the 2nd half. These are of course reversed, therefore, in the first row, take up 40 stitches, work back.—2nd row. Take up 35, work back, and reduce each time until you have worked a small row of 5 stitches, then take up all these small rows successively, and the remainder of the stitches. Work 14 rows plain, then another gore; after the fourth gore, work 12 plain rows, and fasten off Now work a row of double crochet with black wool all round the petticoat, then take up the stitches of this black row in crochet tricot with the red wool, and work 13 rows of red in plain crochet tricotée, then a row of black DC., a row of red DC., and another row of black. The border is worked next, but before this is commenced join the petticoat at the back.

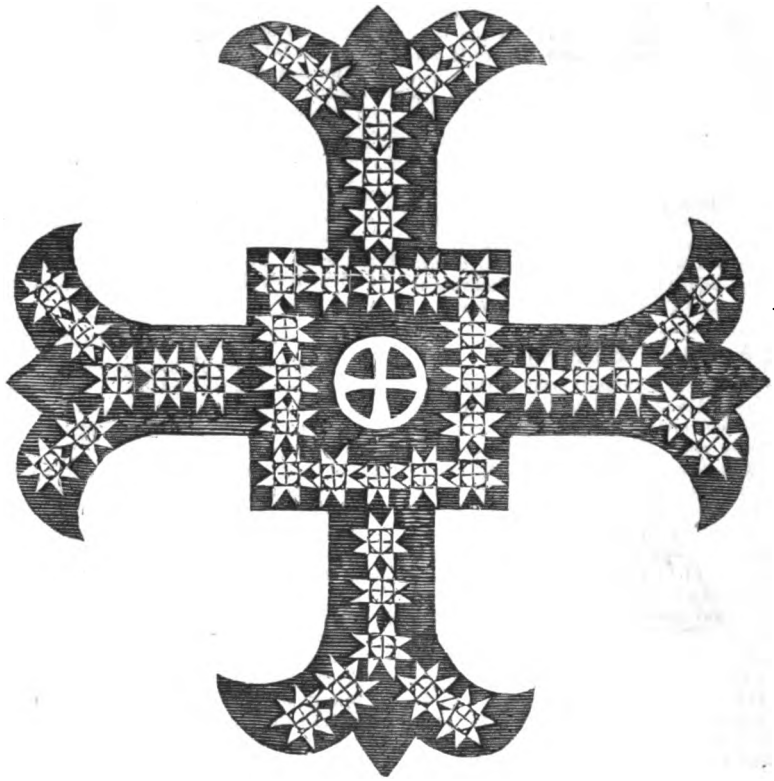
The Border.—1st row. Work on the last row with the red wool, * 1 DC. on each of the 4 next stitches, 3 Ch., miss 1 DC., repeat from *. Do not fasten off at the end of the row.—2nd row. Black wool, 1 DC. on the first DC., * miss the 2 next DC. of last row, and work 1 DC. upon the next stitch and the 2 next chain stitches, 3 Ch., 1 DC. on the second of the three chain again, 1 DC. on the next chain, and DC.; repeat from *.—3rd row. Red wool, * 1 DC. on the 3rd of the first three DC. in last row, and on each of the two next Ch., 3 Ch., 1 DC. on the 2nd and 3rd of the last 3 Ch. and following DC.; repeat from *.—4th row is like the 3rd, but with black wool; fasten off. The 13 rows of red are worked over with black wool; this can be done from the engraving. The petticoat should be put into an elastic band.

7. Jacket for a Child (Tricot and Crochet).

Materials required: 6oz. or 8oz. of violet, ½oz. each of white and black single Berlin wool, and ½oz. of pearl grey Shetland wool; a long bone tricot needle, No. 8, and a shorter and rather finer bone crochet. This jacket, which is suitable for children from three to five years old, is worked in tricot with violet wool. Commence with a chain of 162 stitches for the width at the lower edge, of which 31 at each end are reckoned for the fronts, and it is as well to put in a piece of white thread to mark the division. The fronts are to be taken in at the side, as far as the armhole, by taking two stitches together in every 3rd row. The back is also to be taken in in the centre, by decreasing a stitch before and after the centre one in every 3rd row, till the neck is reached. The armhole begins in the 14th row, for which in the 15th 3 stitches of the front and back on each side are to be left unworked. For the depth of the armhole 15 rows are necessary for each portion of the jacket, and in working back the last row of the back and of the left front, make 1 Ch. at the end of each. The three portions of the jacket are now to be united, and in raising the stitches all the way across, one is to be raised (and, as it were, inserted between the parts, at the centre of the top of each armhole), in the chain stitch already spoken of, and the whole row worked back. In each of the 6 rows that follow between this one and the neck, a stitch is to be taken in immediately before and after this inserted stitch, while the stitch itself goes on in a straight line. In the 3 last of these 6 rows, the top of the fronts is to be sloped off on the straight side, by leaving 3 stitches unworked in each row. A row of double crochet is then to be worked round the neck. For the under part of the trimming round the edge, which latter is to be crocheted separately and sewn on afterwards, 4 rows of trebles, each separated by 1 Ch., are to be worked along the lower edge of the jacket, with the violet

Digitized by Google

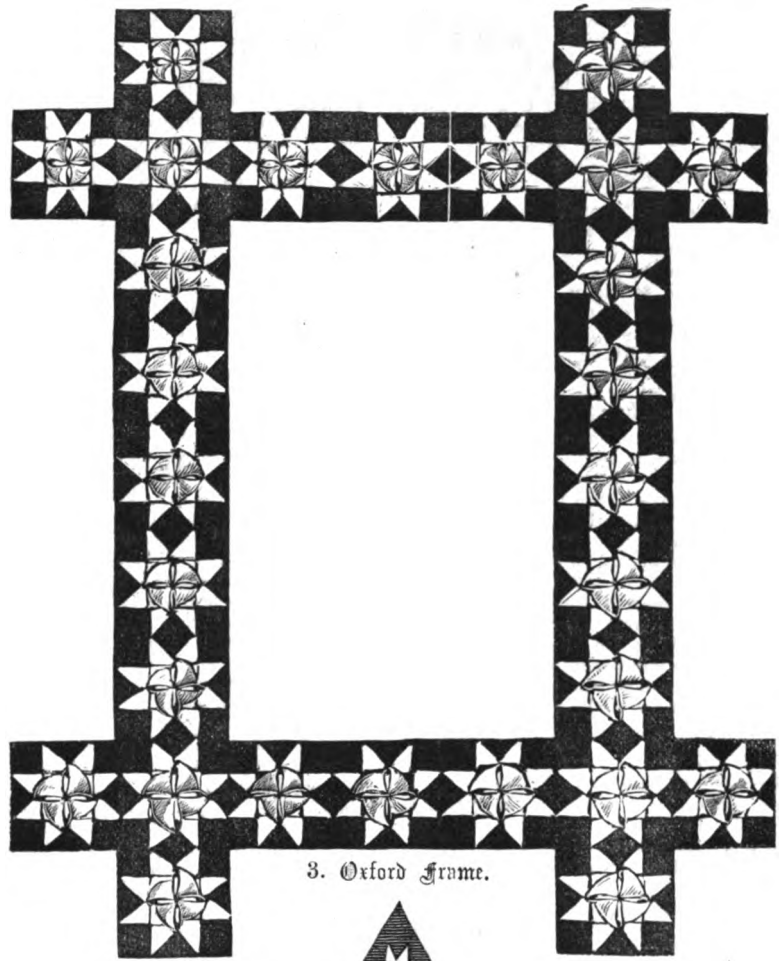
1. Oval Frame.



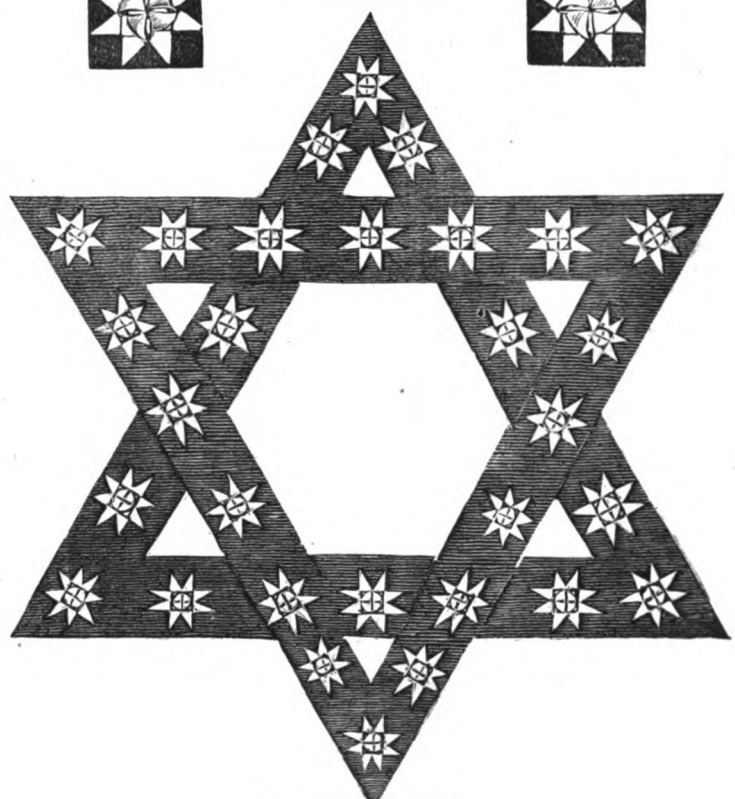
2. Floriated Maltese Cross

Paper Rosette Work.

Digitized by Google



3. Oxford Frame.



4. Double Triangle.

Paper Rosette Work.

Digitized by Google

wool, the trebles of the 2nd and following rows to be taken into the space of 1 Ch. in the preceding one. The fronts and neck are to be edged with 2 rows of tricot in the white wool, with a black row between them. After these rows are completed, the following scollop is to be worked entirely round the jacket in violet wool. * DC. on the 1st stitch, 5 Ch., a treble on the 1st of these 5 Ch., DC., in space of next Ch., between the trebles; and repeat from *. For the trimming itself of the lower edge of the jacket, make a chain of the required length in black wool, and work on it a row of tricot; this forms the centre row, on both sides of which a row of tricot in white is to be worked in the following manner: * raise 4 stitches, increase 1 before and after the next stitch, thus making 3 stitches instead of 1, raise 4 stitches again, and then take 3 together; repeat from *. For the 2nd row of white, which is to be on the other side of the black one, it will suffice to observe that the increasing and taking in must be exactly reversed, the increasing being opposite to the taking in, and *vice versâ*, which will cause the wave. The white rows on each side are to be edged with loops of the grey Shetland wool, thus: * 2 DC. in 2 following stitches, 9 Ch.; and repeat from *. The loops are to be fastened by a stitch in each to the violet ground, and those on the lower white row will come each on one of the violet scollops. A similar row of loops of the grey wool is to be added to the lower white row round the neck, and also tacked down, and the whole trimming including the under part, to correspond with that of the jacket, is to be worked for the edge of the sleeves. The sleeves are commenced at the hand with 38 chain. After 22 plain rows, raise the stitches in the next to within 3 of the end, and work back, leaving 3 on the needle at the opposite end; go back, and raise stitches to within 3 of the end again, and work back, leaving 3 more on the needle at the opposite end as before; do this twice more, and the last time work back through all the stitches left on the needle. Then raise stitches all the way along, and also in those left unworked at the other end, and work the whole 38 stitches back again, which completes the sleeve. When the trimming is finished and sewn round the hand, the sleeve is to be joined and fixed into the armhole. A cord three-quarters of a yard long, composed of chain stitches in violet wool, passed through the upper row of the neck, and finished at the ends with tassels 2½in. long, fastens the jacket.

8. Child's Frock (Crochet).

BLACK, scarlet, and white single Berlin wool are required; a long crochet hook No. 7 or 8. You work the whole width of this petticoat in one piece, working from the bottom to the top. Make a chain with scarlet wool of 284 stitches, and work 3 plain rows of crochet tricotée, then a black row; all the black rows are worked from the back of the loop.—5th row. White wool.—6th row. Black wool, then work 6 rows of red, a black row, a white row, and another black row. You now crochet 20 rows plain in red.—21st row. 10 plain, 2 together, repeat all through the row, then 7 more rows plain.—29th row. 9 plain, 2 together; repeat, 7 rows plain.—36th row. 8 plain, 2 together, repeat. 7 plain rows.—41st row. 7 plain, 2 together, repeat. 4 plain rows.—45th row. 6 plain, 2 together, repeat. 2 plain rows.—48th row. 5 plain, 2 together. 1 plain row.—49th row. 4 plain, 2 together.—51st row. Plain.—52nd row. 3 plain, 2 together; repeat.—With the 53rd row you work the band, work the 2 first rows of this with black wool, then 4 scarlet, and 2 more black, taking care to work these black rows from the back of the loops, as well as the first black rows in the pattern.—59th row. Scarlet wool, work plain, and then 7 more rows of plain crochet, which brings you to the bottom of the armholes; now work the first 20 stitches for the half of the back, on it work 7 rows, in the first and 3rd of these 7 rows work the two last stitches together, and in the 3rd and 7th rows increase one stitch at the end of the row only. Work the last 20 stitches of the body in the same way, but in the 1st and 3rd rows take 2 stitches together in the commencing, and in the 5th and 7th row increase a stitch in commencing. You next take the middle stitches, and work on them 10 rows of crochet, then work 2 small rows on the first and last 5 stitches in the last row, and join these 5 stitches to the first 5 stitches of the two back parts. Now work 3 rows of black double crochet down the left side of the back, working to the bottom of the band; then on the other side of the back work 4 black rows of double crochet. On these you put the buttons, and make the buttonholes by working a chain stitch between the DC. stitches. You next work round the neck the following border with black wool.—1st row. DC.—2nd row. 1 DC. on the first stitch,* 5 Ch., 1 treble on the first of this 5 Ch., miss 2 DC., 1 DC. on the next; repeat from *.

THE SLEEVE.—You make a chain of 32 stitches for the sleeve with scarlet wool, then 2 rows of scarlet. 3rd row.—Black, work in the same manner as the skirt, 3 rows red, another row of black. Now work 24 rows in red, and in the 9th, 14th, 19th of these 24 rows increase one stitch on each side of the work. In the 33rd row leave 2 stitches on each side unworked; also in the 34th, 35th, and 36th rows. Then work a row of DC., taking up all these stitches that were left unworked. The sleeve must be sewn together with a needle and thread, and a border worked round the bottom to match the top neck.

9 and 10. Lady's Under Vest (Knitting).

THE body of this is knitted in three parts—the back and two fronts. You require 8oz. of white eider yarn and a pair of bone needles No. 10, a little white sarsenet ribbon about a quarter of an inch in width, and pearl buttons for the front. The fronts are worked first, and are commenced at the bottom of the basque. Cast on 89 stitches, and knit 12 plain rows. In this pattern a row means one needle.—13th row. Knit plain 24, take 2 together, knit 11, take 2 together, plain to the end of the row, knit the two last together. In future rows T. will signify take 2 together, and plain, or KP., plain knitting.—14th row. Plain.—15th row. Plain, the 2 last together.—16th row. Plain.—17th row. Plain 22, T., 11 plain, T. plain to the end, T.—18th row. Plain.—19th row. T. at the end of the row.—20th row. Plain.—21st row. 21 plain, T., 10 plain, T., plain to the end, T.—22nd row. Plain.—23rd row. T. at the end of the row.—24th row. Plain.—25th row. 20 plain, T., 9 plain, T., rest plain, T. at the end.—Three plain rows.—29th row. 9 plain, T., 8 plain, T., plain to the end, T. Three plain rows.—33rd row. 18 plain, T., 7 plain, T., rest of the row plain.—34th row. Plain.—35th row. T. at the end of the row only.—36th row. Plain.—37th row. 17 plain, T., 6 plain, T., plain to the end, T.—Three rows plain.—41st row. 16 plain, T., 5 plain, T., plain, at the end T.—Two rows plain.—44th row. T. at the end only.—45th and 46th rows. Plain.—47th row. 17 plain, make 1 stitch in the next; all the increasings in this pattern are worked in the following manner. Take the stitch signified, knit a stitch in it as usual, then take up the back of the same stitch, and knit another in it. 6 plain, make 1, knit plain to the two last stitches, in the first of these two make 1, the next plain. In future rows the increasings at the end of the row are all to be made in the last stitch but one, and therefore, when "make one at the end of the row" is directed, this must be borne in mind.—48th, 49th, and 50th rows. Plain.—51st row. 18 plain, make 1, 7 plain, make 1, plain, make 1 at the end.—3 rows plain.—55th row. 19 plain, make 1, 8 plain, make 1, plain, make 1 at the end.—3 rows plain.—59th row. 20 plain, make 1, 9 plain, make 1, plain, make 1 at the end.—3 rows plain.—63rd row. 21 plain, make 1, 10 plain, make 1, plain, make 1 at the end.—3 rows plain.—67th row. 22 plain, make 1, 11 plain, make 1, plain, make 1 at the end.—3 rows plain (these three rows are knit between each row of increasings).—71st row. 23 plain, make 1, 12 plain, make 1, plain, make 1 at the end.—74th row. 24 plain, make 1, 13 plain, make 1, plain, make 1 at the end.—78th row. 25 plain, make 1, 14 plain, make 1, rest plain.—82nd row. 26 plain, make 1, 15 plain, make 1, plain, make 1 at the end.—86th row. 27 plain, make 1, 16 plain, make 1, rest plain.—90th row. 28 plain, make 1, 17 plain, make 1, plain to end, and make 1.—94th row. 29 plain, make 1, 18 plain, make 1, rest plain.—98th row. 30 plain, make 1, 19 plain, make 1, plain to the end, and make 1.—102nd row. 31 plain, make 1, 20 plain, make 1, rest plain. One row plain.—104th row. 32 plain, make 1, 21 plain, make 1, rest plain, make 1 at the end, 3 rows plain.—108th row. 33 plain, make 1, 22 plain, make 1, plain, make 1 at the end.—112th row. 34 plain, make 1, plain at the end, make 1.—113th row. Plain.—114th row. 35 plain, make 4, plain to the end, and make 1.—115th row. Plain.—116th row. 36 plain, make 1, plain to the end, then make 1.—118th row. 37 plain, make 1, rest plain.—120th row. 38 plain, make 1, rest plain, make 1 at the end.—122nd row. 39 plain, make 1, rest plain.—123rd row. Cast off 20 for the arm hole, the rest plain, *.—123rd row. Plain, at the end knit 2 together.—124th row. Plain. Knit these two last rows 4 more times.—133rd row to 153rd row. Plain.—154th row. Plain to the end, and make 1 there. Next 3 rows plain. Work 38 rows like the 154th and 3 following rows. You now begin to decrease for the neck and shoulder.—191st row. This row should commence on the even or front side of the work. Cast off 10 stitches loosely, plain to the end of the row, and knit 2 together.—192nd row. Plain.—193rd row. Cast off 5, rest plain T. at the end of row.—194th row. Plain.—195th row. Take 2 together twice at the commencement and at the end of row, repeat these two last rows 7 more times, then work the two rows with one decreasing only at the beginning and end, until you have about 10 or 12 stitches on the needle, and fasten off. Now take up the stitches on the shoulder, and knit 8 plain rows tightly; fasten off.

THE BACK.—Cast on 106 stitches, and knit 12 rows plain.—13th row. Decrease at the commencement of the row, knit 28 plain, take 2 together, knit plain until you come to the 32nd stitch from the other end, T., knit 28, take 2 together.—14th row. Plain.—15th row. Take 2 together at the commencement and end of the row.—16th row. Plain.—17th row. T., plain 27, plain to the other end, which work as this. In knitting this back part, both sides must correspond exactly; therefore, as our space is limited the end of each row will not be given, but it is always the same as the commencement.—18th row. Plain.—19th row. T., 26 plain, T., plain to the 30th stitch from the end, when work as you commence. Repeat the 18th and 19th rows four more times, then repeat the 19th row again, with 3 plain rows between instead of one, until you have worked altogether 40 rows, then 6 plain rows. You now begin to increase for the side pieces.—47th row. 1 plain, increase, 20 plain, make 1, plain; 3 rows plain.—51st row. 1 plain, make 1, 20 plain, make 1, plain, &c.; 3 rows plain.—54th row. Plain 1, make 1, 20 plain, make 1.—57th row. 1 plain, make 1, 20 plain, make 1.—60th row. * 23 plain, increase 1; 3 rows plain; repeat from the 60th row to the end of the 76th row.—77th row. 22 plain, make 1, plain, &c.—78th row. Plain. Every alternate row is now plain.—79th row. 21 plain, make 1.—81st row. 20 plain, make 1, plain, &c.—83rd row. 19 plain, make 1, plain, &c.—85th row. 18 plain, make 1, plain, &c.—87th row. Plain 16, make 1, plain.—89th row. 1 plain, make 1, 13 plain, make 1.—91st row. 15 plain, make 1.—93rd row. 14 plain, make 1.—95th row. 12 plain, make 1, plain.—97th row. 11 plain, make 1.—99th row. 10 plain, make 1.—101st row. 1 plain, make 1, 8 plain, make 1.—103rd row. 10 plain, make 1.—105th row. 9 plain, make 1.—107th row. 8 plain, make 1.—109th row. 7 plain, make 1.—111th row. 1 plain, make 1, 4 plain, make 1.—113th row. 7 plain, make 1.—115th row.

Digitized by Google

Take 2 together twice, plain to the end.—117th row. Like the 115th row.—119th row. T. plain.—121st row. T. plain.—123rd row. T. plain.—Now 7 plain rows, then the 131st row, 1 plain, make 1; 132nd row; Plain, repeat these two rows 21 more times.—Then you decrease for the shoulder in the same manner as the front, decreasing one stitch at the commencement and end of each alternate row for the next 76 rows. You now knit T., 10 plain, turn, knit plain back, turn, T. plain 6, turn, knit back, turn T. plain 3, turn knit back; now knit to the other side, turn T., knit 10, turn, and work these stitches as the last, and then take 2 together twice at each end of the alternate row until you have only about 3 inches of knitting left, and cast off. Sew the shoulders to the plain rows knitted to the front, and the sides together, then knit the sleeves.

THE SLEEVE.—Cast on 153 stitches, knit a plain row, now knit 18 rows of brioche stitch.—1st row. * The thread forward, slip one as for purling, knit 2 together; repeat from *.—2nd. Thread forward, slip the first, which is the stitch that was knit together in the last row, knit 2 together; repeat until you have the 18 rows.—20th row. Knit 1, make 1, 151 plain, make 1, knit.—21st row. Plain; repeat these two rows until you have 40 more rows, *. Then take 2 together twice at the beginning and end of the next row, the next row plain; repeat from * 3 more times, then four rows, decreasing one stitch in the 1st and 3rd rows, and cast off. Sew the sleeves up with a crochet hook, work two rows of double crochet round the armholes of the bodice, and sew in the sleeves; then work three rows in the neck, and down the front, and all round the bottom of the bodice. It is a great improvement to work upon the last row a row of colour in DC., run the ribbon through the last row in the neck to draw it up a little if too loose.

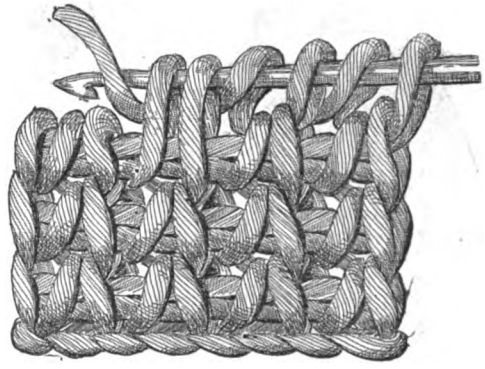
11. Lady's Cloak (Crochet and Point Russe).

YOU require a pound of dark maroon 4-thread fleecy wool, 8oz. white fleecy wool, 2oz. black mixed with silver wool, white corded ribbon for bow, edged with black 4½in. wide; a wooden crochet hook, No. 4. The ground of this cloak is of maroon; both the borders round the cloak are worked with white wool, and are embroidered with the mixed black wool in *point russe*. The white border round the hood is worked to correspond with the cloak. Make a chain with the maroon wool of 321 stitches, take them all up, and work them all back; mark the 161st stitch, which is the centre one in the row, as on each side this stitch in every row you work 2 loops together.—2nd row. Take 2 together, plain to the centre, work the 159th and 160th together, 1 plain, the 2 next together, plain to the end of the row, where take 2 together.—3rd row. Join the white wool, and work 6 rows like the 2nd, with white.—9th row. Join the red, and work 6 rows like the 2nd with it.—15th row. Join the white, and work 5 rows like the 2nd with it.—20th row. With the maroon work plain to the centre, with no decreasings at the edge of the work, but one decreasing on each side the centre; work 38 more rows like the 20th.—58th row. 20 plain, 2 together, 19 plain, 2 together, plain to the centre; take 2 together on each side the stitch, then 2 decreasings on the other half the cloak, taking the corresponding stitches to those in the beginning of the row. Repeat the 58 rows 8 more times, decreasing at the commencement and end of each row as well as in the other places. This row completes the depth of the cloak, but if it should be liked deeper, more rows can be worked following the last 4 rows. You now work the border up the sides of the cloak, which is also in crochet tricotée, and you take the white wool, and draw through the first loop in the first of the 5 white rows worked first on the cloak. (You are going to work the corner.) Draw the wool through the loop you have just made, take up the loop on the next row, draw through, work off these two loops separately. Take up these two loops, and the one in the next row of white, work all off. Take up these three loops again, and the first on the next row, work them off. Take up these 4, and the one on the 5th row of white; work all off. Now work these 5 stitches up the side of the cloak, and at the end of every row join to the next row on the cloak, fasten off at the end, and with the maroon work a stripe of 6 stitches commencing in exactly the same manner on the red stripe, and joining to the white stripe; then work a stripe of 6 white stitches, and after it two rows of double crochet on the outside; the left side of the cloak must be worked in the same manner, but you commence at the top of the cloak, and work to the corner, which is formed by gradually decreasing the number of stitches instead of increasing them. Work 2 rows of DC. in the neck.

THE HOOD.—Make a chain of 43, with maroon wool.—1st row. Take up 22 stitches, work 3 of them back, take up the two first of these three and then two more stitches on the chain, work back these five loops and 2 more, making 7, then take up 6 loops and 2 more on the chain; work back these 9 and 2 more of those on the needle. Work in this way until all the chain stitches are worked up; then work 7 more rows, increasing one stitch on each side the work, then 4 rows even, and in the next row work 2 together 5 times on each side, and fasten off. You next crochet the border to the hood, which is all worked in one length, and is sewn on to the coloured; make a chain of 18 loops and work back, then 2 rows, taking up the little loop just at the back of the long loops in the last row, instead of the long loops; * then 4 rows in plain crochet tricotée, the same as the ground of cloak, and 6 rows through the back of the long loop. Repeat from * the length required; you can join the rows to the hood as you proceed, if you like, but we recommend the border to be sewn to the hood after it is worked. You embroider the 4 plain rows with the same pattern as the white in the cloak; you crochet, after this is worked, an edge to the side of the border, through which you run the cord to draw it up. * 1 treble on the first loop, * 1 Ch., 1 treble on the next loop; repeat all round. Sew the hood to the neck of the cloak, and then work on this row a row of DC. with red, on it a row of treble with white wool; make a cord and tassels of red wool, and run them through the row of trebles. The pattern embroidered on the border is worked with the twisted black and gold wool, using it double, and two rows of rather long stitches is required for each pattern. The pattern itself is a diamond; each diamond is worked over 5 long loops in width on the widest white stripe, and 3 rows in the narrowest. The fringe is composed of black and red wool, knotted in regular distances in the outside edge of the cloak.

12. Cloud or Scarf for the Neck (Crochet.)

THIS should be crocheted in Berlin wool or eider yarn, in one colour, and a thick wooden tricotée hook used for it. The full length is about 62 inches. The detail for the crochet work is engraved nearly full size in No. 2*a*. Make a chain as many inches long as you wish your work to be wide. Take up all the stitches, and work them off one by one.—2nd row. * The thread round the needle, take up the next two loops together; repeat from * to the end of the row, then the thread round the needle, and take up the last stitch alone; work back each stitch of last row separately (the 2nd



row). The thread round the needle, pass the first loop of last row, which loop is the first one over the needle; * take up the next long loop, and with it the over loop after it; the thread round the needle, repeat from * until the end of the row, and always take up the last separately, making a loop before it. Repeat this row throughout the pattern. When the work is reversed, this stitch appears like rows of plain treble crochet. Add tassels at the ends of the wool. You may commence this pattern with two stitches, and gradually increase the number until you have the desired width, if you prefer it; but we think the full number of stitches is handsomer and easier.

13. Sleeveless Jacket (Knitting).

MATERIALS.—14oz. or 16oz. of violet, dark green, or black, 3-thread fleecy, Scotch fingering or single Berlin wool, as may be preferred; 4 steel needles No. 12, and 2 No. 14. The two fronts and the back of this jacket are knitted separately, and sewn together. It is worked in rows backwards and forwards, alternately plain and purl, so that on the wrong side it appears entirely purl, and plain on the right side. Cast on for the lower edge of each front 50 stitches. The border consists of four series of raised notches, each of which takes 5 rows. Knit a purl and a plain row.—3rd row. * Over, purl 2 together, over, purl 2 together; repeat from * throughout the row, being careful to keep the same number of stitches as before; then a plain and a purl row again, which complete the 5. Now with a smaller needle pick up, on the wrong side, the stitches of the cast-on row (taking care to make the same number you have on the needle), and placing the one with the stitches, just picked up, behind the other, proceed to knit them off together plain, stitch by stitch. You will then see that the open row, when folded together in this way, forms small notches. Knit 4 rows, alternately purl and plain, between this and the next set of notches; 3 are required for the interval, and the 4th for the double row. Then begin the 5 rows again, as before, the first and last being purled, and the 3rd or middle row, "over, purl 2 together," throughout. Pick up with the smaller needle, on the wrong side of the work, the 6th row, counting back from the one on the needle (which is the 4th of those knitted between), and knit the two needles off together as before, which will form the second series of notches. Knit 6 rows purl and plain, and then repeat the 5 rows for the 3rd set of notches, picking up the stitches of the 6th row at the back, and knitting the 2 rows together as before. Knit 4 rows, and repeat the notches for the last time. It will be seen that this makes a pretty and effective border. When this is completed, knit 3 plain rows, after which the side is to be taken in, at intervals of 3 rows, by knitting the 3rd and 4th stitches from the edge together, and this is to be done ten times; then follow 20 plain rows, and afterwards the side is to be increased 15 stitches, 1 in every alternate row, which will take 30 rows more. The armhole is now reached, for which 85 plain rows are to be counted. The shoulder is decreased every 2 rows by knitting the 3rd and 4th stitches from the armhole

Digitized by Google

5. Infant's Shawl and Hood (Crochet).

6. Petticoat (Crochet).

7. Jacket for a Child (Tricot and Crochet).

8. Child's Frock (Crochet).

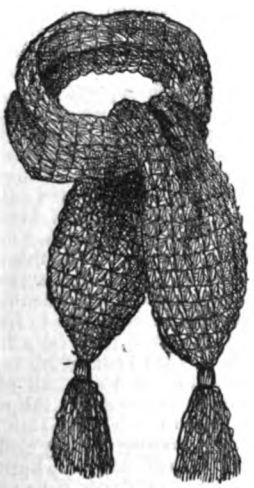
Front.

9 & 10. Lady's Under Vest (Knitting).

Back.

Digitized by Google

11. Lady's Cloak (Crochet and Point Russe).

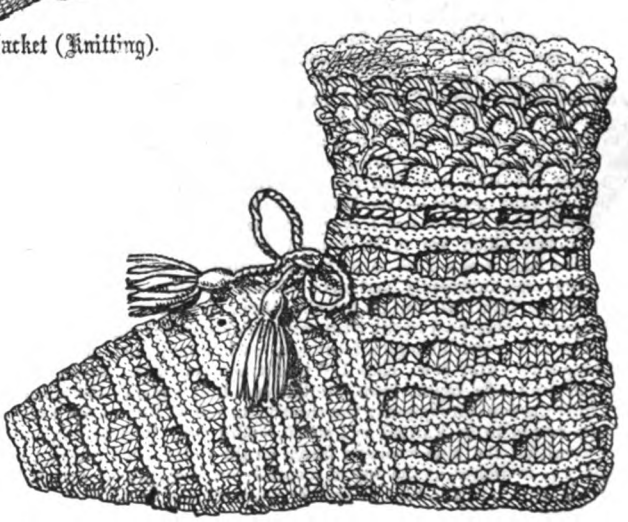


12. Cloud or Scarf for the Neck (Crochet).

14. Crochet Scarf.

13. Sleeveless Jacket (Knitting).

15. Infant's Boot (Knitting).



16. Baby's Boot (Honeycomb Knitting).

Digitized by Google

together, and the same decreasing is to take place at the neck, as soon as the stitches on the needle are reduced to 46. In this way the front is brought to a point of 1 stitch at the top. Knit the other front in the same way, but reversed. For the back 100 stitches are to be cast on 2 needles, and when the 4th set of notches like those of the front is completed, it is to be taken in on both sides an equal number of times, then, after 20 even rows, to be increased the same as the fronts, and 70 plain rows knitted for the armholes. The shoulder pieces are to be knitted to the same height as those of the fronts, and sloped in the same way, and the stitches that remain at the throat are then to be cast off. The right front, which wraps over the other, is to have the same border as the edge of the jacket. For this pick up with the smaller needle, on the right side of the work, all the stitches of the edge of the front, knitting them as you take them up (each row of notches will make one stitch, and the intervals between them of 4, 6, and 4 rows must be duly kept), then begin the 5 rows for the first set of notches, with a purl row down from the top, turning back again after knitting the stitch belonging to the first set of notches you come to, leaving the rest on the small needle; complete the five rows, as before, to that point, pick up, with another small needle, the row of stitches just taken up along the front, making their number correspond with those on the needle, and knit them off together in the same manner as before. Now knit the 4 rows for the interval, returning with a purl row, and knitting a stitch at the end from those left, knit another one from the reserve for the beginning of the next row, and take an additional one at the end and beginning of the next 2 rows; the last of which, or 4th row, will commence on the stitch of the 2nd set of notches. Repeat the 5 rows for the notches, pick up the 6th row at the back, counting the one on the needle, and knit the two off together as before. Knit the rest of the border on the same plan, taking up an additional stitch from the reserve at the end and beginning of the rows for the intervals, and in the wide one of 6 rows making 6 buttonholes at equal distances by casting off 2 stitches in the 3rd row, which are replaced in the next by casting on the same number. The buttons are to be fixed to correspond on the other front. Should this way of knitting the border to the front be found too troublesome by some, it is much easier to knit the notched border at once straight down the front from end to end, but the effect will not be so good. At the corner of the wider space of the border, where the join takes place, the stitches may require drawing together afterwards with a needle and wool. Round the throat and armholes the following crochet edge is to be worked: 1st row. A row of trebles separated by 2 Ch.—2nd row. * DC. in the space formed by the 2 Ch., 5 Ch.; repeat from *.

14. Crochet Scarf.

MATERIALS required.—Pearl grey, Berlin, or eider yarn, a long wood crochet needle. 2 white Angora wool tassels, 2 white silk buttons, with cord for the fastening. This is crocheted about 42in. in length, and 40 stitches wide; it is crocheted in plain tricotée. The two sides are joined together with a row of single crochet, the ends drawn up, and the tassels sewn on, and the buttons and loops placed on the neck.

15. Infant's Boot (Knitting).

MATERIALS: ¼oz. blue or any coloured wool, ¼oz. white (Eider yarn or Andalusian is to be preferred to Berlin wool), and a pair of steel knitting needles, size 18 Bell gauge. With the blue cast on 74 stitches, and knit one row plain.—2nd row. Knit 1, * put the wool forward, slip 1 (as if you were going to purl it), knit 1; repeat from *, at the end knit 1.—3rd row. Slip 1, * put the wool forward, slip 1 (as if you were going to purl it), knit the stitch with the wool put over in the previous row as 1 stitch; repeat from *, at the end knit one plain. According to the directions for the third row, knit as far as the 9th row.—10th to 17th rows with white wool. 10th row. Slip 1, * wool forward, slip 1, knit 1 (as in 3rd row) 16 times, * decrease by knitting 2 stitches in 1, knit 4 plain, decrease again, brioche stitch again 16 times, knit 1 (brioche stitch is wool forward, slip 1, knit 1, as in directions for 3rd row).—11th row. Slip 1, brioche stitch to decreased stitch, which purl, and purl also the 4 centre stitches and 2nd decreased stitch, then brioche stitch to the end and knit the last plain; repeat the 10th and 11th rows alternately until there are only 40 stitches on your needle.—The 18th to 25th row knit with blue wool, always remembering to decrease 1 every alternate row on each side of the 4 centre stitches, which are to be knitted plain on the right side, and purled in the back row.—26th to 57th rows with the white wool. When you have decreased sufficiently, and have reduced the stitches to 40, which will be about the 49th row, knit all brioche stitch, for 8 rows, as in the 3rd row. Join on the blue wool in the 58th row, which purl throughout (being a back row).—59th row. Though a front row, purl throughout.—60th row. Knit throughout.—61st row. Knit 1, * wool twice round the needle, knit two together, knit 1 *; repeat from * to the end, knit 1 plain.—62nd row. Slip 1, * knit the row throughout; the thread put round the needle twice in previous row is to be knitted as 1 stitch.—63rd row. Purl throughout the row; break off the blue wool and fasten on the white; this begins the fancy work top, to represent the top of a sock.—1st row. Slip 1, knit 1, * wool forward, knit 2, slip 1, knit 2 together, draw slipped stitch over, knit 2, wool forward, knit 1; repeat from *; finish with wool forward, knit 2, slip 1, knit 1, draw slipped stitch over the knit 1, knit 2.—2nd row. Purl all 40 stitches; repeat these two rows 5 times.—11th and six following rows. Knit 2, purl 2, reversing the stitch in alternate rows, so as to keep the rib.—12th row. Cast off very loosely. The sole is to be knitted thus with the blue wool: Cast on 30 stitches.—1st row. Plain.—2nd row. Knit 1, increase by purling half the 2nd stitch and knitting half, knit to the end of the row; repeat this row until you have 36 stitches on your needle, knit 3 rows plain, and then begin to decrease by knitting together the 2nd and 3rd stitches of each row. When you have again only 30 stitches on your needle, cast off. Now sew the selvages of the boot up the back, and the sole in carefully on the wrong side. Run a cord composed of blue Ch. stitches long enough to tie in front with a double bow, and finished at the ends with tassels, through the holes at the top of the boot, and make a small rosette, also of blue Ch. stitches, to be placed in the centre of the front on the white stripe.

16. Baby's Boot in Honeycomb Knitting.

THIS little boot, which is a particularly good shape, and the model of which came from Paris, may be either knitted with single Berlin wool, pink, turquoise blue, or scarlet, and needles No. 14; or, if a smaller size is wished, No. 16 needles and Andalusian wool of either of the above colours; 1oz. of wool and 5 needles are required. Cast on 16 stitches on each of 3 needles, and work with the 4th.—1st and 2nd rounds. Purl.—3rd and 4th rounds. Plain.—5th round. * Knit 2 together, over; repeat from * all round.—6th round. Plain.—7th and 8th rounds. Purl.—9th round. You are now to commence knitting 34 of the stitches backwards and forwards in rows, for the back of the leg and heel piece, leaving the 14 remaining stitches for the instep, on a separate needle, which will be taken up again later. Take off the 1st stitch, 1 plain (slip 2 stitches from the left to the right needle, inserting it as if about to purl, and keeping the thread behind, 4 plain), do this 5 times, slip a stitch, as before, without working, 1 plain.—10th row. Turn back on the 34 stitches; take off a stitch, slip the same stitch as in last row in the same way, but keeping the thread in front (4 purl, slip the same 2 stitches as in last row, keeping the thread in front), do this 5 times, 2 purl.—11th and 12th rows. Like 9th and 10th.—13th row. Take off the 1st, knit all the rest plain, including those slipped in former rows.—14th row. Plain, taking off the 1st.—15th row. Purl.—16th row. Take off the 1st, 3 purl (slip 2 as before, thread in front, 4 purl), do this 5 times.—17th row. Take off the 1st, 3 plain (slip 2, 4 plain) 5 times.—18th row. Like 16th.—19th row. Like 17th.—20th row. Purl all stitches, except the 1st, which is taken off.—22nd row. All plain, taking off the 1st.—23rd to 36th rows. Repeat the 14 rows from 9th to 22nd, and for the 37th to 43rd rows repeat again from the 9th to the 15th row. Now begin to close the heel as in a stocking, knitting the 10 centre stitches backwards and forwards, and at the end of each short row knitting one of the 12 left on each side with the last stitch.—44th row. Take off 1, 21 purl (the first 12, and 10 centre stitches), and with the last purl, 1 of the 12 left on the left-hand needle; turn back, slipping the 1st, and knit the 10 heel stitches backwards and forwards in "moss stitch" (alternately 1 plain and 1 purl), and with the last, knit or purl one of the 12 stitches left on the other side; turn again, slip the 1st, knit a purl over a plain and a plain over a purl; with the last stitch, knit or purl (according to the pattern) one of the stitches left in the first instance, and proceed knitting in rows of 10 stitches in this manner, till the 12 stitches on each side have been taken up; all back rows end with knit 2 together, aud those on the right side of former work, with purl 2 together. Now with another needle, without breaking the thread, pick up 16 stitches along the edge of the heel piece (next to where you have just left off working), knitting them as you take them up; knit across the 14 stitches left for the instep with another needle, then take up and work 16 stitches down the other edge of heel piece to correspond, passing the last one to the needle already holding the 10 heel stitches; work across these 10 stitches and 1 additional from the next needle, making 12 for the sole. Now begin to work all round with a fifth needle; there should be 56 stitches in all. 1st and 2nd rounds. Purl.—3rd round. * Take off 2 stitches without knitting, 4 plain, repeat from * 6 times more, take off 2 stitches, and knit the 12 stitches for sole, plain. In these and all following rounds care must be taken to make as little gap as possible between the sole stitches and the front on both sides. 4th round. (Take off the same 2 stitches as before, 4 plain), do this 7 times, take off 2 stitches, 12 purl.—5th round. Like 3rd.—6th round. Like 4th.—7th round. Plain, knitting all the stitches.—8th and 9th rounds. Purl.—10th round, 3 plain (take off 2 stitches, 4 plain), do this 6 times, take off 2, 3 plain, 12 plain.—11th round. 3 plain (take off 2, 4 plain), 6 times, take off 2, 3 plain, 12 purl.—12th round. Like 10th.—13th round. Like 11th.—14th round. All plain.—15th and 16th rounds. Purl.—17th to 23rd rounds. Same as 3rd to 10th. The complete honeycomb pattern takes 14 rounds, so go on to the 16th, and continue repeating from the 3rd to the 16th, till the boot is completed. From the 23rd row, the front is to be taken in on each side of the sole, every three rounds, by knitting the first two stitches of the round together, and the two last before the twelve for the sole, which continue the same to the end. These stitches must be either knitted or purled together, according to the rounds in which they occur, the honeycomb pattern being kept up as much as possible. As the number of stitches diminishes, a needle may be withdrawn, so as to have them on only three, one being still kept for the sole. It is a good plan to keep a piece of paper by you, and mark the rows as they are completed, otherwise one is very apt to miss decreasing regularly at the proper time, which would spoil the shape of the boot. Go on numbering the rows as you

Digitized by Google

do them, and when come as far as the 57th row, decrease every alternate instead of every 3rd row, to the end. When the stitches are reduced to 24, put the 12 together on the 2nd needle, turn the boot with care, and cast off the 2 needles together on the wrong side. The top of the boot is finished with crochet.—1st round. * DC. on a stitch of cast-on row, 3 Ch. miss 2, repeat from *; at the end, join by passing through 1st DC., and work 2 singles to bring you to centre stitch of 3 Ch.—2nd round. * DC. on centre stitch of 3 Ch. of former round, 3 Ch., repeat from *; end as in 1st round. —3rd round. * DC. on centre stitch of 3 Ch. of last round, 4 Ch., repeat from *; at the end join to 1st DC.—4th round. DC. into space of 4 Ch. of last round, * 3 Ch., DC. into same space, DC. into next space, repeat from *; join at the end and fasten off. A small plait of the wool is passed through the knitted row of holes, tied in a bow, and finished at the ends with small tassels.

17. Square in Guipure d'Art.

This square, which would form a handsome centre for a cushion, covered with bright coloured satin, or would look well joined together for an anti-macassar, also to be lined with gas green or *ponceau* satin, is done in a new kind of guipure d'art, in which certain parts of the netted foundation are cut away after the embroidery is finished, which gives great lightness to the work. The filled squares occupy four meshes of the netting each way, and the illustration distinctly shows the stitches composing them, the ground having a tiny wheel in the centre of each mesh; and the long leaves above, which are raised and independent of the netting, to which they are only attached at each end, are worked as usual over a thread in *point de reprise*. The smaller squares, of only two meshes each way, are nearly filled up by a larger wheel, and beyond these a band in *point de toile* frames round the square, leaving only one row of meshes, worked in *point lace*, in which the thread is as it were laced in and out, forming a V in each mesh of the netting. When the embroidery is completed, button-hole the squares closely round, and at each place where a picot or thorn is seen in the pattern, take two or three buttonhole stitches on the thread of the netting at right angles with the line of the squares; and in order to continue the former row of overcast, pass the needle back through these two or three stitches to the place where the overcast was interrupted, and go on with it again: this makes these picots secure when the thread on which they are worked is cut away. After all this is done, carefully cut away the threads of the netting where the blank spaces appear in the design, and close to the overcast picots.

18. Square in Guipure d'Art.

This square is the old style of guipure d'art. The ground from the edge is in the well-known *point d'esprit*, surrounding peculiar-shaped figures or stars in *point de toile*, these last being edged round in *point lancé* or long stitch, with coarser thread, which gives a raised appearance. It will be seen that these figures have a small wheel in the centre and a star of 8 points (2 of which are worked in each mesh of the netting) in *point de rône*, which is also familiar to guipure d'art workers, while long stitches sewn over proceed from each point of the centre star to the outer edge of the larger figure. This pattern is capable of being continued to any size.

19. Butterfly (Point Lace).

This butterfly is worked in point lace, the ground being filled with Brussels point; the edge is finished with a fine wire, which helps to keep the shape of the butterfly, and to this a purl edge is added.

20. Designs for Handkerchief, D'Oyley, and Dress Trimmings (Richelieu Guipure).

This style of work is rapidly becoming fashionable in Paris, where it is used for a variety of purposes. It is worked on either fine linen or cambric, according to the use for which it is intended. Soft embroidery cotton is required for button-holing the outlines and bars. We here give two designs: No. 1. Handkerchief. No. 2. A trimming for either dress or furniture. On white piqué or holland costumes this guipure proves an effective style of ornamentation.

21. Butterfly (Point Lace).

This butterfly is worked with fine clear cambric muslin, embroidery cotton, and linen thread. Trace your design on paper, and on it lay the muslin; then trace round the thick work in the wings, and work over this tracing with buttonhole stitch. The edge of the butterfly is braid edged with cord, and an outer edge of picots worked all round it. The thick line in the open part of the wings is all buttonholed with the embroidery cotton. The fine lines are lace thread. The body is made of braid, edged with cord.

22. Louis Quinze Lace.

The braid for making this lace is called Louis Treize, and was originally introduced in Paris for working modern point lace. Two sizes are required for this design. The bars across are simply twisted, not buttonholed, as is usual in modern point. Mme. Boutillier, of 125, Oxford-street, supplied his novelty, and keeps the braid and thread for working it out.

23. Rosette (Crochet).

This rosette should be worked with a fine cotton and hook. Commence with 3 Ch.; unite into a ring.—1st round. Work 7 DC. in the ring.—2nd round. Work 11 D.C. on the last round.—3rd round. 4 Ch., * 1 treble on the next DC., 1 Ch.; repeat from *, working at the end of the round 1 single on the 3rd chain.—4th round, 33 DC.—5th round. 1 DC. on the next DC., * 10 Ch., 1 treble on the 7th of the 10 Ch., 1 Ch., 1 treble on the 5th of the 10 Ch., 2 Ch., 1 treble on the 2nd of the 10 Ch., 1 Ch., miss the next DC. on the last round, work 1 D.C. on each of the two next DC.; repeat from * 10 more times, making when finished 11 leaves in the round.—6th round. You work round the leaves of the last round, * on the first eight of the next 10 Ch., work 3 DC., 3 treble, 2 DC.; in the 9th Ch. work 2 DC.; in the 10th Ch. 1 DC., and on the next treble and chain stitches work 1 DC., 3 treble, 3 D.C., 1 DC. on the 1st of the 2 DC. on the last round, repeat from *, and at the end of the round fasten off.—7th round. Commence at the top of the 1st leaf, and work 1 DC. on each of the 2 DC. stitches worked in the 9th Ch. stitch, * 8 Ch., work 2 DC. on the top of the next leaf; repeat from *.—8th round. * On the next 2 DC. and 8 Ch., work 12 DC.; repeat from *.—9th round. * 4 Ch., 1 DC. on the 3rd of the 4 Ch., 1 treble on the 2nd, 1 long on the 1st, miss 2 DC. of last round, 1 DC. on the next; repeat from * at the end of the round; work in single crochet to the top of the first leaf.—10th round. 1 DC. on the top of the 1st leaf, * 3 Ch., 1 DC. on the top of the next leaf; repeat from *.—11th round. Over each 3 Ch., work 1 DC., 3 treble, 1 DC., and fasten off at the end of the round.

24. Rosette (Braid and Lace Work).

This rosette is intended for covers of all kinds, or for the ends of neckties. It also forms a good trimming for aprons if joined together as a border. Trace your design on stiff paper, and on it tack your braid, sewing all the corners in good shape and well together; fill in by the pattern, using coarse linen thread. On the inside of the outer round of braid in the centre of the pattern work round with button-hole stitch, which makes the braid work even.

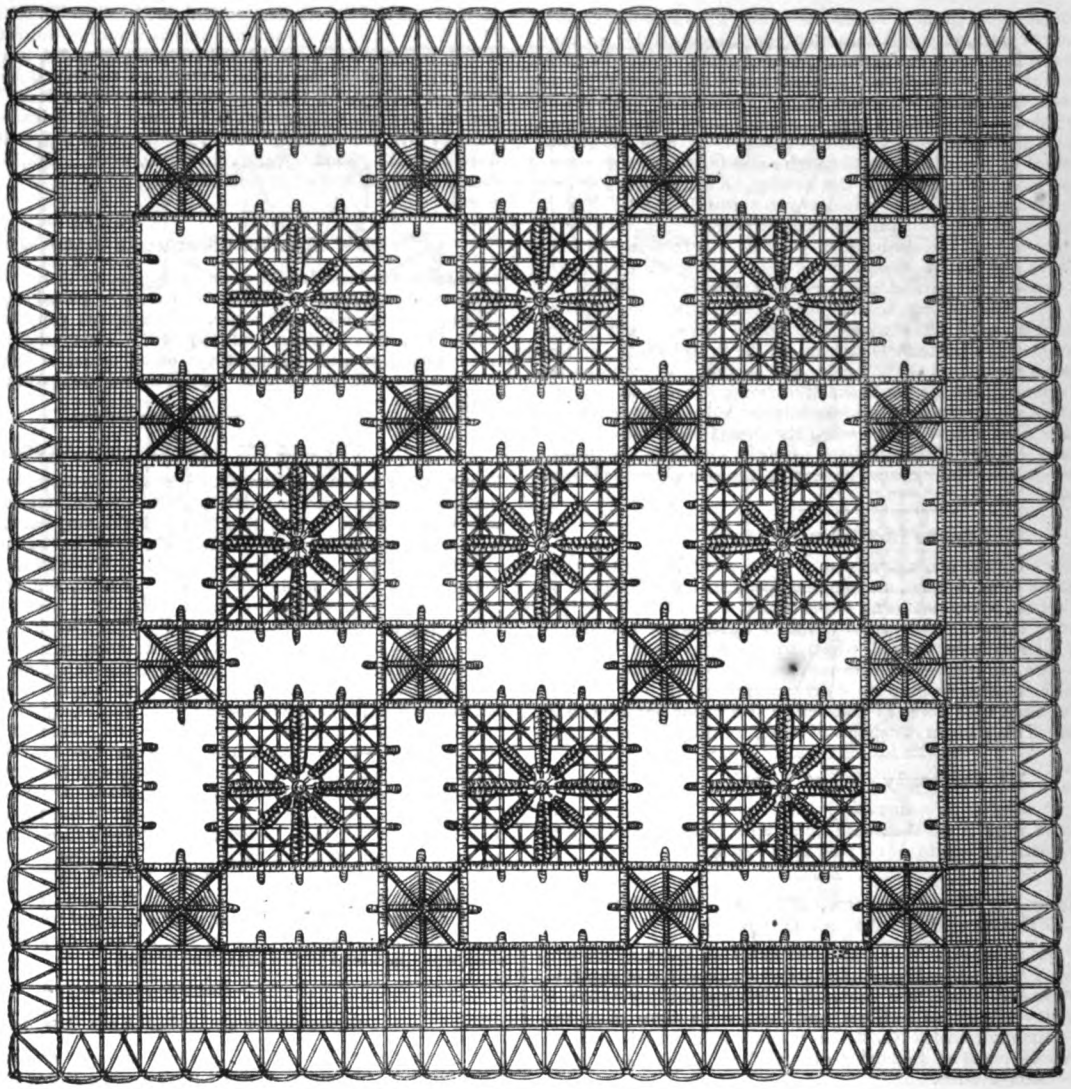
25. Rosette (Tatting and Crochet).

You require Evans's cotton No. 28 or 30, a tatting shuttle, and the finest Penelope crochet hook. This rosette is intended for covers, cushions, &c., and when worked in very fine cotton looks very well. They are joined together by the tatted ovals in the two centre purl stitches. Make a chain of 8 stitches, join into a ring.—1st round. Work 12 DC. in the ring.—2nd round. Work 2 DC. in the first, fourth, seventh, and tenth stitches, 1 DC. in each of the others.—3rd round. 4 Ch., * 1 treble on the next DC., 1 Ch.; repeat from *, at the end of the round work 1 single in the 3rd of the 4 Ch.—4th round. Work 1 DC. in each stitch of last round.—5th round. 1 DC. on each stitch of last round.—6th round. 4 Ch., * 1 treble over the next treble in the 3rd round, 1 Ch.; repeat from *, but increasing the number of trebles to make the work lie flat, by working extra stitches on the DC. stitches between the trebles.—7th round. A DC. on each stitch of last round.—8th round. The same as the 7th round.—9th round. Work in the same manner as the 6th; about 50 treble stitches will be required to make this round flat.—10th round. DC. and fasten off. Draw the thread in the shuttle through a DC. on the last round and work a small oval of 3 double, 1 purl, then 1 double, 1 purl, three times, 3 double, draw up, close to this work the large oval of 5 double, 1 purl, then 1 double, 1 purl, three times, 5 double, draw up. Now repeat the first oval, draw up. Divide the stitches in the last round by nine, to find the proper distance these nine trefoils should be from each other, and when you have found the right stitches mark them, and work in each the trefoil joining the first oval to the last oval in the preceding trefoil.

26. Border (Tatting and Crochet).

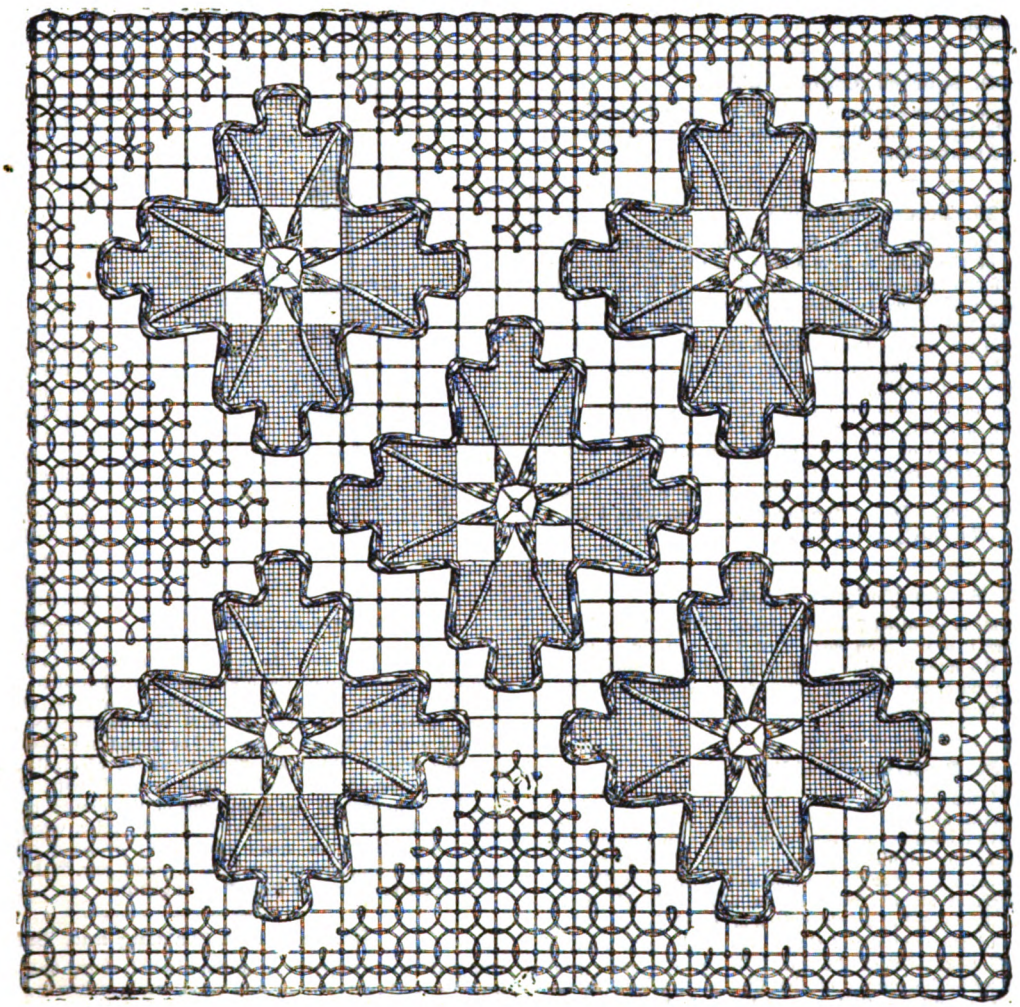
You commence this border with the foundation or bottom row of ovals. Make an oval of 7 double, 1 long purl, 2 double, 1 long purl, 7 double; draw up, leave half an inch of cotton, and repeat the oval for the distance you require the length of your border. For the edge, which is composed of scollops, with ovals in each scollop, take up the last purl on the first oval 5 and the first purl on the 2nd oval, and knot the cotton through them for the first oval on the scollop; leave about the eighth of an inch of thread, and * work the small oval of 5 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 5 double; draw up, leave the same amount of cotton, and repeat from * 3 more times, joining the ovals together, and after the last oval knot the cotton to that left between the 1st and 2nd of these four ovals. Then work a fifth oval in the same manner, joining it to the last worked; knot the cotton into the two large purl stitches again, pass the thread to the two next large purl stitches, and work the oval between the scollops. This is worked with 4 double, join to the 2nd purl of the last oval, 1 purl, 4 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 4 double, 1 purl, 4 double; draw up, and pass the cotton to the two next long purl stitches, knot them together, and repeat the scollop, joining the first oval to the large oval worked between the scollops. The thread on the first row of ovals must now be covered with DC. crochet.

Digitized by Google



17. Square in Guipure d'Art (New Style).

Digitized by Google



18. Square in Guipure d'Art.

Digitized by Google

27. Insertion (Crochet and Vandyke Braid.)

For this insertion, the centre part of narrow vandyke braid is first to be put together with a fine needle and thread, to form the pattern shown in the illustration No. 29. It will be seen that three following points of the braid meet close together, alternately at the upper and lower edge of the insertion, while the point on each side between them also joins the opposite one. This is easily affected by a stitch or two to connect the points, passing the thread along the wrong side of the work from one to the other, so as not to be perceived. When a sufficient length of this part of the insertion is completed for the purpose it is intended for, make a chain with Ardern's cotton No. 30 and a fine crochet needle, and attach it, as you proceed, by a DC. to each projecting point of the braid. As the least variation in the width of the braid diminishes or increases the distance between these points, no fixed number of chain stitches to connect them can be given, but the worker will soon see how many are required to lie easily between, and will then keep to the same number throughout. The 2nd row for the edge consists of trebles, separated by 1 Ch., and missing a stitch of the foundation chain. The same two rows must be worked on the opposite side of the insertion.

28 and 39. Squares (Guipure d'Art).

These squares can be used either alternately with satin ones for antimacassars or singly for d'oyleys. Full directions for netting and darning appeared in The Queen Almanac for 1868.

29. Border (Crochet).

This edging is worked the short way of the pattern. Commence with 8 Ch., 1 DC. on the first of the 8 Ch. to form a loop, * 9 Ch., turn 1 single on the 2nd of the 9 Ch., forming another loop, turn, 4 Ch., 2 long. Each of these long stitches are worked by twisting the thread 12 times round the needle; take up the 3rd of the last loop of 9 Ch., draw the stitch through all the stitches on the needle, then through the last stitch on the needle, another long on the 4th stitch of the loop of 9 Ch., then 3 picots close together, each worked with 5 Ch., 1 DC. on the first of the five chain, 1 DC. on the 5th stitch of the loop of 9 Ch., 4 Ch., draw through the 4th stitch of the first loop of 8 Ch., turn, 4 Ch., 1 DC. on the first of these four chain, then 8 Ch., 1 single on the first of the 8 Ch. for the under loop; repeat from * the length required. Then you work a row on the under loops, 1 DC. on the 4th stitch of the first loop of 8 Ch., 1 Ch., * 1 DC. on the next loop, 4 Ch., 1 DC. on the top of the next loop, 1 Ch.; repeat from * and fasten off securely at the end.

30. Border (Guipure d'Art).

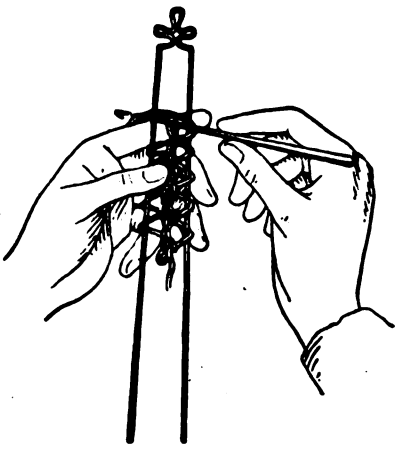
The ground for this border is required 7 stitches wide. When framed and stretched, proceed to work it over. You work first the point de toile in the thick squares, then the stars in point de reprise and the ground with the little wheels in the centre of the squares. The edge is worked over with buttonhole stitch, and is then cut out.

31. Insertion (Braid).

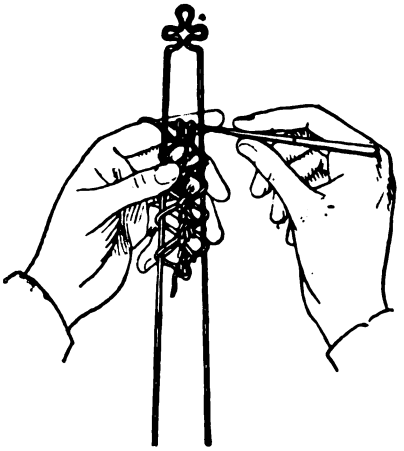
This insertion is made of the Vandyke braid. You commence it with the star. For each star 7 points of braid are required; join the braid neatly together, so that you have 6 clear points, then sew them with a needle and thread firmly together in the middle. Make as many of these as you require. The stars are sewn together on one side only with a needle and thread. When the length of stars is finished, you add the braid on the edge, work a DC. on the first point of another piece of braid for the edge, 1 DC. on the next point of the next star, 4 Ch., 1 DC. on the next point of braid, 4 Ch., 1 DC. on the next point of the star, 1 DC. on the next point of the braid, 4 Ch., a long in the corner of the first star, a long in the corner of the next star (these 2 long stitches must be worked very firmly), 4 Ch., 1 DC. on the point of the next star, 1 DC. on the next point of the braid; repeat from *, then work this edge on the other side the stars.

32. Edging (Hair-pin Crochet).

This kind of crochet was called "hair-pin" because it is worked on a long and thick hair-pin; but, now ivory pins are sold for the purpose. It is done in the open space in the centre of the pin. Hold the pin flat before you in the left hand, and to begin, put the cotton over the left hand prong, holding the end under the thumb in front, then bring it through the space and over the right hand prong, something like the figure 8, and the thread being now at the back, put the crochet needle through under the middle thread, and taking up that from the back, draw it forward in a loop, of which make a chain stitch by taking up the thread again and bringing it through it, as shown in detail No. 1; now take out the needle, and turn the pin over. The thread will now be round the right-hand prong of the pin,* put the needle into the loop just left, make a chain stitch by bringing the thread through it, then insert the needle into the front of the loop that is round the left-hand prong, bringing the thread through it, thus making two loops on the needle, as shown in detail No. 2; then take up the thread again, and pass through both, like a DC. stitch; and take the needle out, turn the pin over, and recommence from * till you have the length required.



No. 1. Detail of Edging.



No. 2. Detail of Edging.

When the pin is full, and you can work no more conveniently (having finished with the double stitch), draw it out, and, turning the work over, thread the prongs again through two or three of the last loops on each side, taking care that the thread is in front of the right-hand prong, ready to begin the next stitch, then proceed as usual. This stitch, done in black netting silk, makes a pretty kind of chain gimp to lay on the hem of black silk flounces, or in colours, for white grenadine, also for other purposes. For the edging shown at No. 32, which, it will be seen, is composed of circles, use Ardern's cotton No. 22 for these, and No. 26 for the heading. When 14 loops over the pin can be counted on each side, cut off the thread, leaving an end to work with, and, having pulled it through to fasten the stitch, draw out the pin and run the cotton through the open loops on one side, drawing them up together to form the centre of the circle, and fasten off the thread securely, at the same time joining the other part of the circle by passing it in and out through the thick crochet work; fasten off the other end in the same way, thus completing one of the circles. For each scollop of the edging three of these are required, and must be fastened together, in the form seen in the illustration No. 32, with a needle and very fine thread, sewing over the open loops, so as not to be perceived. The 6 open loops at the top of the lower circle are joined to 3 of each of those at the sides, while 2 loops of each of the latter meet above, the top pair of which must be held together with two buttonhole stitches for greater security, and the thread fastened off or passed on to the next scollop through the thick work. When a sufficient number of circles are thus joined for the length desired, the heading is to be made with the finer cotton.—1st row. * DC. in each of the open loops of the circles along the upper edge, and 1 Ch. between each, except between 2 circles, when 2 Ch. must be made a treble taken into the space where the 2 overcast stitches were made in the joining, 2 Ch., and repeat from *.—2nd row. * 1 treble, 2 Ch., missing 2 of former row; repeat from * throughout.

33. Insertion (Tatting and Braid).

This pattern is composed of three rows of stars, the outer ones of which are attached to a row of cordon braid, work with very fine cotton and No. 2 cordon braid. The length of the work is decided by the middle row of stars, as they are worked first in one long length.

The Stars.—You commence the stars in the middle by a ring of 1 double, 1 purl, then 2 double, 1 purl, 5 times, 1 double, draw up, join to a second thread, and work over it an oval of 3 double, 1 purl, 3 double, join to the next purl on the ring, and repeat 5 more times, making six ovals, then * pass the thread from the shuttle through the first purl of last round, place the loop on your hand and work over it an oval of 3 double, 1 purl, 1 double, 1 purl, 1 double, 1 purl, 3 double, draw up; repeat from *, taking up each purl stitch in succession, and fasten off neatly. Join the stars together by the centre purl stitch in the last round of ovals, and in the outside rows join the outside ovals to a loop on the braid, using the engraving as your guide.

34. Crochet Pattern.

This pattern is very useful and effective worked in fine cotton for nightcaps, antimacassars, &c. All the little stars are worked first; for each of these make a chain of 6, 1 DC. on the first Ch., 5 Ch., 1 single on the DC., 5 Ch., 1 single on the DC., 5 Ch., 1 single on the DC., then over every 5 Ch. work 7 DC., and at the end fasten off very securely. The stars are joined together in rows. Commence with the lowest horizontal row.—1st row.

Digitized by Google

3 Ch., 1 DC. on the 4th of the 7 DC. over the star, * 12 Ch., 1 DC. on the next star; repeat from *. At the end of the row work 7 Ch., 1 DC. on the next point of the star, 7 Ch., 1 DC. on the next point.—2nd row. * 6 Ch., take up another star, 1 DC. on the 3rd point of the star, 6 Ch., 1 DC. on the next point of the next star; repeat from *. At the end of the row work 7 Ch., 1 DC. on the side of the first star, 3 Ch., join to the first Ch. in the first row.

The following horizontal rows are worked in the same manner, the perpendicular rows are worked next; they are all worked alike. Commence with a single on the 4th Ch. after the first DC. in first row, 2 Ch., 1 DC. on the first star, * 7 Ch., 1 DC. on the star above, repeat from *. The slanting rows are worked last. You commence these on the same stitch as the perpendicular rows, joining to it with a single, 9 Ch., 1 single on the right-hand corner at the top of the first square, 9 Ch., 1 single on the right-hand square in the next row. Work all the rows in this direction first, then the rows slanting to the left. Commence on the lowest right-hand corner of the square, 4 Ch., draw through the 5th of the 9 Ch. in the last slanting row, 4 Ch., draw through the top corner stitch at the left hand of the square; repeat in this manner until all are finished.

35. Medallion (Braid and Needlework).

These medallions may be used for the ends of muslin neckties, or joined together for antimacassars, covers, &c. You require fine vandyke braid, and Ainsworth's linen thread No. 60. The inner circle of braid consists of 8 scollops. You require for each of these scollops 3 points of braid at each end of the scollop. With a needle and thread join 2 points together (leaving one or two for joining where you commence). This makes one scollop. Pass the thread to the outside of the braid; leave 1 point from the top of the scollop, and join the next two together. Work in this manner until you have the 8 scollops; join these 8 together inside. Then join 16 scollops, leaving two points of braid between the top and bottom of each scollop, and join the bottom point of every alternate scollop to the top of the last round of braid. You then tack the braid on stiff paper, and fill in the centre and spaces between the two rounds of braid with needlework.

36. Design (Crochet and Tatting).

This pattern may be used for pincushion covers or for antimacassars, in Shetland wool for caps, hoods, &c. You must work first a sufficient number of the tatted stars to form a small square, and then increase the dimensions of the square afterwards. Each star is worked with 4 ovals, each oval of 8 double, 1 purl, 8 double; now work the lowest horizontal row of crochet. Work 1 DC. in the left-hand oval of a star, * 7 Ch., 1 DC. in the purl of the next oval of the same star, 10 Ch., work back on the 9th Ch., 1 DC., 1 treble on each of the next 4 stitches, 1 DC. on the next, 4 Ch., 1 DC. on the picot of the next star; repeat from *. At the end, finish with a tatted star, and work 7 Ch. and a DC. in the 3rd oval of the corner star. 2nd row is worked back, 4 Ch., a little leaf as before on the extra 6 Ch., 4 Ch., a DC. on the 4th oval of the same tatted star; take up at the same time another star, and draw the purl stitch through when working this DC., 10 Ch., turn the work over, work back a leaf on the last 6 stitches, 4 Ch., take up the purl on the next star and the one just taken up, and repeat the row; at the end work 10 Ch., draw the last through the stitch at the top of the last little leaf, then a DC., 3 treble, a DC. as before, 4 Ch., take up another star, and work a DC. in the purl.—3rd row. * 10 Ch., draw the last through the point of the two little leaves just worked together, 1 DC., 3 treble, 1 DC., 4 Ch., work a DC. in the star of last row and the one taken up, 10 Ch., a DC. 3 treble, a DC. on the last 5 stitches of the same, 4 Ch., a DC. on the next oval of the star, and take up another; repeat from *, joining the next leaf to the one underneath. Work all the rows together in this manner, then work the lines on the sides of each star. These are worked in exactly the same manner, the little leaves being joined to those previously worked to form the crochet stars; a single should only be worked on the DC. stitches in the corners of the different stars, or it will make the pattern too thick.

37. Edging (Crochet).

This little border should be worked in coloured cotton to harmonise with the dress, or in thick black crochet or purse silk. Make a chain of 10, *, then work close together three picots, each picot being of five chain, 1 DC. on the first of the five chain. Twist the thread 12 times round the needle, take up the Ch. just before the first picot, draw the thread through all the stitches on the needle, finish the stitch in the usual manner, then a picot of 5 Ch. again; another long stitch like the last, but with the thread 16 times round the needle on the 10th Ch., a picot, a long like the first on the 10th Ch., 3 picots as before, 1 single on the 10th Ch., 1 DC. on the 9th and 9th Ch. stitches, 10 Ch., and repeat from *. In working the 2nd row, turn, after the 2nd DC. on the 10th Ch., work 9 Ch., 1 single on the 5th of the same 9 Ch., * 1 DC. on the middle Ch. between the two points, 4 Ch., 1 treble in the middle of the next DC., 5 Ch., 1 single on the last treble, 5 Ch., and repeat from *.

38. Insertion (Tatting).

This insertion is worked entirely with two shuttles or threads. Commence with the scollop to the left of the pattern, join the two threads together, with the first shuttle work over the other thread, 1 double, then * with the shuttle only, an oval of 16 double, draw up, over the 2nd thread 3 double; repeat from * twice, then repeat five more times, but gradually decrease the number of stitches in the oval, making the two next with 13 double, and the remainder with only 10 double in each; then reverse the work, work an oval of 3 double, join to the thread between the 5th and 6th ovals, 3 double, join to the thread after the first double, 3 double, 1 purl, 3 double, draw up. Now repeat the scollop, following the engraving as you work for the arrangement of the ovals and joining of the scollops.

40. Edging (Crochet and Mignardise Braid).

For this edging, use Mignardise braid of the size seen in the illustration, Arden's cotton No. 26, and a fine crochet needle. By selecting a coarser braid, cotton No. 16 or 20, and a rather larger needle, the edging may be made wider and stronger, according to the purpose for which it may be required. The whole is worked in only 2 rows, as follows. 1st row. Take up 2 loops of the braid at once, and join by a DC., 1 Ch., a picot (consisting of 5 Ch., take the needle out, and close by drawing the loop through the previous stitch), 1 Ch., join the 2 next loops of the braid together by a DC., 5 Ch., each of them separated by a picot, making 4 picots in all, then put the thread loosely 8 times round the needle, taking the last through the 1st of the 5 Ch., and taking up the thread again, bring it through all the loops on the needle, holding them with the thumb and forefinger of the left hand (this is rather troublesome to manage at first, but after a few trials the worker will get into the way of it); miss the next loop of the braid, and repeat from the commencement. The 2nd row forms the head of the edging. * Join 2 loops of the other edge of the braid together by a DC., 1 Ch., a picot, 1 Ch.; repeat from *.

41. Insertion (Tatting).

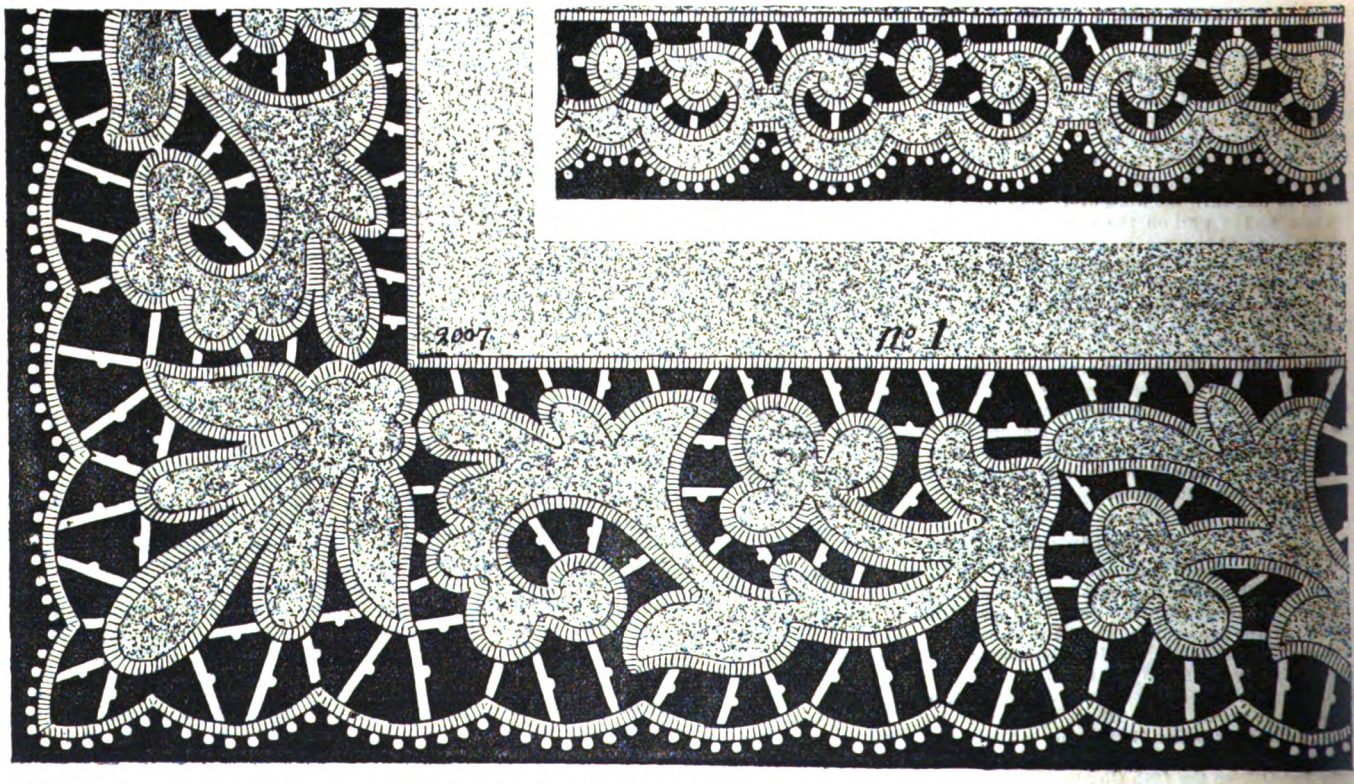
This pattern is very effective worked with fine thread and laid over ribbon for children's dresses, pinafores, &c. The pattern is formed of small ovals, all worked the same size, and joined together to form the scollop. The work is reversed between each oval; the inside ovals are worked with 8 double, 1 purl, 8 double; the outside with 1 double, 1 purl, 7 double, 1 purl, 1 double. Every alternate oval is joined together by the first purl stitch, which makes the pattern stronger. The 3 inside ovals at the bottom are joined together in working the last one of the five at the top of the pattern.

42. Fancy Knitting Stitch.

This is a peculiar and uncommon stitch, but rather difficult to execute, except for experienced knitters; it has raised kind of *bosses* over it at regular intervals, of which the illustration hardly conveys the idea. This stitch would be effective as an antimacassar for a dining room or library, knitted with coarse cotton. Cast on any number of stitches that will divide by 22, add one additional to make the two sides alike, and 2 or more edge stitches on each side, which will not be included in the pattern, but must be always knitted plain, taking off the 1st stitch of each row. The whole must be knitted tightly, and the double "overs" knitted off as one stitch in the next row, throughout the pattern. After a purl row, begin the 1st pattern row. * 1 plain, over twice, 2 plain, 2 purl, 2 plain, 3 purl, slip 1, knit 2 together, pass slipped stitch over, 3 purl 2 plain, 2 purl 2 plain, twice over; repeat from *, end with 1 plain, after the "over twice."—2nd row. 1 purl, * over twice, 1 plain, on "over twice" of last row, 2 purl, 2 plain, 2 purl, 2 plain, purl 2 together, put the stitch back on lefthand needle, keeping the thread in front, and pass the next stitch beyond over it, 2 plain, 2 purl, 2 plain, 2 purl, 1 plain on the "over twice" of last row, over twice, 1 purl; repeat from *.—3rd row. * 1 plain, over twice, 2 purl (the first of them on the "over twice" of former row let off as one stitch), 2 plain, 2 purl, 2 plain, 1 purl, slip 1, knit 2 together, pass slipped stitch over, 1 purl, 2 plain 2 purl, 2 plain, 2 purl (2nd one on the "over twice"), over twice, repeat from *; end with 1 plain, after the "over twice."—4th row. 1 purl, * over twice, 1 purl on the "over twice" of last row, 2 plain, 2 purl, 2 plain, 2 purl, purl 2 together, put back on left hand needle and pass next stitch over, 2 purl, 2 plain, 2 purl, 2 plain, 1 purl, on the "over twice" of last row, over twice, 1 purl, repeat from *. 5th row. * 1 plain, over twice, 2 plain (the first of these on the "over twice"), 2 purl, 2 plain, 2 purl, 1 plain, slip 1, knit 2 together, pass slipped stitch over, 1 plain, 2 purl, 2 plain, 2 purl, 2 plain, (the 2nd on "over twice"), over twice, repeat from *, end with 1 plain, before the edge stitches.—6th row. 1 purl, * over twice, 1 plain (on the "over twice"), 2 purl, 2 plain, 2 purl, 2 plain, purl 2 together, put back on left-hand needle, pass next stitch over, 2 plain, 2 purl, 2 plain, 2 purl, 1 plain (on the "over twice"), over twice, 1 purl, repeat from *.—7th row. * 1 plain, over twice, 2 purl (the 1st on the "over twice"), 2 plain, 2 purl, 2 plain, 1 purl, slip 1, knit 2 together, pass slipped stitch over, 1 purl, 2 plain, 2 purl, 2 plain, 2 purl (the 2nd on "over twice"), over twice; repeat from *; end with 1 plain, before the edge stitches.—8th row. 1 purl, * over twice, 1 purl (on the "over twice"), 2 plain, 2 purl, 2 plain, 2 purl, purl 2 together, put back on left-hand needle, and pass next stitch over, 2 purl, 2 plain, 2 purl, 2 plain, 1 purl (on "over twice"), over twice, 1 purl, repeat from *.—9th row. * 1 plain, over twice, 2 plain (1st on the "over twice"), 2 purl, 2 plain, 2 purl, 1 plain, slip 1, knit 2 together, pass slipped stitch over, 1 plain, 2 purl, 2 plain, 2 purl, 2 plain (2nd on the "over

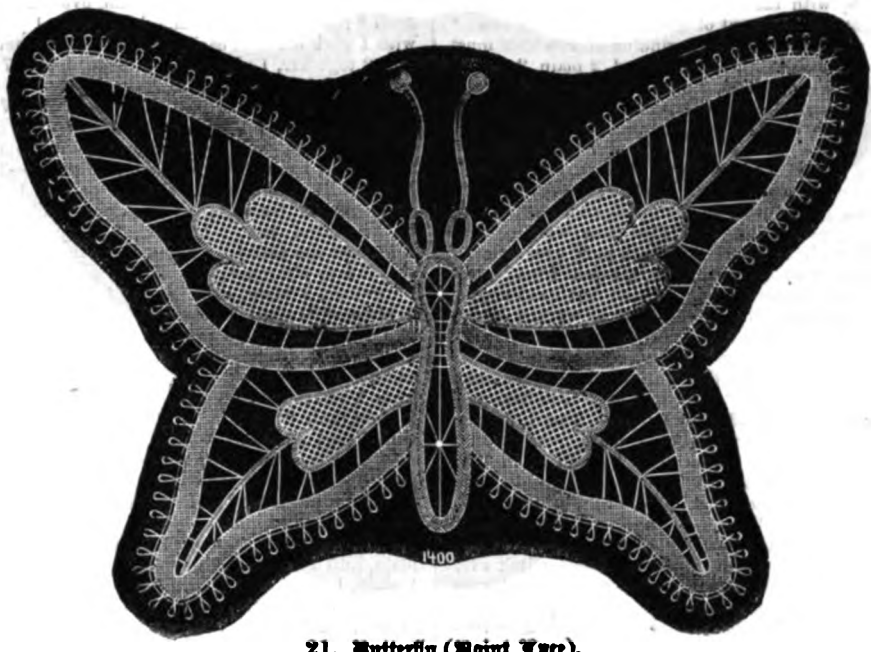
Digitized by Google

19. Butterfly (Point Lace).

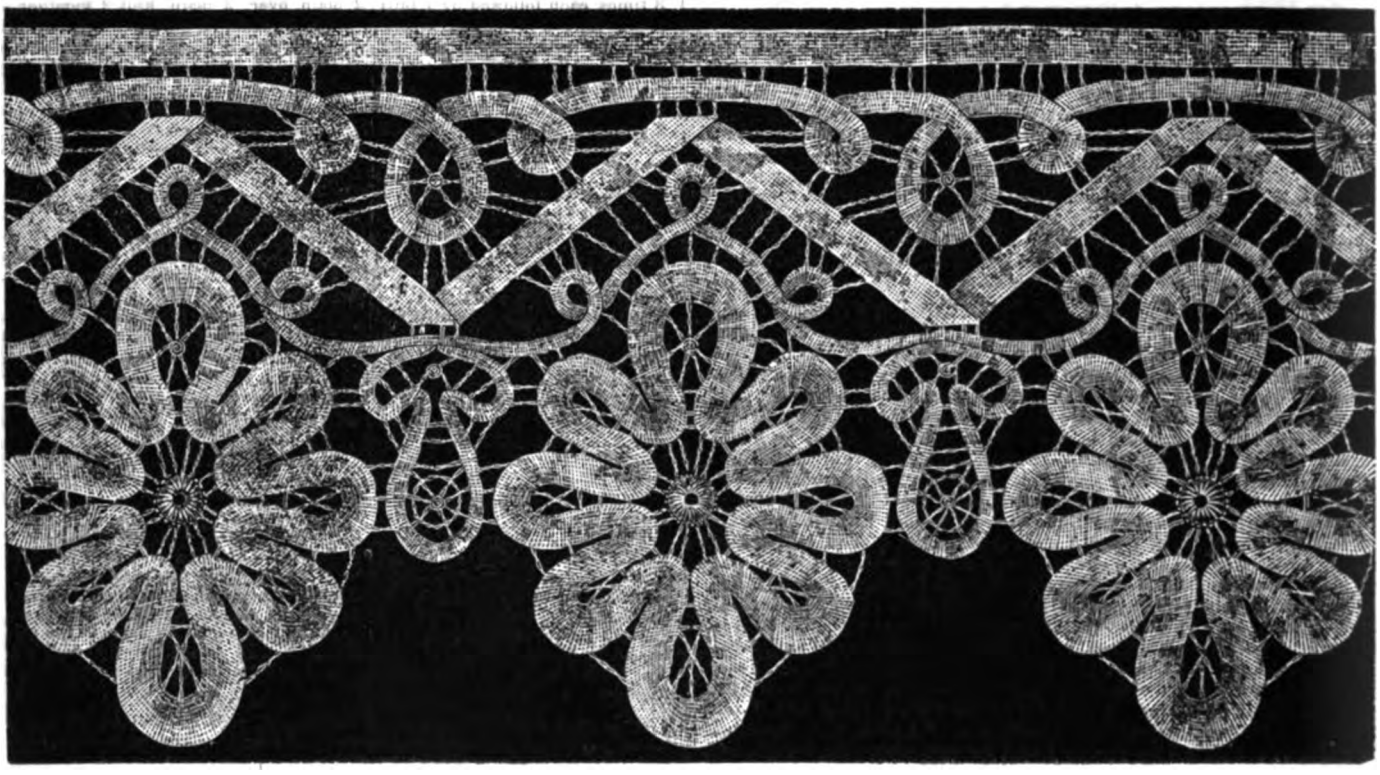


20. Designs for Handkerchief, D'Oyley, and Dress Trimmings (Richelieu Guipure).

Digitized by Google



21. Butterfly (Point Lace).



22. Louis Quinze Lace.

Digitized by Google

twice"), over twice, repeat from *.—10th row. Plain throughout, knitting the "over twice" wherever it occurs as one stitch.—11th row. Purl. throughout.—12th row. Plain throughout. For the second repetition, the pattern must alternate, the "slip 1, knit 2 together, pass stitch over," coming over the plain stitch, with the "over twice" on each side of it, which necessitates a different arrangement of the stitches.—13th row. * Slip 1, knit 2 together, pass stitch over (at the beginning of row this must be worked slip 1, knit the next, pass stitch over), 3 purl, 2 plain, 2 purl, 2 plain, over twice, 1 plain, over twice, 2 plain, 2 purl, 2 plain, 3 purl, repeat from *; end with slip 1, knit 1, pass stitch over, next the edge stitches. 14th row. * Purl 2 together, put back on left-hand kneedle, pass next stitch over (at the beginning of row, this is to be worked 1 purl, put back, pass next stitch over), 2 plain, 2 purl, 2 plain, 2 purl, 1 plain, over twice, 1 purl, over twice, 1 plain, 2 purl, 2 plain, 2 purl, 2 plain; repeat from *; end with 1 purl, put back, pass stitch over, next the edge stitches.—15th row. * slip 1, knit 2 together, pass stitch over (1st time work this as directed in 13th row), 1 purl, 2 plain, 2 purl, 2 plain, 2 purl, over twice, 1 plain, over twice, 2 purl, 2 plain, 2 purl, 2 plain, 1 purl, repeat from *; end like 13th row.—16th row. * Purl 2 together, put back on left-hand needle, pass next stitch over (at the beginning of row this is to be worked 1 purl, put back, pass next stitch over), 2 purl, 2 plain, 2 purl, 2 plain, 1 purl, over twice, 1 purl, over twice, 1 purl, on "over twice" of last row, 2 plain, 2 purl, 2 plain, 2 purl, repeat from *; end with 1 purl, put back, pass stitch over, next the edge stitches.—17th row. * Slip 1, knit 2 together, pass stitch over, (work 1st time as directed in 13th row), 1 plain, 2 purl, 2 plain, 2 purl, 2 plain (last one "over twice"), over twice, 1 plain, over twice, 2 plain, 2 purl, 2 plain, 2 purl, 1 plain, repeat from *; end as in 13th row.—18th row. * Purl 2 together, put back on left-hand needle, pass next stitch over (work first time as directed in 14th row), 2 plain, 2 purl, 2 plain, 2 purl, 1 plain (on "over twice"), over twice, 1 purl, over twice, 1 plain (on "over-twice"), 2 purl, 2 plain, 2 purl, 2 plain, repeat from *; end as in 14th row.—19th row. * Slip 1, knit 2 together, pass stitch over (work 1st time as in 13th row), 1 purl, 2 plain, 2 purl, 2 plain, 2 purl, over twice, 1 plain, over twice, 2 purl, 2 plain, 2 purl, 2 plain, 1 purl, repeat from *; end as in 13th row.—20th row. Purl 2 together, put back on left-hand needle, pass next stitch over (1st time work as in 14th row), 2 purl, 2 plain, 2 purl, 2 plain, 1 purl (on "over-twice"), over twice, 1 purl, over twice, 1 purl, 2 plain, 2 purl, 2 plain, 2 purl, repeat from *; end like 14th row.—21st row. * Slip 1, knit 2 together, pass stitch over (1st time work as in 13th row), 1 plain, 2 purl, 2 plain, 2 purl, 2 plain, over twice, 1 plain, over twice, 2 plain, 2 purl, 2 plain, 2 purl, 1 plain, repeat from *; end like 13th row.—22nd row. Plain throughout.—23rd row. Purl.—24th. Plain. Now commence again at 1st row.

43. Tatted Insertion.

THIS useful and pretty pattern is worked with 2 shuttles. Commence with the shuttle only for the first inside oval, 8 double, 1 purl, 8 double, draw up, * work another oval close to this with the same shuttle, of 8 double, 1 purl, 8 double, draw up; now work with this shuttle, over the thread from the 2nd shuttle, 5 double, 1 purl, then 1 double, 1 purl, 4 times, 5 double. With the first shuttle work another oval of 8 double, join to the purl in the last oval, 8 double, draw up; repeat from * the length required, then turn the corner by joining the 3rd oval to the 2 last worked, * over the 2nd thread, 5 double, 1 purl, then 1 double, 1 purl, 4 times, 5 double, draw up; work another oval and join to the last three ovals, work another oval and join to the next two ovals; repeat from the last *. This is a very useful pattern for muslin bodices, jackets, &c.

44. Fancy Knitting Stitch.

FOR the fancy knitting stitch seen at No. 44, cast on a number of stitches that will divide by 24, and if for an antimacassar, add an additional stitch at one end, to make the two sides uniform, and 2 edge stitches on each side, which are not included in the pattern, and must always be knitted plain, taking off the 1st stitch.—1st row. * 1 plain, knit 2 together, 9 plain, over, 1 plain, over, 9 plain, knit 2 together, repeat from *; at the end of row 1 plain for the extra stitch.—2nd row. 1 purl, * 10 purl, 1 plain, 1 purl, 1 plain, 11 purl, repeat from *.—3rd row. 1 plain, knit 2 together, 8 plain, over, 1 purl, 1 plain, 1 purl, over, 8 plain, knit 2 together, repeat from *; at the end 1 plain.—4th row. 1 purl, * 10 purl, 1 plain, 1 purl, 1 plain, 11 purl, repeat from *.—5th row. * 1 plain, knit 2 together, 7 plain, over, 1 purl 3 times, with a plain stitch between each, over, 7 plain, knit 2 together, repeat from *, at the end 1 plain.—6th row. 1 purl, * 9 purl, 1 plain 3 times, with 1 purl between each, 10 purl, repeat from *.—7th row. * 1 plain, knit 2 together, 6 plain, over, 2 plain, 1 purl, 1 plain, 1 purl, 2 plain, over, 6 plain, knit 2 together, repeat from *; at the end 1 plain.—8th row. 1 purl, * 8 purl, 1 plain 4 times, with 1 purl between each, 9 purl, repeat from *.—9th row. * 1 plain, knit 2 together, 5 plain, over, 1 plain 5 times, with 1 purl between each, over, 5 plain, knit 2 together, repeat from *; at the end 1 plain.—10th row. 1 purl, * 8 purl, 1 plain 4 times, with 1 purl between each, 9 purl, repeat from *.—11th row. * 1 plain, knit 2 together, 4 plain, over, 1 plain 6 times, with 1 purl between each, over, 4 plain, knit 2 together, repeat from *; at the end 1 plain.—12th row. 1 purl, * 7 purl, 1 plain 5 times, with 1 purl between each, 8 purl; repeat from *.—13th row. * 1 plain, knit 2 together, 3 plain, over, 2 plain, 1 purl 5 times, with 1 plain between each, 2 plain, over, 3 plain, knit 2 together; repeat from *; at the end 1 plain.—14th row. 1 purl, * 6 purl, 1 plain 6 times, with 1 purl between each, 7 purl; repeat from *.—15th row. * 1 plain, knit 2 together, over, 2 plain, 1 purl 6 times, with 1 plain between each, 2 plain, over, 2 plain, knit 2 together, repeat from *; at the end 1 plain.—16th row. 1 purl, * 6 purl, 1 plain 6 times, with 1 purl between each, 7 purl; repeat from *.—17th row. * 1 plain, knit 2 together, 1 plain, over, 2 plain, 1 purl 7 times, with 1 plain between each, 2 plain, over, 1 plain, knit 2 together, repeat from *; at the end 1 plain.—18th row. 1 purl, * 5 purl, 1 plain 7 times, with 1 purl between each, 6 purl, repeat from *.—19th row. * 1 plain, knit 2 together, over, 19 plain, over, knit 2 together, repeat from *; at the end 1 plain.—20th row. 1 purl, * 24 purl, repeat from *.—21st row. Knit 2 together, * over, 21 plain, over, slip 1, knit 2 together, pass slipped stitch over, repeat from *; at the end knit 2 together instead of slip 1, &c.—22nd row. 1 purl, * 24 purl, repeat from *.—23rd row. To repeat the pattern, a different arrangement of the stitches is necessary, that it may alternate; * 1 plain, over, 9 plain, knit 2 together, 1 plain, knit 2 together, 9 plain, over, repeat from *; at the end, 1 plain.—24th row. 1 plain, * 1 purl, 1 plain, 21 purl, 1 plain; repeat from *; at end 1 purl additional.—25th row. * 1 plain, 1 purl, over, 8 plain, knit 2 together, 1 plain, knit 2 together, 8 plain, over, 1 purl, repeat from *; at end 1 plain additional.—26th row. 1 plain, * 1 purl, 1 plain, 21 purl, 1 plain, repeat from *.—27th row. * 1 purl, 1 plain, 1 purl, over, 7 plain, knit 2 together, 1 plain, knit 2 together, 7 plain, over, 1 purl, 1 plain, repeat from *; end with 1 purl additional.—28th row. 1 purl, * 1 plain, 1 purl, 1 plain, 19 purl, 1 plain, 1 purl, repeat from *.—29th row. * 1 plain, 1 purl, 2 plain, over, 6 plain, knit 2 together, 1 plain, knit 2 together, 6 plain, over, 2 plain 1 purl, repeat from *; end with 1 plain additional.—30th row. 1 plain, * 1 purl, 1 plain, 1 purl, 1 plain, 17 purl, 1 plain, 1 purl, 1 plain; repeat from *.—31st row. * 1 plain 3 times, with one purl between each, over, 5 plain, knit 2 together, 1 plain, knit 2 together, 5 plain, over, 1 plain, 1 purl, 1 plain, 1 purl, repeat from *; at the end 1 plain additional.—32nd row. 1 plain, * 1 purl, 1 plain, 1 purl, 1 plain, 17 purl, 1 plain, 1 purl, 1 plain; repeat from *.—33rd row. * 1 purl 3 times, each followed by 1 plain, over, 4 plain, knit 2 together, 1 plain, knit 2 together, 4 plain, over, 1 plain 3 times, with 1 purl between each, repeat from *; end with 1 plain additional.—34th row. 1 plain, * 1 purl, 1 plain, 1 purl, 1 plain, 15 purl, 1 plain 3 times, with 1 purl between each; repeat from *.—35th row. * 1 plain 4 times, with 1 purl between each, over, 3 plain, knit 2 together, 1 plain, knit 2 together, 3 plain, over, 1 plain 3 times, with 1 purl between each, repeat from *; end with 1 plain additional.—36th row. 1 purl, * 1 plain 3 times, with 1 purl between each, 13 purl, 1 plain, 3 times, each followed by 1 purl; repeat from *.—37th row. * 1 plain 3 times, each followed by 1 purl, 2 plain, over, 2 plain, knit 2 together, 1 plain, knit 2 together, 2 plain, over, 2 plain, 1 purl 3 times, with 1 plain between each, repeat from*; end with 1 plain additional.—38th row. 1 plain, * 1 purl 3 times, with 1 plain after each, 13 purl, 1 plain 3 times, with 1 purl between each; repeat from *.—39th row. 1 purl 4 times, with 1 plain between each, 2 plain, over, 1 plain, knit 2 together, 1 plain, knit 2 together, 1 plain, over, 2 plain, 1 purl, 3 times, with 1 plain after each, and repeat from *; end with 1 plain additional.—40th row. 1 plain, * 1 purl, 3 times, with 1 plain after each, 11 purl, 1 plain 4 times, with 1 purl between each, repeat from *.—41st row. * 10 plain, over, knit 2 together, 1 plain, knit 2 together, over, 9 plain, repeat from *; at the end 10 plain instead of 9.—42nd row. 1 purl, * 24 purl, repeat from *.—43rd row. * 11 plain, over, slip 1, knit 2 together, pass slipped stitch over, over, 10 plain, repeat from *; at the end 11 plain instead of 10. Commence again at 1st row. This is a good stitch done in stripes of two patterns wide, both for quilts and toilet covers; for the former use Strutt's No. 8, 3-thread, cotton, and needles, No. 14, and for the latter No. 10 cotton, and needles No. 15. In both cases, as the stripes are to be joined together, it is better to dispense with the edge stitches, except on the outer side of the two stripes forming the outside edges of the quilt or toilet cover. The additional stitch at the end of the row (making 49 for 2 patterns) would be best retained, as it will be taken up in sewing two stripes together. For toilet covers the stripes are better to go across than lengthwise.

To Clean Grebe.—Mix sufficient starch with cold water to make it of a good thickness, then put it on the grebe with a tooth brush, which will give it the appearance of being spoilt. Dry it slowly near a fire, gently shaking it all the time; when dry, brush out the starch. Another plan is to rub the grebe the way of the feathers, with a clean piece of flannel dipped in turpentine, and entirely cover the article with plaster of Paris, so as to exclude the air; let it lie for a week, and then shake it well to get all the dust out. The same plaster of Paris may be used several times by keeping it free from dust.

Uninflammable Dresses.—Tungstate of soda is used for rendering fabrics non-combustible. Where the material requires starching, to three parts of dry starch add one part of tungstate of soda, and use the starch in the ordinary way. If the material do not require starching, mix in the proportion of one pound of tungstate of soda to two gallons of water; well saturate the fabric with this solution, and dry it. It may afterwards be ironed, as the heat of the iron in no way affects the non-inflammability. The tungstate of soda, prepared expressly, can be obtained by order of any chemist. Silk tulle would certainly not bear treating in this manner.

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1872-73.

One year ago, Paris was in no mood to turn her attention to creating New Fashions, and it was thought she would renounce the supremacy she has ever held in the world of dress. Speculations were rife as to whether Brussels, London, New York, or Berlin, would take up the fallen mantle, and from which capital edicts of what the civilized world was to wear were in future to be issued. But no such displacement took place, the wonderful vitality of the French nation asserted itself, and the activity of the people during the past year has been prodigious, more especially in the manufacture of luxuries. Never did France fabricate more beautiful dress materials, and never were ladies' toilettes at races and on all fête occasions more magnificent than during 1872. Those who look on the surface of events only, are wont to apostrophise our neighbours across the Channel as an "incorrigible nation" on this account. But such judgments are unfair and short-sighted. To manufacture articles of taste and luxury, to provide a continuous succession of novelties in all matters relating to a lady's toilette, is the speciality of *la belle France*. If she renounced luxury she would be ruined, and the ten milliards would be an impossibility.

The new year sees many changes, not only in form and material, but in colour. The costumes of the last three reigns before the Revolution—Louis XIV., Louis XV., and Louis XVI.—have for some time past set the law of Fashion. The stay of the French Assembly at Versailles has much to do with this, as it gives the fashionable world an opportunity to compare the grace, richness, and fancifulness of these costumes as displayed in the national pictures there, with the shabbiness and ugliness of the dresses of the Restoration, and even of the Monarchy of 1830. From the age of Louis XIV., and from the Grand Monarch himself, the large square vests are borrowed; from that of Louis XV. the Pompadour fabrics and high voluminous head-dresses, and from Louis XVI. the polonaises which in those days were called *deshabillés*.

A curious tendency of the prevailing Fashion is to throw all trimmings backwards. On meeting a lady, you think her simply dressed; she turns round, and immediately there is a change of scene. The profusion of loops and bows of ribbon, flounces, cascades of lace fringe, plaits, &c., &c., which cover the back breadths is amazing. There is now little similarity between the front and back of a skirt. The back is often flounced to the waist, while the front has but one or two plaitings at most.

The popular colours during 1871 have been indescribable—faded pinks, sickly blues, salmon not of the freshest, and the inevitable *ecru* prevailed during spring and summer, and for autumn these were succeeded by reseda, all shades of bronze and olive green. At the opening of the new year we have deeper shades of bronze, prune colour (which is a rich plum, with a dash of blue), a Holbein green, an olive green, a very deep reseda, and peacock shades, which are neither blue nor green, but a mixture of both. But if the colours have been eccentric, the combinations are still more so; prejudices have been thrown to the winds, and the most daring approximations made. Heading to flounces, plaitings, and falls of silk dresses are now all lined with silk, and the lining is so contrived that it shows beyond the edge as a sort of cording. Purple and plum-coloured dresses are lined and trimmed with blue, light olive and celedon green is trimmed with pink, lavender with blue, vert de gris with rose, and so on. When these are well done, and the exact shades hit upon, the result is artistic and original.

The make of dresses has undergone a great change. As mentioned before, all the trimming and fulness is at the back, and to affect this more certainly, the skirts and petticoats are all tied back with inner strings. Waistcoats have been much worn, long square ones are the newest, the back of a bodice is elaborately trimmed, basques are universal, and there is a large amount of scolloping, vandyking, and edges cut in the form of a battlement, all of which are bound with silk if the material is cashmere, and with velvet if silk. Tunics are long, and are draped up at the sides, that they fall in folds over the front breadth. The looping up of paniers and polonaises is now contrived with elastic loops and large buttons. Many out-door garments have been experimented on, but the polonaise still obtains, and for many reasons—it is easily adapted to all ranks in life, and can be modified according to the degree of wealth, while keeping the general characteristics which render them universal. It can be made of linen as well as of silk, satin, or velvet, and can be trimmed with braid or with the richest lace or fur. The majority after all decide whether any particular garment is to be fashionable or not. Dolmans and mantelets, and Hungarian jackets, and talmas, and redingotes are also worn, but not one so well liked as the polonaise.

In hats and headdresses generally the changes have been very important. The hats and bonnets are worn much more at the back of the head, and front hair is consequently seen. Watered ribbon is used more than in faille. The trimmings are much at the back, and a garland of flowers hang on loops and ends of ribbon generally falls considerably below the chignon. The hat with wide brim turned up at one side with a bow—called in Paris "Rubens," and in London and Brighton, "Rubagas," is the favourite. An illustration of it will be found among the engravings. Nets have expanded—the brims are wider and the crowns higher; the rings are now the point which decides whether any particular head-gear is a hat or a bonnet. If the distinguishing feature of strings is there it is at once pronounced to be a bonnet. Chignons are altered; they are not so large, nor so stiff, nor so long. An infinite quantity of false hair is still worn; but it is arranged over light *crêpés*, and much closer to the head; and fabulous sums are spent on furs this winter, and the price of certain skins that are in vogue has risen to four times the original value. Sealskin jackets are now bordered either with otter or beaver; velvet is edged with either silver fox or beaver points, and velveteen with jeannette; Cashmere is elaborately braided, and velvet equally elaborately embroidered. It will be gathered from these remarks that the prosperity of the country is manifest, even in our ladies' toilettes, for as the year 1873 opens magnificence and luxury are apparent as much in the accessories as in the principal items in a lady's costume.

Fashionable Toilette.

No 1. Toilette de Reception.—This toilette is made of two shades of blue faille—bleu de France for the darker, and pale blue for the lighter. The silk is embroidered with dark blue and trimmed with white lace. The under skirt of the light blue faille is bordered with a deep flounce, headed by a ruche, bound and ornamented with bands of the darker blue; the tablier is likewise crossed with dark blue. The train turns back with *revers*, lined with light blue; it is looped up *en pouf*, and trimmed with embroidered bands and white lace. The bodice of dark blue faille has white tulle sleeves and fichu.

No. 2. Toilette de Visite.—Black silk skirt, with a deep kilt plaiting at the back, the tablier being trimmed with flounces and ruches. Grey silk polonaise, bordered with a band embroidered *à la Pompadour*, edged with black velvet ribbon. At each corner of the polonaise there is an embroidered bouquet. It is looped up at the back with an embroidered band, which is tied at the side as a sash. Black lace forms a fichu on the bodice, and the sleeves are likewise trimmed with lace and velvet.

1. The new Watteau Style of Hairdressing.

The hair is parted across the head from ear to ear. At the top of the head a small plait is formed and fastened into a round, and this serves as the *point d'appui*. Two close curls are formed each side of the front parting over the forehead, and at the back four straight rouleaux, all of which are fastened at the top of the head. The ends of these are interlaced into loops. A thick ringlet covers the nape of the neck, and a garland of flowers and marguerites terminates it.

2. The new Louis XI. Style of Hairdressing.

This is commenced in the same way as the preceding headdress. At each side of the front parting there are four long rouleaux. At the back there are four rouleaux, with interlaced loops in the middle. A thick strand of hair is then taken and a large 8 is executed with it. A rose and leaves at the side.

Fashionable Hats and Bonnets.

No. 1. The Rubens Hat.—This picturesque hat is exceedingly popular with the Parisians. It is of black felt; the wide brim is turned up at the side with bows of rich faille ribbon. A long handsome ostrich feather curls round the crown, and falls over the left shoulder.

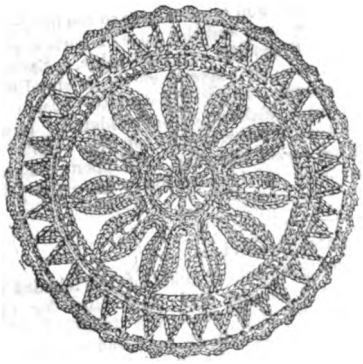
No. 2. The Montespan Hat.—Black felt hat, with brim lowered over the forehead in front, and turned up at the back with black faille ribbon, fastened down with steel buttons. It is ornamented with a large blue feather and a black aigrette.

No. 3. Marron Straw Bonnet.—Marron straw bonnet, bound with black velvet; soft crown of marron silk, confined round the base with a *crête* of black velvet, below which are folds of marron silk. Marron strings fringed at the ends, and a bow to match at the back, likewise fringed. Christmas roses at the top of the crown, and a garland of the same, with shaded leaves over the chignon.

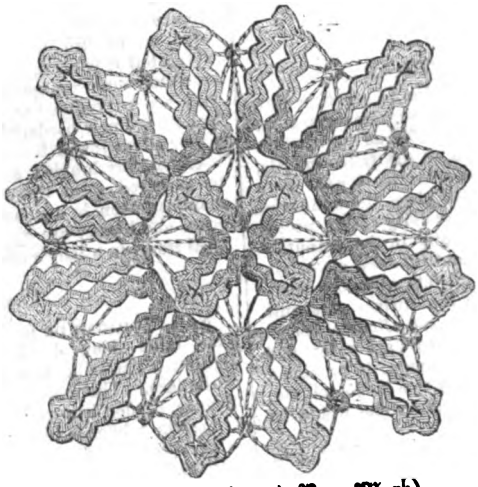
No. 4. Scabious Velvet Bonnet.—This is one of the newest styles of winter bonnet. The brim turns back in front, so as to discover the forehead. The velvet is scabious colour; the strings are velvet and faille to match. Black lace lappets and a spray of sweet peas of scabious velvet fall over the chignon.

To Wash Point Lace.—Take a smooth deal board, ¾in. thick, and about 18in. by 14in.; cover it tightly with fine calico seamed at the edges to keep it firm; lay out the lace on this in its proper shape, without any undue stretching, and tack it closely all round the edge to the calico, putting a few stitches here and there in the middle to keep it firm. If a long length of lace, it may be either tacked on double, or wrapped round and round the board, only being careful to keep the edges in shape by tacking them down to the calico. Have ready a lather of curd soap and lukewarm water; lay the board in it to soak all night, and let it be entirely covered; the next day rub it gently with the hands in the lather, which will remove all soil or dirt. When quite clean rinse well in cold water by pouring it quickly over the lace again and again; let it drain a little, and finally pour over it some very thin arrowroot starch (if liked this may be slightly coloured with coffee); then dry it before a clear fire, and do not untack the lace from the board till it is quite crisp and dry. The lace will be perfectly in shape without any further pressing or ironing.

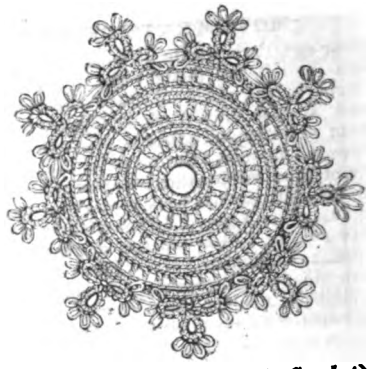
Digitized by Google



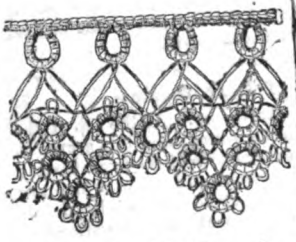
23. Rosette (Crochet).



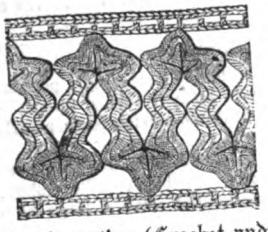
24. Rosette (Braid and Lace Work).



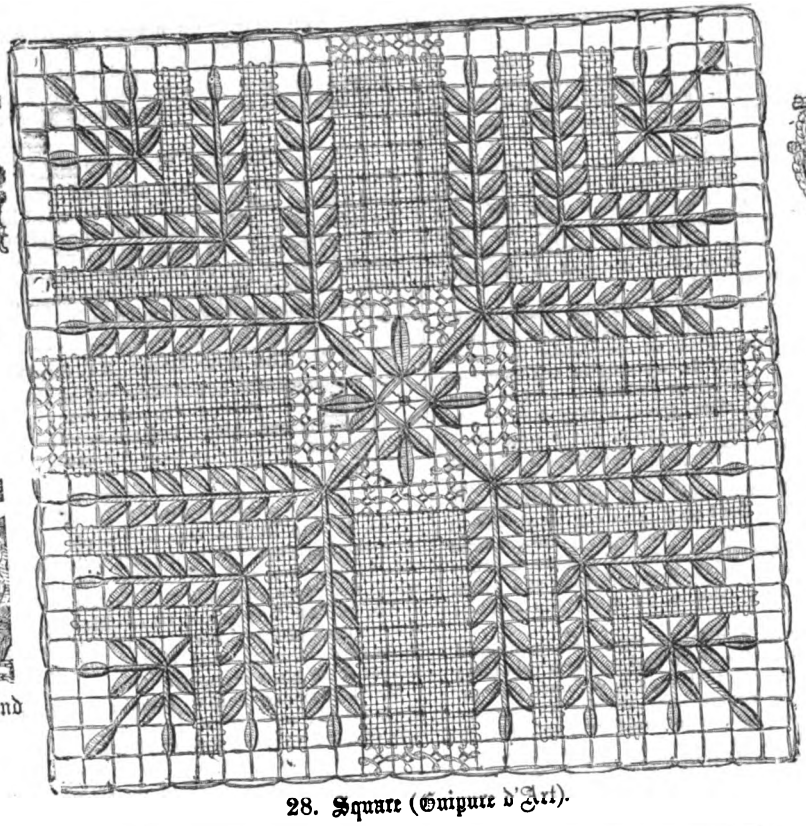
25. Rosette (Tatting and Crochet).



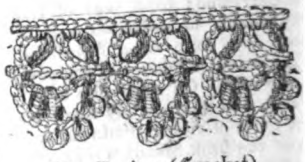
26. Border (Tatting and Crochet).



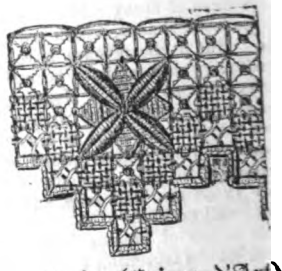
27. Insertion (Crochet and Vandyke Braid).



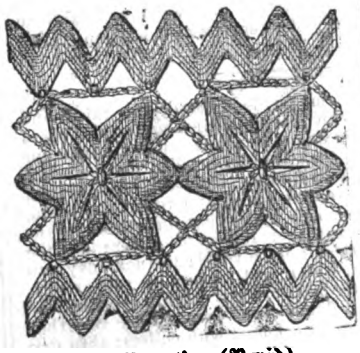
28. Square (Guipure d'Art).



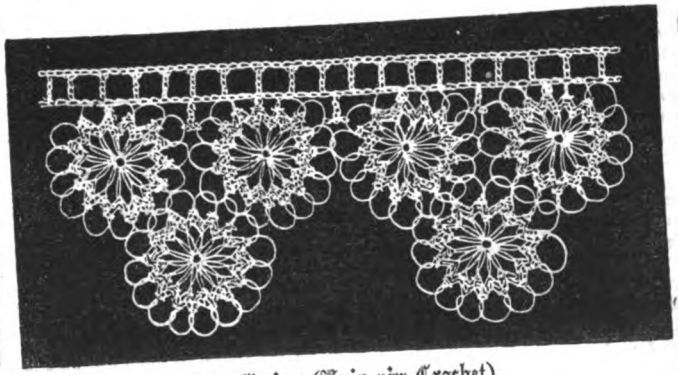
29. Border (Crochet).



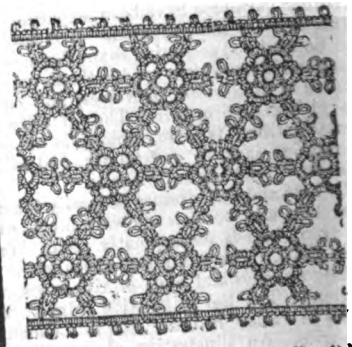
30. Border (Guipure d'Art).



31. Insertion (Braid).

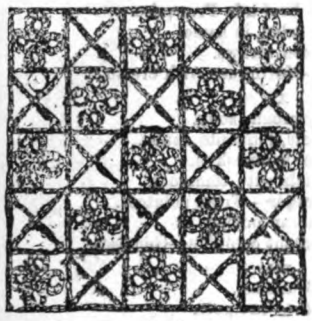


32. Edging (Hair-pin Crochet).

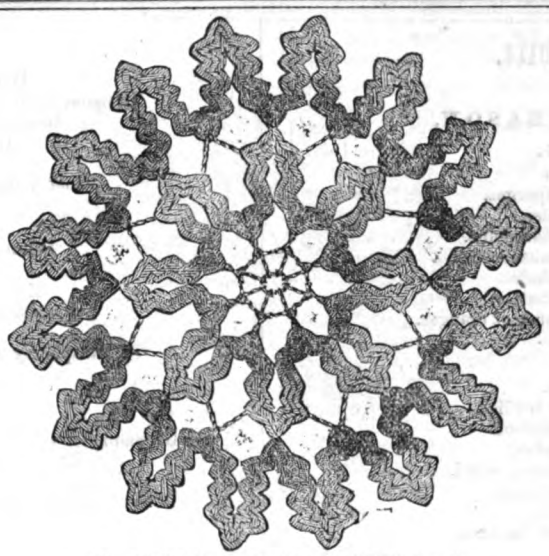


33. Insertion (Tatting and Braid).

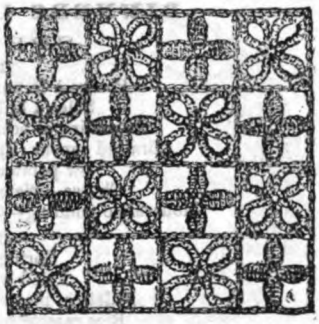
Digitized by Google



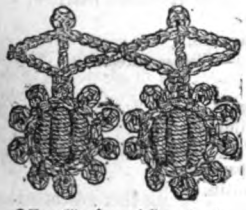
34. Crochet Pattern.



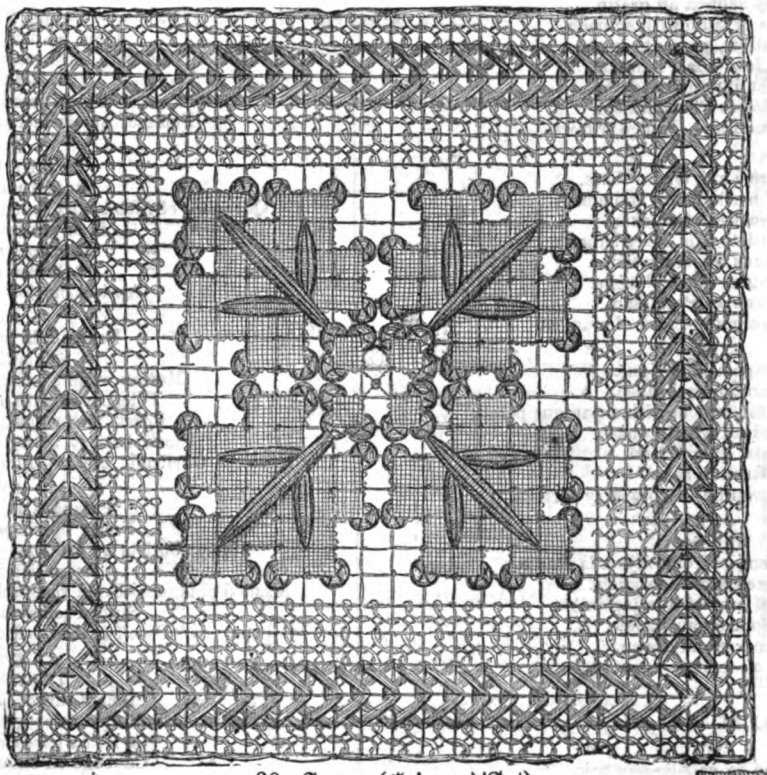
35. Medallion (Braid and Needlework).



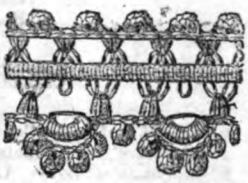
36. Design (Crochet and Tatting).



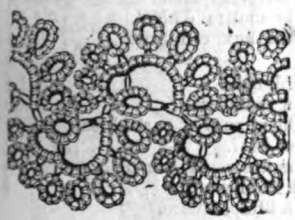
37. Edging (Crochet).



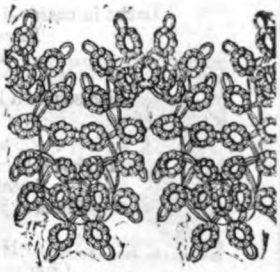
39 Square (Guipure d'Art).



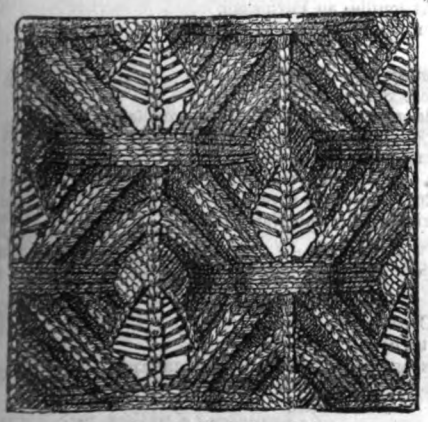
40. Edging (Crochet and Mignardise Braid).



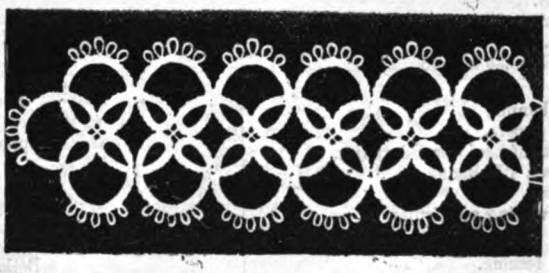
38. Insertion (Tatting).



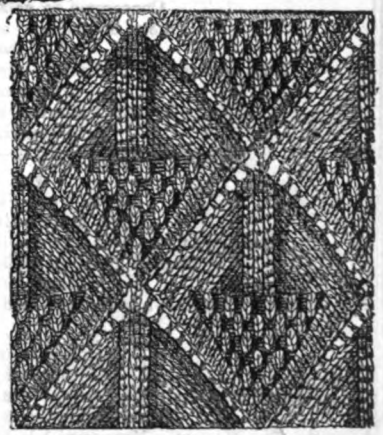
41. Insertion (Tatting).



42. Fancy Knitting Stitch.



43. Tatted Insertion.



44. Fancy Knitting Stitch.

Digitized by Google

The Housewife.

DINNERS IN SEASON.

SPRING.

I.

Potage à la purée d'asperges.
Soles à la Lyonnaise.
Grenadins of beef à la Macedoine.
Braised capons; stuffed mushrooms.
New potatoes—Seakale.
Cheese—Watercress-butter.
Mousseline pudding—Chartreuse of oranges.

II.

Spring soup.
Fried whitings.
Fillets of plovers with truffles.
Rice cassolettes au salpicon.
Roast quarter of lamb.
New potatoes sautées—Spring salad.
Asparagus, poivrade sauce.
Parmesan fritters.
Charlotte russe—Croûte à l'ananas.

III.

Potage aux pointes d'asperges.
Slice of salmon au gratin.
Epigrams of lamb with spinach.
Veal cutlets, piquante sauce.
Roast fowl à la Française.
Cauliflower salad.
Tartelettes Piémontaises.
Caramel pudding—Orange fritters.

IV.

Consommé aux œufs pochés.
Fillets of mackerel à l'Italienne.
Croquettes of chicken.
Lamb cutlets à la Macédoine.
Wild duck, bigarade sauce.
Asparagus, sauce blanche.
Fondue au Parmesan.
Nougats à la crème—Salad of oranges.

V.

Potage à la Sévigné.
Salmon, fennel sauce.
Larks in cases—Lamb cutlets with asparagus points.
Fricandeau with spinach.
Roast guinea fowl.
Russian salad.
Rice soufflé à la vanille—Gooseberry tartlets.

VI.

Julienne.
Turbot à la crème—Kromeskys à la Russe.
Sweetbreads à l'Espagnole.
Fillet of beef braised à la jardinière.
Spinach au jus.
Maccaroni au gratin.
Charlotte of apples—Snow eggs.

SUMMER.

VII.

Consommé de volaille aux pois.
Fillets of salmon aux concombres.
Whitebait.
Lamb cutlets à la jardinière—Sweetbreads with mushrooms.
Roast quails.
French beans à la maître d'hôtel.
Ramakins.
Chartreuse of strawberries—Génoise au chocolat.

VIII.

Potage à la Faubonne.
Red mullets in papers.
Tendrons of veal with peas—Fillets of beef à la Béarnaise.
Stuffed green artichokes à l'Italienne.
Cheese fondue.
Apricots à la Condé—Iced pudding aux fruits.

IX.

Potage à la bonne femme.
Whitings au gratin.
Boudins of veal with truffles—Mutton cutlets à la Maintenon.
Roast ducks—Peas à l'Anglaise.
Maccaroni à la Napolitaine.
Salade de fruits—Vanilla soufflé.

X.

Green pea soup.
Grilled trout à la Tartare.
Croustades de volaille—Veal cutlets à la Milanaise.
Roast fillet of beef à la Française.
Lobster salad in aspic.
Cheese straws.
Cherry tartlets—Meringues with cream.

XI.

Barley cream soup.
Salmon cutlets, piquante sauce.
Lobster kromeskys.
Mutton cutlets with tomatoes.
Poulets à l'Estragon—Fried potatoes.
Parmesan omelet.
Raspberry and currant compôte—Génoises.

XII.

Brunoise.
Soles à la ravigote.
Grenadins of veal with French beans—Suprème de volaille.
Braised fillet of beef with maccaroni.
Vegetable marrow au gratin.
Greengage tartlets—Iced pudding à la vanille.

AUTUMN.

XIII.

Potage à la Reine.
Grey mullets, caper sauce.
Fillets of beef with mushrooms—Stuffed vegetable marrow.
Roast grouse.
Omelette à l'Espagnole.
Pommes au riz meringuées—Cheesecakes.

XIV.

Potage à la royale.
Stuffed red mullets.
Quenelles of rabbits aux truffes—Poulet sauté à l'Estragon.
Loin of mutton en papillote.
Tomatoes au gratin.
Cheese straws.
Apricot omelet—Potato soufflé.

XV.

Potage à la purée de gibier.
Sole au gratin.
Mutton cutlets with vegetable marrow.
Fricandeau with stuffed tomatoes.
Roast partridges, watercress salad.
Fresh haricot beans à la maître d'hôtel.
Garibaldi cream—Bouchées aux confitures.

XVI.

Potage à la jardinière.
Fresh herrings en matelotte.
Mutton cutlets à l'Italienne—Chartreuse of partridges.
Roast sirloin of beef.
Mashed potatoes—Fried vegetable marrow—Horseradish sauce.
Stuffed tomatoes à l'Italienne.
Peach fritters—Rice à l'Impératrice.

XVII.

Tomato soup.
Boiled turbot, Tartare sauce.
Croustades with purée of game—Braised mutton cutlets.
Roast goose, apple sauce.
Cabbage en choucroûte au lard.
Petits soufflés au Parmesan.
Omelette au rhum—Marmalade pudding.

XVIII.

Potage à la Nivernaise.
Stewed eels.
Fillets of beef à la maître d'hôtel—Potatoes sautées.
Salmis of partridges.
Roast saddle of mutton.
Fresh haricot beans au beurre.
Œufs farcis à la royale.
Apple fritters—Gateau Napolitain.

WINTER.

XIX.

Consommé of game.
Boiled turbot, Hollandaise sauce.
Beef olives à l'Espagnole—Chartreuse of pheasants.
Roast turkey—Endive salad.
Céleri au jus.
Cheese fondue.
Plum pudding—Mince pies.

Digitized by Google

XX.

Croûte au pot.
Stuffed haddock au Madère.
Small chartreuses of crème de veau.
Fillets of beef with olives.
Roast hare, sweet sauce.
Salad of dried haricot beans.
Stewed cheese.
Apple tartlets—Ginger pudding.

XXI.

Consommé au céleri.
Boiled cod and oyster sauce—Croustades of lobsters.
Civet de lièvre à la Française.
Braised turkey à la jardinière.
Roast snipes—Celery salad.
Cheese straws.
Biscuit au chocolat—Orange salad.

XXII.

Crécy soup.
John Dory au Madère—Fried smelts.
Boudin of game aux truffes.
Braised leg of mutton—Stewed endive.
Cheese fritters.
Bakewell pudding—Coffee cream.

XXIII.

Potage à la Condé.
Cod au gratin.
Stewed ox palates—Veal collops à la Milanaise.
Roast pheasants.
Brussels sprouts au jus.
Croustades of oysters.
Mirlitons au marasquin—Chocolate soufflé.

XXIV.

Potage à la Conti.
Skate au beurre noir.
Rissoles of salpicon—Salmis of pheasant.
Stewed brisket of beef aux racines.
Roast woodcock.
Brocoli au gratin.
Pommes à la Condé—Pistachio cake.

HINTS FOR HOUSEWIVES.

ON CLEANING.

Lamp Chimneys.—The brown marks inside lamp chimneys can be effectually removed by applying spirits of salt with a piece of cotton wool tied at the end of a small stick.

Decanters.—Spirits of salt will remove the marks of mildew, &c., inside decanters when all other means have failed. The decanters must be well washed afterwards.

Steel Fenders.—Putty powder is best to keep them in good order. To put them away, rub them all over with palm oil, powder them well with unslacked lime, and pack them up in cloths, not paper.

Ivory Knife-Handles.—To remove stains of wine and fruit from these, rub them with damp salt.

Oilcloth should be washed with soap and water alone, and rubbed with a cloth, not a scrubbing brush.

Ormolu Ornaments.—Rub them with a soft rag, dipped in sal volatile.

White Marble.—Make a liquid paste with ¼lb. soft soap, ¼lb. whitening, 1oz. soda, ½oz. stone blue, and a little water; boil it for ten minutes, and apply it hot to the marble with a flannel. The next day wash it off with clean water, and dry the marble with a rough flannel.

Moderator Lamps should be trimmed and filled with oil every morning, and particular care should be taken not to let any of the charred wick fall inside the works. The lamp should be wound up every day, whether it is to be used or not. When lighted, the wick should be at least half an inch above the sheath which incloses it, and the chimney should be so adjusted that the top of the wick be within an eighth of an inch of the shoulder of it. If the wick be close down upon the sheath, this gets hot, and the oil is consumed faster in consequence; besides, the wick gets charred, and the light given is not nearly so bright. In buying chimneys, they should be chosen with a well-defined shoulder. Every two or three years, moderator lamps should be sent to the maker to be thoroughly overhauled and cleaned.

Whitening Stone Stairs.—Wet some pipeclay with cold water, then add sufficient boiling water to get a mixture the consistency of cream; stir in a small quantity of stone blue, and apply the mixture hot with a painter's brush.

ON COOKING.

How to mix a Plain Salad.—Put the yolk of a hard boiled egg into the salad bowl, smash it up with a spoon, add mustard, pepper, and salt, all according to taste, then two tablespoonfuls of salad oil, mix thoroughly to a smooth paste, then add two tablespoonfuls of tarragon vinegar, and when this is well mixed in, add two more tablespoonfuls of oil; put in the white of the egg minced small, then the lettuce, washed and well dried in a napkin.

How to make Melted Butter.—Melt two ounces of butter in a saucepan, add a tablespoonful of flour to it, and when the two are well mixed put in salt to taste and half a pint of hot water, stirring on the fire until it thickens.

A Liaison.—Yolks of eggs strained and mixed with lemon juice, stirred into sauces and thick soups, give them a smooth appearance and improve their taste. The proportions are the juice of half a lemon to the yolks of two eggs. The saucepan should be taken off the fire before stirring in the liaison, else it will curdle.

How to Clarify Soup.—Beat up the white of an egg with a cupful of soup cold, then add it to a quart of soup; put it on the fire, and beat it up occasionally with an egg whisk; when it boils, strain through a fine tammy.

—— For the same quantity of soup take an ounce of raw beef, or of calf's liver, chop it up, and put it into the cold soup, set it to boil, and when it is boiling, strain it as above.

How to Fry Potatoes.—Use plenty of fat, and ascertain by trying it with a piece of potato that it is hot enough; let the potatoes be well dried before they are put into the fat.

How to Boil Maccaroni.—Salt the water to taste, and do not put in the maccaroni until it boils fast; use plenty of water; stir the maccaroni during the process of boiling; when done (about twenty minutes) pour a jugful of cold water into the saucepan, and drain the water off at once and effectually.

How to Peel Tomatoes.—Lay them for a minute in a basin of hot water, and the peel will then easily come off.

STORE SAUCES, &c.

Tomato Sauce.—Put tomatoes, when perfectly ripe, into an earthenware jar, and place it in the oven—after the bread has been drawn—till they become quite soft, then separate the skins from the pulp, and mix this with capsicum vinegar and a few cloves of garlic pounded; add powdered ginger and salt to your taste. Keep the sauce in small wide-mouthed bottles, well corked, and in a dry cool place.

—— Another Way.—Bake the tomatoes in a dish, in the oven or on the hob, for some hours; strain them when cold from the watery juice, and pass the pulp through a fine hair sieve. Throw away the watery juice, the pips, and the skins, and place the pulp into a stewpan, with white wine vinegar, five or six cloves, shallots, salt, and whole pepper according to taste. Boil gently on a slow fire for twenty minutes. Put the sauce into jars, and tie it tightly down as soon as quite cold. It will be fit for use in a month.

French Mustard.—Mix a quart of brown mustard seed with a handful each of parsley, chervil, tarragon, and burnet, a teaspoonful of celery seed; and cloves, mace, garlic, and salt according to taste. Put the whole in a basin, with enough wine vinegar to cover the mixture. Let it steep twenty-four hours, then pound it in a marble mortar. When thoroughly pounded pass it through a fine sieve; add enough vinegar to make the mustard of the desired consistency, and put it into jars for use.

Mushroom Catsup.—Take a quantity of fresh gathered mushrooms, pick them clean without washing, put them in a deep pan thus: First a layer of mushrooms, then a layer of salt, and so on till the pan is nearly full; let them stand twelve hours, covered over, in a warm place, they will then get soft, and must be well pressed down with a wooden spoon. Keep them in the pan two days or more, stirring and mashing them twice a day, then pour the pulp and liquor into a stone jar, and to each quart add ½oz. allspice, and 1½oz. whole pepper. Stop the mouth of the jar tightly, place it in a stewpan full of boiling water (enough to reach to the top of the jar), and keep the water boiling about two and a half hours. Take out the jar, pour off the liquor carefully from the sediment; strain it through a hair sieve into a clean stewpan, and let it simmer slowly for one hour, taking off all the scum that rises; then pour the catsup into a clean dry jug, and let it stand, closely covered, in a cool place for about twenty-four hours; pour it clear from the sediment through a thick flannel bag, add to each quart two teaspoonfuls of brafidy, and let it stand in a jug as before. Some sediment will again fall, and the pure catsup decanted from it must be kept for use in small bottles which have been well washed and made perfectly dry before the liquor is poured into them.

Walnut Catsup.—Bruise a quantity of young green walnuts in a mortar, pack them in layers, with salt strewn on each layer, in a strong earthenware pan; pour over them equal parts of vinegar and water, boiling hot, and in sufficient quantity to just cover them; mash the walnuts with a wooden pestle, two or three times a day for a week; at the end of that time squeeze out all the liquor, set it to boil for half an hour, and skim it well; then to every quart of liquor add 1½oz. of whole pepper and allspice, half a nutmeg, a heaped teaspoonful of cloves, and a couple of bay leaves. Boil the liquor again for one hour; when cold strain it into a basin, and let it settle; then pour it off from the sediment, bottle it, and cork it close.

Tarragon Vinegar.—Gather the tarragon the day before. Fill a large glass bottle with as much of it as it will hold, but do not press it down; put in a few cloves, and the thin rind of a lemon; fill up with wine vinegar; cork the bottle close, and leave it in a sunny place for a fortnight. At the end of that time, strain the vinegar, squeezing it well out of the tarragon, filter through paper, and bottle it for use.

Digitized by Google

1. Toilette de Reception.

Digitized by Google

2. Toilette de Visite.

Digitized by Google

Pastimes.

ACTING CHARADE.

INFANTRY.

INN—FAN—TRY.

Characters.

ARTHUR FITZGERALD (very sentimental).
HARRY SINCLAIR (a fast young man).
EMILY.
JANET (her maid).

INN.

SCENE I.—*Parlour of a Country Inn.*—Enter two gentlemen, *Arthur Fitzgerald, Harry Sinclair.*

Sinclair.—Well, Arthur, how long is this sentimental fit to continue. For the last three days you have been as lively as a fly in a pot of treacle! Not one word have you vouchsafed to me, so that, compared with my pleasure derivable from your society, "Burton's Anatony of Melancholy," would be a joke! Here we are in this most dismal place, which hardly deserves the name of an *Inn*, detained by an inexhaustible torrent of rain, external and internal gloom exemplified in the atmosphere and your face. I'm nearly driven mad by these awful facts—or to something worse, the contemptation of matrimony!

Fitzgerald slaps his forehead in a theatrical style, and begins to pace the room, then enunciates—

"He jests at scars, that never felt a wound!

Your common-place jokes are pointless, Sinclair! What care I for the rain, the leaking roof, the smoky chimney? Is she not here? have I not seen her this very day? and don't I wish with all my heart that these showers may never cease, since to them I owe all my happiness!"

Sinclair.—And I, all my rheumatism!

Fitzgerald.—Say what you will, only forbear your ill-timed pleasantries on that most blessed state, matrimony.

Sinclair (soothingly).—Well, never mind my jests, old fellow; don't let us quarrel! If you won't talk, it's better than nothing that you're here to be looked at, I knowing all the time your tongue isn't paralysed, and that you could speak if you would, which gives me something to hope for, and now the hope is stronger than ever. But I can't conceive who your "she" is! I've only seen our dirty hostess and her dirtier maid, who varies the scene by squinting; should either of these be the subject of your rhapsody, I shall feel it my duty to place you under mild restraint. 'Pon my word I don't like the look of your eye. Do you feel excited, or as if gentle bleeding would be judicious?

Fitzgerald.—Can you for one moment be serious? if you can, listen to my tale.

Sinclair.—Why is the Royal Dane's ghost like a poodle with a — no that's not it, why are *you* like a monkey with a curling extremity? Because —because you can a tale unfold.

Fitzgerald (sternly).—Listen! Yesterday, passing along the corridor, I heard a most charming voice, in whose tones I discovered beauty, grace, everything that can adorn a lovely woman. The words were simple, "Where are my slippers?" but the accent made them like notes falling from a fairy's mouth, pearls of inestimable value.

Sinclair.—That's what I've heard called "an astonishing loud fact," but proceed, for it's capital! I say old fellow, you're turning out a trump. Could you find out her amount of tin in those wonderful tones, eh?

Fitzgerald.—Too soon for my happiness was my wish to see the speaker accomplished; a door opened, and there came forth the most bewitching creature man ever saw, I could only bow and look——

Sinclair.—Like a spoon!

Fitzgerald.—From that moment I have thought only of her, this day I have again feasted on her voice.

Sinclair.—Well, I thought it odd you didn't notice the extreme antiquity of the mutton at dinner, the sheep might have pastured in Babylon! Time was, you could appreciate a prime cut off a tender joint! But what did she want to-day? slippers again?

Fitzgerald.—No; she expressed a wish for lucifer matches. Sinclair, I beseech you devise some means by which I can have an interview with her! Let me succeed through you, and I am your friend for life!

Sinclair.—As far as the accepting of a bill, eh? I consider that the strongest test of friendship, and shall prove yours accordingly, so look out! But let's adjourn to my room, it's a shade less dull than this. [*Exeunt.*

FAN.

SCENE II.—*A Dressing Room.*—The two gentlemen are sitting at a table, on which is spread dessert.

Sinclair.—Three glasses of decent port despatched, yet I can't strike out an idea. Shall we send this fair unknown a box of pills by mistake, or a blister by accident, and then call to apologise in the morning? Shall we despatch to her a tax paper, some steel pens, or something genteel and sentimental? what do yo think?

Fitzgerald.—That you break promise with me; how can your low jokes help my plans?

Sinclair.—Patience! I'll search my portmanteau, and see if anything it contains can be pressed into the service (*he searches a portmanteau, and takes out a small parcel*). Ah, I have it! I asked a friend to choose a present for me, to give my sister; here's the parcel unopened. Let's send it as it is to your inamorata. Faint heart ne'er won fair lady, you know.

Fitzgerald.—No, I won't trust you, open it. (*Sinclair opens the parcel and takes out a fan.*)

Sinclair.—A fan! the very thing! Fortune is kind, and I can make you at least a dozen puns about fanning a flame, &c.

Fitzgerald.—Every medal has its reverse, every pleasure its pain. The possession of this fan is to be purchased at the cost of your puns! What a price I am to pay for it! However, I am so elated, you may say what you like. Now come with me to find the means of sending this open sesame anonymously.

TRY.

SCENE III.—*A Sitting Room.*—Enter *Emily* and her maid. Some one knocks at the door.

Emily.—See who is at the door Janet; a bill even would be acceptable in a wretchedly dull place as this. (*Janet goes to the door.*)

Janet.—Please, ma'am, nobody knocked; only this here little box.

Emily takes the box, opens it, takes out the fan, and reads aloud—

"Vainly thy slave, with this poor toy hath striven,
To cool the burning wound thine eye hath given;
At thy fair feet the feathery fan I lay,
Dream its soft airs, the sighs I thus convey."

Oh, what a darling fan. Who can have sent it? How exquisite that verse is. Janet, you must find the owner, for I'm afraid I must return it (*sighing*). [*Exit Janet. A pause.*

Enter *Janet.*

Janet.—Well, mum, I've told Boots all about it, but he don't know nothing of no fan, but the one in the chimney as toasts the meat, and that's black, and hasn't no pictures.

Emily.—Well, Janet, you must try to find it out. Pray, pray don't forget to try, you shall be well rewarded.

Janet.—I'll try, mum, indeed I will.

Emily.—While you inquire I'll make myself a little nice. I don't think this blue ribbon becomes me, I will have pink instead. The owner of the fan may call to explain this strange mistake.

Janet.—Nothing could be more properer, mum, than what he should. [*Exeunt.*

INFANTRY.

SCENE IV.—*The Same Room.*

Emily looks at the fan.—Oh, how I wish he'd call and ask for it. [*A knock at the door.*

Janet shows in *Fitzgerald* and *Sinclair.*

Sinclair.—My friend and I must crave your forgiveness, Madam, for having by mistake—no, no, not by mistake, but by—by— [*Aside to Fitzgerald.*—Can't you help me, Arthur?] But you understand me, we—we sent the fan, and now call to apologize for having done such—such a——

Fitzgerald (passionately).—Dear lady, let me trust not only for your forgiveness but for your good opinion. When I ventured to send you that fan I dared not hope to plead my cause in person, but the post, the blessed post [*Harry, aside.*—Draw it mild, young man.] has just brought me the good news that I have a commission in an infantry regiment. May I hope that time and my devotion will have some weight with you.

Emily (from behind the folds of her handkerchief).—Ask my papa, he lives at Ivy Cottage, Turnham Green.

(*The curtain falls.*)

DRIED FLOWERS.

IT is a mistake to suppose that great weight and pressure are necessary for the process of drying flowers so as to preserve their original brightness; on the contrary, this is one of the great causes of failure. *No more pressure must be used than is required to keep the flower flat.* The flowers

Digitized by Google

must be free from all damp and dew, and, if possible, should have had seven or eight hours sun upon them, and those only selected which are in full perfection, as if beginning at all to fade the drying process will fail to preserve their colour. Cut them with a sharp pair of scissors, and do not hold them in your hands, but throw them lightly as they are gathered into a large handkerchief, so as not to press one upon another. If the petals of a flower are at all bruised or broken it is better to discard it at once.

When the flowers are gathered take them from the leaves, leaving the stalk to each flower from one to two inches long; light a candle, and hold the stalks one by one in the flame, until about a quarter of an inch is quite burnt; this prevents the juice from escaping. Some flowers of very bright red, purple, or magenta hue, such as some of the cinerarias, pyrethrums, and those of a fleshy nature, such as the dielytra, require to have their stalks, previous to burning, dipped from ten to twenty minutes in a weak solution of muriate of lime, in crystals, and water, while very fleshy green leaves should have their stalks first put in a solution of saltpetre and water.

Some blotting pads must be provided (the size sold for 4*d.* or 6*d.* per quire will be found most convenient), and several quires of thin white blotting paper, to be procured in London at 10*s.* the ream. We will suppose we are going to dry scarlet geraniums, periwinkles, single magenta stocks, and laburnums, as they are some of the flowers most liable to change colour. Take the blotting pad and raise the whole of the blotting paper from the cover on each side. For the geraniums, periwinkles, and stocks, take each bloom out singly, and having burnt the stalks as before directed, bore a number of holes in one of the thicknesses of blotting paper sufficiently large to admit the calyces of the flowers, and so far apart that, when the flowers are arranged, no one bloom shall touch another; pass the stalk and calyx of each flower through the pad, so that the petals of the flower shall rest flat on the surface of the blotting paper, and no part of them be pressed against the calyx. Arrange each truss of laburnum (having passed its stalk through the pad) so that the blooms shall be distinct upon the paper; now lay the other thickness of blotting paper over the petals, and, holding the two pads together, turn them over on one of the covers. Gently press down the stalks and calyces, which will now be uppermost, and shut down the other cover upon them; tie the opposite edges of the pad round and round with cotton, taking care to make all the edges meet perfectly. Prepare as many pads as you require in this manner, then prop them up about a yard distance from a bright fire, or put them in a very gentle oven. When one side of the pad is so hot that yon can just bear your hand upon it, turn the other side to the heat, and repeat the process for an hour. Then open the pads and examine the flowers; if they feel like smooth paper, they are sufficiently dried, but if they have still any *fleshy* feeling about them, the pads must be re-closed, and the exposure to heat continued. After the hour, however, they must be carefully watched, the pads being frequently unclosed for examination, as a very little *too much* heat will cause the flowers to scorch and turn brown. Some take longer drying than others, even of the same kind, so that it is impossible to lay down any exact rules as to the time required; but no flower will need more than three hours. Great care must be taken in removing the flowers from the pad, as the drying renders them extremely brittle. The best method is gently to enlarge the holes on the side on which the stalks are, and, having seen that they and the calyces are free, to take hold of the petals on the other side, between a small ivory folder and one finger, and draw the flowers out; put them away immediately between sheets of white writing paper, being careful not to lay one flower over another. Remove the top sheet of blotting paper from each side before making use of the pad again.

Double flowers, such as stocks, small roses, narcissus, &c., must have layers of cotton wool or small pieces of blotting paper placed between the petals after they are arranged in the blotting pads before subjecting them to any heat or pressure. Calceolarias must have cotton wool or very fine sand very carefully put inside each flower; the flower being just sufficiently filled to retain its shape without fear of its bursting. The fuchsia should have a part of its calyx passed through the paper, with a little cotton wool between the flower and the surface of the paper, and also between the corolla and sepals, so as to keep the form of the flower as much as possible. Blue flowers in general do not require heat; they may be put between sheets of plain white blotting paper, five or six sheets on each side, and subjected to just sufficient pressure to keep the flower from wrinkling. Ferns, white and some variegated leaved plants, such as centaurea, begonias, and caladiums, may be thus treated. For mounting the flowers, a sheet of white cardboard, a pair of scissors, or a penknife, gum and a small camel's hair pencil are required. The gum must be *very* strong, made by taking 3oz. of gum arabic, pouring on it just sufficient hot water to dissolve it, and adding a teaspoonful of spirits of wine. The greatest care and patience is required in the manipulation of the flowers; they must be taken up between the blade of the penknife and one finger. It is well to arrange them first on the cardboard without fastening them, and, having arrived at a satisfactory effect, fix the arrangement in your mind or make a slight sketch of it; then remove the flowers and proceed to gum them one by one in the position you have assigned them. The smallest quantity of gum in the middle of the back of the flower or leaf is sufficient to hold it in its place. A cardboard mount, round or oval, must be placed over the group, and the whole covered with a sheet of glass, and the edges bound round so as to exclude the air. These groups may be mounted as fire screens or table-tops, as well as pictures. If hung up as a picture, it must be on a wall looking north; and, however used, care must be taken that the sun shall not rest upon them. They must also be kept from damp.

THE ART OF GILDING.

GILDING is generally allowed to be one of the prettiest and most effective decorations for a lady's boudoir; it is so simple that a lady may do it herself. But by this I do not mean to say she can gild cornices, and ornament her window shutters and doors to her fancy, for she would never have patience for this, and I should not recommend her to try. It is, however, such a taking amusement, when carried on in a small way, such as the gilding of brackets and picture frames, which always so greatly add to the appearance of a boudoir, that I am about to give a full description of the method of attaining this most pleasing art.

I will first enumerate the different things required to enable you to gild. You must have a gilding cushion, a knife with which to handle the gold leaf, a camel's hair brush, and a tip, which is formed of camel's hair, arranged quite flat. You must also have a small pot of gold size, a wooden pallet, and a knife, the same as is used by oil painters; get also ¼lb. of vellum shavings, some very fine whitening, and a book of gold leaf. I would advise you to apply to a painter and gilder to get you the cushion, knives, gold size, &c., as he would know quite what you require, and ought not to charge more than 15*s.*, or so, for all the materials. Take some vellum shavings, and cut them up into small pieces about an inch long; put them into a perfectly clean jar, fill it about three-quarters full, and cover them with water. The jar must then be covered with a plate, and placed in the oven or warmer for half a day, till the shavings have become quite soft; when that is done place the jar in a cool place, and when cold you should find the water is formed into a thick jelly (if it is not firm you must add a few more shavings, and put it to heat again.) Warm this over again, and strain the shavings from the water; they may then be thrown away. Take some fine powdered whitening and mix it with the water till it becomes as thick as cream; this is called white size; with an unprepared camel's hair brush apply this to the bracket, or whatever you wish to gild. When you have given it one coat all over, it should be left to dry, and then have another, until the whole is perfectly white. When dry it should be carefully rubbed with very fine glass paper until the surface is quite smooth. Care must also be taken that the wood is very smooth before the white size is applied.

The next thing to be done is to apply a coat of clear size, which is simply the water, or melted jelly without the whitening. This must be done with a camel's hair brush kept on purpose for it. When this is dry, take your pot of gold size, and with the knife take a little out, and put it on the pallet; you must then, with a camel's hair brush, go carefully over the whole surface of the bracket, which has previously been white-sized and clear-sized. After this has been done, the work must be left till the next day, to allow the gold size to dry sufficiently, when you will find, if it has been done properly, that if you touch it with your finger it is just sticky, but not so much as to stick to your finger. If left more than a day it dries up, and will not take the gold leaf. You may leave your work as long as you like after the application of the white size and clear size; but you must not put any gold size upon it unless you intend to finish it the next day, or you will have the whole to do over again. Having, I hope, made you quite understand the great care that must be taken with the preparatory part of the work, I now come to the most important—the real gilding. Get out your cushion, your knife, the book of gold leaf, and the tip; with care open one leaf of the book at a time, and let the leaf of gold fall out on the cushion; handle it with your knife, never with your fingers; and take care not to breathe much upon it, for it is so light that the slightest wind makes it fly about, and it is then more difficult to get flat on the cushion. You should also be careful not to sit in a draught, or with a window open. When you have got the gold leaf as flat as you can on the cushion, you should gently blow on the centre of it—this is to take all the creases out of it; then cut it into pieces to suit the shape of what you are gilding. Supposing you are only doing the straight edge of a bracket, cut the gold into strips about as wide as the piece to be gilded, and then take the tip in your hand, pass it gently over your hair, and then softly touch the gold leaf with it. You will then find that it will stick to the tip; raise it up and lay it upon the edge you are wishing to gild, go on in the same way until the whole is covered, and then gently rub it with cotton wool. You must never forget to pass the tip down your hair every time you wish to take up a piece of gold leaf, for it requires to be a little greasy, or the gold will not adhere to it. A camel's hair brush is also very useful, as well as the cotton wool. You may dust the gold over with it before rubbing it with the cotton wool, and in doing anything with holes in it the brush is indispensable. The gilding being now over, the bracket must be left until the following day, when it must have a coat of clear size. If you gild anything that is likely to be much fingered, I strongly advise you to varnish it over at the last with colourless varnish, which will preserve it very much. Never be in a hurry when you are gilding, and if you follow these rules you will find it a pleasant and interesting amusement, and I am sure you will succeed with a little patience; for what can be done without?

Digitized by Google

The New Watteau Style of Hairdressing.

(See page 55.)

No. 1. THE RUBENS HAT.

No. 2. THE MONTESPAN HAT.

Fashionable Hats and Bonnets.

(See page 55.)

Digitized by Google

The New Louis XV. Style of Hairdressing.

(See page 55.)

No. 3. MARRON STRAW BONNET.

No. 4. SCABIOUS VELVET BONNET.

Fashionable Hats and Bonnets.

(See page 55.)

Digitized by Google

The Garden.

Plants for Winter Decorations.

For the winter decoration of the conservatory chrysanthemums are invaluable. As a matter of course we do not pretend to attempt this much with chrysanthemums alone, but use also in addition well-grown plants of *Salvia splendens, Poinsettia pulcherrima, Thyrsacanthus rutilans*, intermixed with such forced plants as *Deutzia gracilis, Prunus sinensis fl. pl., Azalea amœna, Weigela rosea, Dielytra spectablis*, lily of the valley, forced bulbs, &c., not forgetting camellias, ericas, and epacrids, many of which bloom naturally at this dull period. For several weeks after their last shift we use rain water alone for watering the plants; but as they fill the pots with roots, and begin to exhaust the soil, we commence to mix a little liquid manure from the stable yard with their ordinary supply, gradually increasing it until after the plants have set their flower buds. These plants are very gross feeders, and require a very large supply of moisture—often two or three times a day in hot, dry weather. If they are once allowed to become dry, the loss of their bottom leaves will be the penalty. If extra fine flowers are desired, some or all of the lateral buds should be displaced as they appear; but this is seldom requisite when they are grown for conservatory decoration only. Earwigs are a source of trouble and annoyance after the buds are formed, and, as they are very destructive to the flowers, they must be strictly looked after. The same remarks apply to the common garden slug, which frequently spoils the foliage. Green fly is another enemy, that may be routed by a weak solution of "Fowler's Insecticide." As a matter of course, the plants must be removed indoors before severe frosts are likely to occur. Cuttings may be purchased at a cheap rate at most of the nurseries where these plants are extensively cultivated. The following is a select list of kinds we have grown ourselves, and therefore can recommend as being good.

Large-flowered varieties.—Alfred Salter, Annie Salter, Beverley, Donald Beaton, Fabius, Gloria Mundi, Hermione, Jardin des Plantes, Lady Carey, Golden Ball, Golden Beverley, Golden Queen, Jenny Lind, Queen, Vesta, Lady H. St. Clair, Golden Hermione, Little Harry, Lord Clyde, Rifleman, Vulcan, White Christine, St. Patrick, Pink Pearl, Prince of Wales, Mr. Brumlees.

Pompones.—Andromeda, Lara, White Cedo Nulli, Golden Cedo Nulli, Lilac Cedo Nulli, Lizzie Holmes, Modèle, Mrs. Dix, Golden Circle, Little Beauty, James Forsyth, Fairest of the Fair, Little Gem.

This assortment will be amply sufficient for all decorative purposes. Some of the finely-formed white-flowered kinds, as Lady H. St. Clair, Mrs. George Trundle, or Vesta, are admirably adapted for ladies' hair.

Designs for Select Beds of Hardy Plants.

First, then, for a noble circular bed in an isolated place, say on some little glade of grass where there is a recess in a shrubbery. Have a bed thoroughly well prepared in the first instance, say 8ft., 10ft., or 12ft. wide, according to the size of your place, or the nook in which you plant. What we mean by well prepared is, that the soil should be rich, free, well drained, and 3ft. deep, if possible. Care should be taken that the far-searching roots of trees do not get to the soil of the bed and rob the plants of their nutriment. In a word, though the bed will be the better for being associated with handsome shrubs and trees, it must never be so placed as to become a mere trough of rich food for trees with voracious appetites. To commence with bed No. 1, we will place a good plant of the very tall and late-flowering *Tritoma grandis*, and then around it a circle of the excellent and somewhat smaller *T. glaucescens*. Follow that with a ring of the beautiful white Anemone Honorine Jobert and the showy and splendid *Rudbeckia Newmanni*, mixed plant for plant; and outside of that again place a circle of the fine new herbaceous *Sedum spectabile* (sold and known as *S. fabaria*). This Sedum will form a grand edge to the bed, and flower, like its fellows, finely in autumn; while immediately outside of it, and between it and the grass, might be planted a line of Snowdrops, or *Scilla bifolia*, or both mixed. These would flower, ripen their leaves, and perish before the stronger margins started up. The above would form a grand autumn bed, and a noble object from any point of view—its aspect all through the spring and early summer being fresh, healthy, and in every way unobjectionable in such a position as we have indicated for it.

Should any reader be unable to procure the above plants in sufficient numbers to make such an arrangement at once, he may soon obtain them by planting what he has got of each in good ground. We would advise every amateur and every gardener to have a good rich border in which to plant his first stock of each good thing, in which it might increase with rapidity and become ready for any use that may be designed for it. Of course we may plant them in borders and the like, and take them up and divide them; but much the best way is to have a border of good earth, in which they may be planted in rows, and where all the new and rare hardy plants may be looked after conveniently. Many a new subject gets an undeservedly bad character from being placed among a mixed and already established lot, which shade or otherwise injure it. When we get a new plant we immediately look to see if there be a possibility of dividing it, and in nine cases out of ten there is. We then carefully pull the roots apart, save every shoot or division, however small, and place them in a line in a border of good soil, and thus get each bit to make a capital plant, in as quick time perhaps as the complete root would make one if planted undivided—indeed often more so, for young plants of this kind frequently grow quicker than old tufts.

No. 2. This shall be an evergreen bed, highly suited for a position near small clumps of choice shrubs, or indeed anywhere that a place may be found for it. In the centre a healthy, good young plant of *Yucca gloriosa*, and around it a ring mixed of *Yucca filamentosa* and *flaccida* mixed. These two kinds flower regularly and well. If among them you could thoughtfully insert a few roots of Gladiolus in early summer, they would add very much to the effect of the white flowers of the Yuccas. Around the Yuccas place a ring of *Iberis saxatillis*, and around that a ring of that capital little spring plant, *Erica carnea*. Finally, if there be room—and if you have your bed in an isolated spot, you can of course make it as wide as you like—put a little cushion of the beautiful *Aubrietia grandiflora* all round your *Erica carnea*; and if you have a few Crimean or common Snowdrops, or *Scilla bifolia*, to spare, to drop here and there between the Erica and the Aubrietia, we do not think you will regret it.

No. 3. This shall be a grand bed of Lilies. Unhappily, the fine hardy kinds of Lilies are anything but as plentiful as we could wish them, though in a free rich soil they increase readily enough. With such kinds as *Lilium testaceum* and *tigrinum Fortunei* in the centre, surrounded by the queenly *candidum*, burnished *croceum*, spotted *canadense, pomponium, colchicum*, vivid *chalcedonicum*, and gradually worked down to the edge with dwarf but beautiful kinds like *pulchellum, eximium, longiflorum*, and *tenuifolium*, a large circular or oval bed might be made on the grass, in some isolated spot. The only precaution we need mention is, that to grow lilies well they should have three feet, or nearly that, of free loamy earth, with a good dash of vegetable mould in it. Even now such kinds as *L. tigrinum, longiflorum, candidum, croceum, bulbiferum*, &c., are to be had pretty cheap—although the chief thing that gardeners have been doing with the hardy Lilies for some time past has been to throw them on the rubbish heap, to make way for such glorious stuff as the yellow Calceolaria and the red Geranium.

No. 4. A mixed bed, carefully arranged as to height, and tastefully as to the quality and disposition of the contents. In this kind of bed we should of course have no band or circle whatever, but simply a careful following of the old mixed principle. We doubt if we could find a better centre for this type of bed than a good kind of Perpetual Rose, grown upon its own roots, or worked very low or trained as a pyramidal bush, say 4ft. high, more or less, according to taste and the subjects to be grouped in the bed. No weedy subject should occur in a bed of this kind, but, on the contrary, everything of the most distinct beauty. You may employ in such a bed anything, from a tuft of *Campanula carpatica bicolor* on its outer edge to the choicest pink Phlox or Picotee, the newest Delphinium, or the oldest spring flower. To specify a few choice things for such a bed, we will name, for the middle parts and around the central subject, *Platycodon autumnale*, or *P. grandiflorum, Delphiniums* (some of the newer and better varieties), *Aconitum variegatum, Achillea filipendula*, Phloxes, *Campanula persicifolia alba* and *C. coronata, Iris jacquesiana, pallida*, and *De Bergii*, with a host of others equally good. For the middle region of the bed such plants as *Dielytra spectabilis, Trollius napellifolius, Armeria cephalotes, Hoteia japonica*, Penstemon in its best forms, double Wallflowers, *Achillea ptarmica fl. pl.*, would do charmingly; while near the margin such dwarf beauties as *Cheiranthus alpinus, Ranunculus amplexicaulis, Achillea aurea*, the Iberises, the dwarf Phloxes, a few of the better Sedums and Sempervivums, an odd neat variegated or silvery plant, and even little tiny shrubs like the charming *Gaultheria procumbens*, will prove quite attractive. This kind of bed admits of infinite variety and lasting interest.

Next we come to No. 5. A bed of beautiful hardy foliage plants, interspersed with good bulbs or other spring-growing flowering things, which will show above the foliage and amongst it. In this way we may have two distinct styles—one of dwarf, neat objects; and one of tall or strong-growing ones. In the centre of the first, which need not be more than 6ft. wide or so, we would not put anything higher than a plant of *Acanthus spinosissimus* or *Arundo donax versicolor* in the centre. This Arundo is fine when it is strong enough to make six or seven shoots, and has been protected through the winter by a little pile of cocoa fibre or something of the sort. It only pushes between 2ft. and 3ft. high, in consequence of its variegation, and therefore is very suitable for the style of bed we are now discussing. Around it we should place either a complete line of some pretty green-leaved plant like specimens of *Rhus glabra laciniata*, a little shrub with elegant leaves, or the *Achillea* with silvery leaves, or both mixed, with the flowers pinched off the *Achillea*; or say a mixed line of the two *Santolinas, viridis* and *chamæcyparissus*, mixed plant for plant, variegated Jacob's Ladder—the flowers and stems of this last to be pinched off as soon as they show themselves, or rather to be nipped out altogether—and with it mixed the fern-like *Thalictrum minus*. There are dozens of both silvery-leaved and other plants which would edge such an arrangement charmingly—from young plants of the fine *Salvia argentea* to *Alyssum spinosum*, or *Antennaria tomentosa*; if, indeed, it would not be better to have a mixed planting of dwarf and elegant little plants all round. In most of the interspaces of such a bed the judicious cultivator might, if he chose, plant bulbs, &c.—say a sprinkling of Gladioli towards the centre, a few tulips about the middle distance, and any choice and delicate spring bulbs about the margin. These would in most cases come up and flower ere the foliage plants were vigorous. Where they do not do so, as in the case of the Gladioli, the result is nothing to be alarmed about, inasmuch as the effect of these magnificently coloured flowers among the rich and elegant foliage will prove simply superb.

Digitized by Google

Digitized by Google

BANNERETTE IN POINT LACE

DESIGNED BY MADAME DE C.

Digitized by Google

THE QUEEN ALMANAC

FOR 1874.

The Shah of Persia.

THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

JANUARY.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 2nd. 7.3 p m N. Mn. 16th. 8.0 a m. 1st Qr. 10th, 7.55 p.m 1st Qr, 25th, 0.43 p.m	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	1	Th	Maj.-Gen. Wynell-Mayow d. 1873	8 8	4 0	2 27	7 16	13	0 33	0 51
2	2	F	Earl of Galloway (9th) d. 1873...	8 8	4 1	3 20	8 20	○	1 15	1 40
3	3	S	Sir E. R. Gage (9th Bt.) d. 1872...	8 8	4 2	4 27	9 9	15	2 5	2 27
4	4	S	*2nd Sunday after Christmas*	8 8	4 3	5 40	9 46	16	2 48	3 10
5	5	M	Sir F. Crossley d. 1872	8 8	4 4	6 55	10 11	17	3 30	3 50
6	6	Tu	*Epiphany*	8 7	4 6	8 7	10 30	18	4 10	4 27
7	7	W	Hon. A. G. Stuart d. 1872 ...	8 7	4 7	9 18	10 46	19	4 45	5 5
8	8	Th	Prince Albert Victor b. 1864 ...	8 6	4 8	10 27	10 58	20	5 20	5 40
9	9	F	Emperor Napoleon III. d. 1873...	8 6	4 9	11 36	11 11	21	6 0	6 17
10	10	S	Sir W. Verner (2nd Bt.) d. 1873...	8 5	4 10	Morn	11 21	☾	6 36	6 57
11	11	S	*1st Sunday after Epiphany* ...	8 5	4 12	0 45	11 33	23	7 17	7 40
12	12	M	Dean Alford d. 1871	8 4	4 14	1 58	11 45	24	8 8	8 37
13	13	Tu	Baron Kilmaine (3rd) d. 1873 ...	8 3	4 15	3 11	Aftn.	25	9 7	9 43
14	14	W	Admiral Sir F. T. Michell d. 1873	8 2	4 17	4 29	0 25	26	10 20	10 57
15	15	Th	Earl of Kellie d. 1872	8 1	4 19	5 46	0 59	27	11 32	—
16	16	F	Lady E. S. Delawarr d. 1870 ...	8 0	4 20	6 58	1 46	28	0 1	0 28
17	17	S	Ld. Lytton and Gen. Sir J. Scott	7 59	4 21	7 59	2 52	29	0 53	1 19
18	18	S	*2nd Sunday aft. Epiphany* [d. 1873	7 58	4 23	8 45	4 13	●	1 45	2 7
19	19	M	Hon. and Rev. B. Noel d. 1873...	7 57	4 24	9 17	5 42	1	2 30	2 53
20	20	Tu	Lady Catherine Staples d. 1872	7 56	4 26	9 43	7 13	2	3 15	3 35
21	21	W	Countess of Durham d. 1871 ...	7 55	4 28	9 59	8 42	3	3 58	4 20
22	22	Th	Countess of Granard d. 1872 ...	7 54	4 30	10 14	10 9	4	4 42	5 5
23	23	F	William Pitt d. 1806	7 53	4 32	10 29	11 34	5	5 25	5 20
24	24	S	Sir P. T. Cautley d. 1871... ...	7 52	4 33	10 43	Morn	6	6 12	6 35
25	25	S	*3rd Sunday after Epiphany* ...	7 51	4 34	10 59	0 59	☽	7 0	7 25
26	26	M	Sir R. D. de Burgh (3rd) d. 1873	7 50	4 36	11 18	2 23	8	7 52	8 20
27	27	Tu	Prince Fred. of Prussia b. 1859	7 49	4 38	11 45	3 47	9	8 55	9 35
28	28	W	Dow. Countess Brownlow d. 1872	7 48	4 40	Aftn.	5 4	10	10 17	11 0
29	29	Th	Dow.Baroness Bridport d. 1873...	7 46	4 42	1 12	6 13	11	11 40	—
30	30	F	Sir H. O. R. Chamberlain d. 1871	7 45	4 44	2 14	7 7	12	0 15	0 45
31	31	S	Lady Russell d. 1872	7 43	4 46	3 23	7 46	13	1 12	1 37

FEBRUARY.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 1st, 11.16 a.m N. Mn. 16th, 7.15 p.m Lst Qr. 9th, 4.29 p.m 1st Qr. 23rd, 10.46 a.m	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	32	S	*Septuagesima Sunday*	7 41	4 48	4 38	8 13	○	2 2	2 23
2	33	M	Candlemas Day	7 40	4 49	5 52	8 35	15	2 43	3 2
3	34	Tu	Lady Arabella Maxwell d. 1873...	7 38	4 50	7 3	8 51	16	3 20	3 35
4	35	W	Gen. W. Beatson	7 36	4 52	8 14	9 4	17	3 50	4 7
5	36	Th	Sir C. Marshall d. 1873	7 34	4 54	9 21	9 15	18	4 25	4 38
6	37	F	Dow. Lady Blackwood d. 1873...	7 32	4 56	10 31	9 26	19	4 53	5 10
7	38	S	Charles Dickens b. 1812	7 30	4 57	11 40	9 38	20	5 25	5 38
8	39	S	*Sexagesima Sunday*	7 29	4 59	Morn	9 50	21	5 55	6 10
9	40	M	Sir W. Chaytor (2nd Bt.) d. 1871	7 27	5 0	0 53	10 4	☾	6 27	6 47
10	41	Tu	Queen Victoria mar. 1840 ...	7 25	5 2	2 7	10 23	23	7 7	7 30
11	42	W	Countess Cadogan d. 1873 ...	7 24	5 4	3 24	10 51	24	8 0	8 32
12	43	Th	Dowager Lady Lubbock d. 1873	7 22	5 6	4 38	11 30	25	9 10	9 55
13	44	F	Lady Sharpe d. 1872	7 20	5 8	5 43	Aftn.	26	10 43	11 25
14	45	S	St. Valentine Day [Lady H. Pol-	7 18	5 10	6 32	1 40	27	—	0 5
15	46	S	*Quinquagesima Sunday* [lockd. 1873	7 16	5 12	7 15	3 7	28	0 35	1 3
16	47	M	Bp. of Cashel (Daly) d. 1872 ...	7 14	5 14	7 43	4 39	●	1 30	1 55
17	48	Tu	*Shrove Tuesday*	7 12	5 16	8 3	6 12	1	2 18	2 40
18	49	W	*Ash Wednesday*	7 11	5 18	8 19	7 44	2	3 0	3 22
19	50	Th	Sir J. Kennaway (2nd Bt.) d. 1873	7 9	5 19	8 35	9 13	3	3 43	4 2
20	51	F	Rev. Sir J. E. Phillips d. 1873 ...	7 7	5 21	8 48	10 41	4	4 23	4 45
21	52	S	Lady L. A. Russell d. 1871 ...	7 5	5 23	9 4	Morn	5	5 5	5 25
22	53	S	*1st Sunday in Lent*...	7 3	5 25	9 22	0 10	6	5 47	6 7
23	54	M	Lady M Hoare d. 1871	7 1	5 27	9 47	1 34	☽	6 28	6 50
24	55	Tu	Dowager Lady Shelley d. 1873	6 59	5 29	10 20	2 56	8	7 17	7 45
25	56	W	Earl of Moray (12th) d. 1872 ...	6 56	5 30	11 5	4 8	9	8 20	9 0
26	57	Th	Dow.Countess Haddington d. 1873	6 54	5 32	Aftn.	5 4	10	9 47	10 40
27	58	F	Countess of Breadalbane d. 1870	6 52	5 34	1 12	5 47	11	11 25	—
28	59	S	Bp. of Mauritius (Hatchard) d 1870	6 50	5 36	2 25	6 19	12	0 6	0 37

MARCH.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 3rd, 5.21 a.m N. Mn. 18th, 5.2 a.m Lst Qr. 11th, 9.34 a.m 1st Qr. 24th, 10.31 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	60	S	*2nd Sunday in Lent*...	6 48	5 37	3 38	6 41	13	1 5	1 28
2	61	M	Admiral R. Cragie d. 1873 ...	6 46	5 39	4 51	6 58	14	1 50	2 10
3	62	Tu	Sir F. Assheton Des Voeux d. 1872	6 44	5 41	6 2	7 13	○	2 27	2 42
4	63	W	Sir R. K. Arbuthnot d. 1873 ...	6 42	5 43	7 11	7 24	16	3 0	3 15
5	64	Th	Hon. Lady Warrenden d. 1871	6 40	5 45	8 18	7 34	17	3 27	3 40
6	65	F	Dowager Lady Bromley d. 1873	6 38	5 46	9 29	7 45	18	3 55	4 10
7	66	S	Viscount Ossington d. 1873 ...	6 36	5 48	10 40	7 56	19	4 25	4 38
8	67	S	*3rd Sunday in Lent*...	6 34	5 50	11 54	8 9	20	4 53	5 5
9	68	M	Rev. H. G. Liddell d. 1872 ...	6 31	5 51	Morn	8 27	21	5 20	5 33
10	69	Tu	Prince of Wales mar. 1863 ...	6 28	5 53	1 10	8 51	22	5 50	6 10
11	70	W	Sir J. Outram d. 1863	6 26	5 55	2 23	9 23	☾	6 30	6 52
12	71	Th	Sir H. H. Freeling d. 1871 ...	6 23	5 57	3 31	10 10	24	7 18	7 48
13	72	F	Earl of Carnwath (12th) d. 1873	6 21	5 58	4 27	11 14	25	8 27	9 13
14	73	S	King of Sardinia b. 1820... ...	6 18	6 0	5 10	Aftn.	26	10 7	11 0
15	74	S	*4th Sunday in Lent*	6 16	6 2	5 40	2 1	27	11 42	—
16	75	M	Duchess of Kent d. 1861... ...	6 13	6 4	6 4	3 34	28	0 16	0 45
17	76	Tu	*St. Patrick*	6 11	6 6	6 12	5 8	29	1 11	1 35
18	77	W	Princess Louise b. 1848	6 9	6 8	6 36	6 39	●	1 58	2 18
19	78	Th	Dowager Lady Clinton d. 1871...	6 7	6 10	6 53	8 11	1	2 38	2 58
20	79	F	Countess of Buckinghamshire d.	6 5	6 11	7 7	9 43	2	3 15	3 37
21	80	S	Col. R. M. Biddulph d. 1872 [1873	6 3	6 12	7 25	11 14	3	3 57	4 18
22	81	S	*5th Sunday in Lent*...	6 1	6 14	7 48	Morn	4	4 40	5 0
23	82	M		5 59	6 15	8 16	0 40	5	5 19	5 40
24	83	Tu	Lady Audrey Bisdale d. 1873 ...	5 57	6 17	8 59	1 57	☽	6 0	6 25
25	84	W	Sir A. W. Peyton (4th Bt.) d. 1872	5 54	6 18	9 55	3 1	7	6 50	7 20
26	85	Th	Duke of Cambridge b. 1819 ...	5 52	6 20	11 1	3 50	8	7 53	8 38
27	86	F	Earl of Cardigan d. 1868... ...	5 50	6 22	Aftn.	4 24	9	9 30	10 23
28	87	S	Gen. Sir W. Bell d. 1873... ...	5 48	6 24	1 28	4 48	10	11 11	11 50
29	88	S	*Palm Sunday*	5 45	6 26	2 40	5 6	11	—	0 20
30	89	M	Queen of Chas. XV. of Norway d.	5 43	6 28	3 51	5 21	12	0 47	1 7
31	90	Tu	Sir W. J. Alexander d. 1873 [1871	5 41	6 30	5 0	5 33	13	1 25	1 40

APRIL.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 1st, 11.19 p m N. Mn. 16th, 1.52 p.m Lst Qr. 9th, 10.20 a.m. 1st Qr. 23rd, 0.4 p.m	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	91	W	All Fool's Day	5 38	6 31	6 9	5 45	○	1 58	2 13
2	92	Th	Marchioness of Waterford d. 1873	5 36	6 33	7 18	5 54	15	2 25	2 40
3	93	F	*Good Friday*...	5 34	6 35	8 30	6 5	16	2 52	3 7
4	94	S	Oliver Goldsmith d. 1774.... ...	5 32	6 37	9 42	6 17	17	3 20	3 36
5	95	S	*Easter Sunday*	5 29	6 38	10 58	6 32	18	3 50	4 5
6	96	M	Old Lady Day	5 27	6 40	Morn	6 51	19	4 20	4 35
7	97	Tu	Prince Leopold b. 1856	5 24	6 41	0 12	7 21	20	4 48	5 3
8	98	W	Sir W. Rae d. 1873	5 22	6 43	1 21	8 3	21	5 23	5 43
9	99	Th	King of Belgium b. 1835... ...	5 20	6 44	2 21	8 59	☾	6 3	6 28
10	100	F	Lord Tenterden (2nd) d. 1870 ...	5 18	6 45	3 8	10 10	23	6 58	7 35
11	101	S	Gen. W. R. Ord d. 1872	5 15	6 46	3 43	11 34	24	8 15	9 0
12	102	S	*Low Sunday*	5 13	6 48	4 6	Aftn.	25	9 48	10 37
13	103	M	Gen. C. R. Fox d. 1873	5 11	6 50	4 27	2 32	26	11 18	11 50
14	104	Tu	Dow. Lady Dalrymple d. 1871 ...	5 9	6 52	4 39	4 2	27	—	0 17
15	105	W		5 7	6 53	4 56	5 34	28	0 42	1 5
16	106	Th	Sir J. Fagge (2nd Bt.) d. 1873 ...	5 5	6 55	5 10	7 6	●	1 27	1 47
17	107	F	Sir J. Shiel d. 1871...	5 2	6 57	5 27	8 39	1	2 8	2 28
18	108	S	Baron J. Von Liebig d. 1873 ...	5 0	6 59	5 47	10 12	2	2 50	3 10
19	109	S	*2nd Sunday after Easter*	4 58	7 0	6 14	11 37	3	3 32	3 52
20	110	M	Emperor Napoleon III. b. 1808...	4 56	7 2	6 53	Morn	4	4 15	4 35
21	111	Tu	Sir J. Sinclair (7th Bt.) d. 1873...	4 55	7 4	7 44	0 50	5	4 57	5 17
22	112	W	Countess of Leicester d. 1870 ...	4 53	7 6	8 47	1 44	6	5 40	6 5
23	113	Th	Lord J. L Chichester d. 1873 ...	4 51	7 8	9 59	2 26	☽	6 33	7 5
24	114	F	Earl of Delawarr (6th) d. 1873 ...	4 49	7 10	11 15	2 53	8	7 38	8 17
25	115	S	Princess Alice of Hesse b. 1843...	4 47	7 11	Aftn.	3 13	9	9 0	9 50
26	116	S	*3rd Sunday after Easter.*	4 45	7 13	1 39	3 30	10	10 35	11 10
27	117	M	Lord Llanover d. 1867	4 43	7 14	2 50	3 42	11	11 40	—
28	118	Tu	Sir F. H. Echlin d. 1871	4 41	7 16	3 58	3 54	12	0 7	0 30
29	119	W	Emperor of Russia b. 1818 ...	4 39	7 17	5 7	4 8	13	0 47	1 5
30	120	Th	Admiral R. Fitzroy d. 1865 ...	4 37	7 19	6 19	4 13	14	1 21	1 37

MAY.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 1st, 4.9 p m N. Mn. 15th, 10.17 p.m Lst Qr. 9th, 7.12 a.m Fst. Qr. 23rd, 3.19 a m Full Moon 31st, 6.46 a m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	121	F	Prince Arthur b. 1850	4 35	7 21	7 32	4 26	○	1 52	2 6
2	122	S	Lt.-Col. R. Vansittart d. 1872 ...	4 33	7 23	8 44	4 40	16	2 21	2 37
3	123	S	*4th Sunday after Easter*	4 31	7 24	10 1	4 57	17	2 52	3 5
4	124	M	Lord Hatherton d. 1863	4 29	7 26	11 11	5 24	18	3 20	3 38
5	125	Tu	Lt.-Gen. Lord Napier d. 1873 ...	4 28	7 27	Morn	6 1	19	3 55	4 12
6	126	W	Earl of Zetland (2nd) d. 1873 ...	4 26	7 29	0 16	6 52	20	4 28	4 45
7	127	Th	Lord Brougham d. 1868	4 24	7 30	1 7	7 59	21	5 5	5 25
8	128	F	Lady Agnes C. Murray d. 1873...	4 22	7 32	1 45	9 17	22	5 52	6 20
9	129	S		4 21	7 33	2 12	10 42	☾	6 49	7 22
10	130	S	*Rogation Sunday*	4 19	7 35	2 32	Aftn.	24	8 0	8 42
11	131	M	Sir J. F. W. Herschel d. 1871 ...	4 17	7 36	2 47	1 35	25	9 25	10 8
12	132	Tu	Lady Boyne d. 1870	4 15	7 38	3 1	3 3	26	10 45	11 15
13	133	W	Baron Gifford d. 1872	4 14	7 39	3 15	4 32	27	11 43	—
14	134	Th	*Ascension Day*	4 12	7 41	3 30	6 3	28	0 10	0 35
15	135	F	Baroness de la Zouche d. 1870 ...	4 11	7 42	3 47	7 36	●	0 57	1 20
16	136	S	Lady B. M. H. Balfour d. 1872 ...	4 10	7 44	4 11	9 6	1	1 42	2 3
17	137	S	*Sunday after Ascension*	4 8	7 45	4 40	10 27	2	2 27	2 48
18	138	M	Earl of Caryfort (4th) d. 1872 ...	4 6	7 47	5 27	11 33	3	3 10	3 35
19	139	Tu	Dow. Countess of Abergavenny	4 5	7 48	6 28	Morn	4	3 55	4 20
20	140	W	N. Hawthorne d. 1864 [d. 1873	4 4	7 49	7 40	0 21	5	4 40	5 5
21	141	Th	Sir G. E. Cartier d. 1873	4 3	7 50	8 57	0 54	6	5 25	5 52
22	142	F	Bp. of Argyll (Ewing) d. 1873 ...	4 2	7 52	10 13	1 18	7	6 20	6 47
23	143	S	Allessandro Manzoni d. 1873 ...	4 0	7 53	11 26	1 35	☽	7 17	7 47
24	144	S	*Whit Sunday* [Queen Victoria	3 59	7 55	Aftn.	1 50	9	8 20	8 55
25	145	M	Princess Helena b. 1846 [b. 1819	3 58	7 56	1 45	2 1	10	9 33	10 8
26	146	Tu	Duke of Bedford (8th) d. 1872 ...	3 57	7 58	2 54	2 12	11	10 40	11 8
27	147	W	Dow. Countess of Somers d. 1873	3 56	7 59	4 5	2 22	12	11 32	11 55
28	148	Th	Sir J. Duke, Bt. d. 1873	3 55	8 0	5 17	2 33	13	—	0 17
29	149	F	Prince Frederick Wm. of Hesse	3 54	8 1	6 31	2 46	14	0 37	0 56
30	150	S	Sir T. B. Western, Bt. d. 1873 [d. 1873	3 53	8 2	7 48	3 3	15	1 14	1 32
31	151	S	*Trinity Sunday*	3 52	8 3	9 2	3 28	○	1 50	2 9

JUNE.

DAY OF Month	Year	Week	MOON'S CHANGES. Lst. Qr. 7th, 1.18 p.m 1st Qr. 21st, 8.1 p.m N. Mn. 14th, 6.53 a.m F. Mn. 29th, 6.48 p.m	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Morn. H. M.	Bridge. Aftn. H. M.
1	152	M	Lady Grace Vandeleur d. 1872 ...	3 51	8 4	10 9	4 0	17	2 25	2 45
2	153	Tu	Bank Holiday	3 51	8 5	11 5	4 47	18	3 0	3 20
3	154	W	Prince George of Wales b. 1865	3 50	8 6	11 46	5 50	19	3 38	3 57
4	155	Th	Countess of Blessington d. 1849	3 50	8 7	Morn	7 5	20	4 17	4 38
5	156	F	Sir J. Paxton (3rd Bt.) d. 1873 ...	3 49	8 8	0 16	8 29	21	5 0	5 25
6	157	S	Dow. Baroness Templemore d. 1872	3 48	8 9	0 37	9 53	22	5 50	6 13
7	158	S	*1st Sunday after Trinity*	3 47	8 10	0 55	11 19	☾	6 40	7 10
8	159	M	Earl of Cadogan (4th) d. 1873 ...	3 47	8 11	1 8	Aftn.	24	7 42	8 18
9	160	Tu	Charles Dickens d. 1870	3 46	8 11	1 21	2 10	25	8 55	9 30
10	161	W	Sir M. W. T. Farquhar d. 1872...	3 46	8 12	1 35	3 36	26	10 7	10 42
11	162	Th	Dean of Lincoln (Jeremie) d. 1872	3 45	8 13	1 51	5 6	27	11 13	11 40
12	163	F		3 45	8 14	2 10	6 36	28	—	0 8
13	164	S	Mme. D'Arblay b. 1752	3 45	8 15	2 38	8 1	29	0 34	1 0
14	165	S	*2nd Sunday after Trinity*	3 45	8 16	3 17	9 15	●	1 25	1 50
15	166	M	Sir M. F. H. Cox (11th Bt.) d. 1872	3 44	8 16	4 9	10 11	1	2 15	2 38
16	167	Tu	Rev. Norman Macleod d. 1872 ...	3 44	8 16	5 19	10 53	2	3 0	3 23
17	168	W	Jerome Nap. Bonaparte d. 1870..	3 44	8 16	6 33	11 19	3	3 45	4 8
18	169	Th	Sir D. Salomons d. 1873	3 44	8 17	7 53	11 40	4	4 30	4 51
19	170	F	Lord Marjoribanks d. 1873 ...	3 44	8 17	9 9	11 55	5	5 12	5 53
20	171	S	Accession of Queen Victoria, 1837	3 44	8 18	10 21	Morn	6	5 55	6 20
21	172	S	*3rd Sunday after Trinity*	3 44	8 18	11 31	0 8	☽	6 42	7 5
22	173	M	Lady Napier d. 1872	3 44	8 18	Aftn.	0 20	8	7 31	7 57
23	174	Tu	Lord Campbell d. 1861	3 45	8 19	1 49	0 30	9	8 27	8 55
24	175	W	Dow. Countess Cathcart d. 1872..	3 46	8 19	3 1	0 40	10	9 25	9 58
25	176	Th	Earl Haddington d. 1870... ...	3 46	8 19	4 15	0 51	11	10 28	10 55
26	177	F	Lady C. Musgrave d. 1873 ...	3 46	8 18	5 30	1 8	12	11 25	11 50
27	178	S	Lady Chetwade d. 1873	3 46	8 18	6 47	1 28	13	—	0 15
28	179	S	*4th Sunday after Trinity*	3 46	8 18	7 58	1 58	14	0 40	1 2
29	180	M	Sir J. Clarke d. 1870	3 47	8 18	8 57	2 40	○	1 23	1 45
30	181	Tu	W. Roscoe d. 1831...	3 47	8 18	9 45	3 38	16	2 5	2 25

Digitized by Google

AND LADY'S CALENDAR FOR 1874.

JULY.

Day of Month	Year	Week	Moon's Changes. Last Qr. 6th, 6.1 p.m. | 1st Qr. 21st, 1.32 p.m. N. Mn. 13th 4.38 p.m. | F. Mn. 29th, 4 43 a.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	182	W	Princess Alice married 1862	3 48	8 18	10 20	4 51	17	2 50	3 7
2	183	Th	Lady A. Preston d. 1872	3 49	8 17	10 43	6 14	18	3 28	3 50
3	184	F	Dog Days begin	3 50	8 17	11 1	7 40	19	4 12	4 35
4	185	S	Major-Gen. C. R. Scott d. 1872 ...	3 51	8 16	11 16	9 7	20	4 55	5 17
5	186	S	*5th Sunday after Trinity*	3 52	8 16	11 29	10 32	21	5 40	6 5
6	187	M	Hon. M. L. Bathurst d. 1873 ...	3 53	8 15	11 42	11 56	☾	6 32	6 57
7	188	Tu	Sheridan d. 1816	3 54	8 15	11 56	Aftn.	23	7 25	7 55
8	189	W	Adam Smith d. 1790	3 55	8 14	Morn	2 48	24	8 24	8 55
9	190	Th		3 56	8 14	0 14	4 15	25	9 25	10 0
10	191	F	Lady C. M. Wallace d. 1872 ...	3 57	8 13	0 38	5 41	26	10 38	11 12
11	192	S		3 58	8 13	1 10	6 59	27	11 45	—
12	193	S	*6th Sunday after Trinity*	3 59	8 12	1 56	8 1	28	0 15	0 45
13	194	M	Hon. C. Spring Rice d. 1872 ...	4 0	8 11	2 58	8 47	●	1 15	1 43
14	195	Tu	Sir W. H. Barrington d. 1872 ...	4 1	8 10	4 13	9 19	1	2 8	2 30
15	196	W	*St. Swithin*	4 2	8 9	5 30	9 41	2	2 54	3 15
16	197	Th	Lord Southampton (3rd) d. 1872 ...	4 3	8 8	6 50	10 0	3	3 35	3 55
17	198	F	Hon. Mrs Munday d. 1871	4 4	8 7	8 3	10 13	4	4 15	4 35
18	199	S	Lady L. Cornwallis d. 1872	4 5	8 6	9 15	10 25	5	4 52	5 10
19	200	S	*7th Sunday after Trinity*	4 6	8 5	10 25	10 36	6	5 30	5 45
20	201	M	Baron Westbury (1st) d. 1873 ...	4 7	8 4	11 35	10 46	7	6 5	6 25
21	202	Tu	Robt. Burns d. 1796	4 8	8 3	Aftn.	10 57	☽	6 43	7 3
22	203	W	Don Benito Juarez d. 1872	4 9	8 2	1 57	11 11	9	7 24	7 48
23	204	Th	PrincessVictoria of Prussia b.1860	4 10	8 1	3 12	11 30	10	8 13	8 40
24	205	F	Baron Wolverton d. 1873	4 11	8 0	4 26	11 54	11	9 14	9 50
25	206	S	Duc de Guise d. 1872	4 12	7 58	5 40	Morn	12	10 30	11 5
26	207	S	*8th Sunday after Trinity*	4 14	7 56	6 46	0 31	13	11 40	—
27	208	M	French Revolution, 1830... ...	4 15	7 54	7 39	1 22	14	0 8	0 35
28	209	Tu	Sir J. O'Connell, Bt. d. 1872 ...	4 17	7 53	8 18	2 31	15	1 0	1 27
29	210	W	Sir J. Hill (4th Bt.) d. 1872 ...	4 19	7 51	8 46	3 52	○	1 52	2 15
30	211	Th	Sir J. D. H. Hay (6th Bt.) d. 1873	4 21	7 50	9 6	5 20	17	2 35	2 55
31	212	F	Countess of Caithness d. 1870 ...	4 23	7 49	9 21	6 48	18	3 16	3 37
				4 24	7 47					

AUGUST.

Day of Month	Year	Week	Moon's Changes. Last Qr.4th, 10.47 p.m. | 1st Qr.20th, 6.53 a.m. N. Mn. 12th, 4.0 a.m. | F.Mn. 27th, 1.28 p.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	213	S	Lammas Day. Duchess of Inver-	4 25	7 46	9 35	8 16	19	3 58	4 18
2	214	S	*9th Sun. after Trin.* [ness d. 1873	4 26	7 44	9 50	9 42	20	4 40	5 2
3	215	M	Viscount Ashbrooke (5th) d. 1871	4 28	7 42	10 2	11 7	21	5 23	5 45
4	216	Tu	George Canning d. 1827	4 30	7 41	10 20	Aftn.	☾	6 7	6 30
5	217	W	Lady Trevelyan d. 1873	4 31	7 40	10 40	2 2	23	6 55	7 22
6	218	Th	Hon. L. W. C. A. F. Cary d. 1871	4 33	7 38	11 9	3 28	24	7 50	8 17
7	219	F	Hon. Adm. Sir J. Kingsome d.1871	4 35	7 36	11 50	4 49	25	8 50	9 31
8	220	S	Sir J. Power d. 1873	4 36	7 34	Morn	5 55	26	10 18	11 3
9	221	S	*10th Sunday after Trinity*... ...	4 38	7 32	0 46	6 45	27	11 42	—
10	222	M	Sir A. Smith d. 1872	4 40	7 31	1 55	7 20	28	0 16	0 47
11	223	Tu	Dog Days end	4 41	7 29	3 12	7 46	29	1 14	1 40
12	224	W	Grouse Shooting com. Lady M.	4 42	7 27	4 30	8 4	●	2 4	2 25
13	225	Th	Old Lammas Day [Ross d. 1872	4 44	7 25	5 47	8 19	1	2 43	3 0
14	226	F	Prince Albert of Prussia b. 1862	4 45	7 23	7 0	8 31	2	3 20	3 35
15	227	S	Sir R. Howard, Bt. d. 1873 ...	4 46	7 21	8 10	8 42	3	3 52	4 8
16	228	S	*11th Sunday after Trinity* ...	4 47	7 19	9 19	8 53	4	4 24	4 40
17	229	M	Frederick the Great d. 1786...	4 49	7 17	10 30	9 3	5	4 55	5 10
18	230	Tu	Lady M. E. Drummond d. 1872...	4 51	7 15	11 41	9 15	6	5 25	5 38
19	231	W	Count Romford d. 1814	4 52	7 13	Aftn.	9 32	7	5 55	6 15
20	232	Th	Blackcock Shooting commences	4 53	7 11	2 9	9 52	☽	6 32	6 53
21	233	F	Duke of Northumb. (5th) d. 1867	4 55	7 9	3 22	10 23	8	7 15	7 45
22	234	S	Countess of Kenman d. 1873 ...	4 56	7 7	4 30	11 6	9	8 17	8 53
23	235	S	*12th Sunday after Trinity*... ...	4 57	7 5	5 29	Morn	10	9 35	10 23
24	236	M	Lady L. M. J. Quin, d. 1872 ...	4 59	7 3	6 14	0 7	11	11 5	11 43
25	237	Tu	Earl of Hertford (4th) d. 1870 ...	5 1	7 3	6 47	1 22	12	—	0 17
26	238	W	Ld. Willoughby de Eresby d. 1870	5 2	7 1	7 10	2 49	13	0 45	1 11
27	239	Th	Hon J. H. Knox d. 1872	5 3	6 59	7 28	4 19	14	1 35	1 57
28	240	F	Lord A. J. Somerville d. 1870 ...	5 5	6 57	7 42	5 52	○	2 20	2 39
29	241	S	Hon. and Rev. Lord Brodrick d.	5 6	6 56	7 55	7 19	16	3 0	3 17
30	242	S	*13th Sunday after Trinity.* [1870	5 8	6 53	8 9	8 48	17	3 40	3 58
31	243	M	Sir C. Young d. 1869	5 10	6 51	8 25	10 19	18	4 18	4 38
				5 12	6 49			19		

SEPTEMBER.

Day of Month	Year	Week	Moon's Changes. Last Qr. 3rd, 4.54 a.m. | 1st Qr. 18th, 11.5 p.m. N. Mn. 10th, 6.10 p.m. | F. Mn. 25th, 10.6 p.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Aftern. H. M.	Sets. Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	244	Tu	Partridge Shooting commences...	5 13	6 46	8 45	11 48	20	4 58	5 18
2	245	W	Gen. T. M. Taylor d. 1871 ...	5 15	6 44	9 11	Aftn.	21	5 37	5 59
3	246	Th		5 16	6 42	9 47	2 40	☾	6 22	6 48
4	247	F	Lord Churston d. 1871	5 18	6 40	10 37	3 51	23	7 17	7 50
5	248	S	Sir T. Wheeler d. 1869	5 20	6 37	11 43	4 45	24	8 29	9 15
6	249	S	*14th Sunday after Trinity* ...	5 21	6 35	Morn	5 25	25	10 7	10 55
7	250	M	Duchess of St. Albans d. 1871 ...	5 23	6 32	0 57	5 51	26	11 40	—
8	251	Tu	Earl of Kingston (7th) d. 1870 ...	5 25	6 29	2 17	6 12	27	0 14	0 42
9	252	W	Gilbert Wakefield d. 1801	5 26	6 27	3 32	6 28	28	1 5	1 30
10	253	Th	Lady Stamer d. 1872	5 27	6 25	4 47	6 40	●	1 50	2 5
11	254	F	Viscountess Palmerston d. 1869	5 29	6 22	5 58	6 51	1	2 25	2 40
12	255	S	Prince Louis of Hesse b. 1837 ...	5 31	6 20	7 7	7 1	2	2 55	3 10
13	256	S	*15th Sunday after Trinity*... ...	5 32	6 18	8 17	7 11	3	3 22	3 38
14	257	M	Duke of Wellington, d. 1852 ...	5 33	6 16	9 28	7 22	4	3 53	4 5
15	258	Tu	Sir J. Brunel d. 1859. Sir W.	5 35	6 14	10 40	7 36	5	4 20	4 35
16	259	W	[Anstruther d. 1869.	5 36	6 12	11 53	7 55	6	4 48	5 0
17	260	Th	Rt. Hon. G. A. Hamilton d. 1871..	5 38	6 10	Aftn.	8 21	7	5 15	5 32
18	261	F	Geo. I. landed 1714	5 40	6 7	2 17	8 57	☽	5 50	6 10
19	262	S	Rev. R. W. Jeff, D.D. d. 1871 ...	5 42	6 5	3 20	9 48	9	6 33	7 0
20	263	S	*16th Sunday after Trinity* ...	5 43	6 2	4 8	10 57	10	7 33	8 12
21	264	M	Sir J. Fetherstone d. 1869	5 45	6 0	4 46	Morn	11	9 0	9 50
22	265	Tu	Lord Denman d. 1854	5 46	5 58	5 11	0 17	12	10 40	11 23
23	266	W	Dow. Prin. of Hohen. Langenburg	5 48	5 56	5 31	1 45	13	11 57	—
24	267	Th	Sir J. Dombrain d. 1871 [d. 1872	5 49	5 54	5 47	3 15	14	0 25	0 50
25	268	F	Hon. Sir J. M. Steele-Gravey d.1872...	5 51	5 52	6 0	4 45	○	1 12	1 33
26	269	S	Rev. and Rev. H. R. Yorke d.	5 53	5 50	6 13	6 18	16	1 53	2 10
27	270	S	*17th Sunday after Trinity* [1871	5 55	5 47	6 28	7 48	17	2 30	2 50
28	271	M	Rev. Baron Hastings d. (24th)1872	5 56	5 45	6 46	9 22	18	3 10	3 30
29	272	Tu	Michaelmas Day	5 58	5 43	7 11	10 53	19	3 50	4 10
30	273	W	Rt. Hon. Lady Stoniton d. 1872...	5 59	5 41	7 45	Aftn.	20	4 30	4 50

OCTOBER.

Day of Month	Year	Week	Moon's Changes. Last Qr. 2nd, 1.38 p.m. | 1st Qr.18th, 1.29 p.m. N. Mn. 10th, 11.2 a.m. | F. Mn. 25th,7.21 a.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Aftern. H. M.	Sets. Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	274	Th	Sir F. J. Campbell Coffin d. 1872	6 1	5 40	8 31	1 42	21	5 13	5 37
2	275	F	Sir T. Deane d. 1871	6 3	5 38	9 35	2 43	☾	6 0	6 27
3	276	S	Viscountess Sudley d. 1871 ...	6 5	5 35	10 46	3 28	23	7 0	7 35
4	277	S	*18th Sunday after Trinity* ...	6 7	5 32	Morn	3 57	24	8 17	9 10
5	278	M	Gen. Sir P. Montgomerie d. 1872	6 9	5 30	0 6	4 19	25	10 3	10 50
6	279	Tu	Field Mar. Sir G. Pollock d. 1872	6 10	5 27	1 21	4 36	26	11 27	Midn
7	280	W	F. Mar. Sir J. F. Burgoyne d. 1871	6 12	5 25	2 36	4 49	27	—	0 25
8	281	Th	Sir W. A. Clavering d. 1872 ...	6 14	5 22	3 56	5 0	28	0 45	1 3
9	282	F	Gen. E. W. Bell d. 1870	6 16	5 20	4 56	5 10	29	1 22	1 38
10	283	S	Ex-Queen of Spain b. 1830 ...	6 17	5 18	6 6	5 20	●	2 20	2 35
11	284	S	*19th Sunday after Trinity*... ...	6 19	5 15	7 17	5 43	1	2 50	3 3
12	285	M	Lady M. Inglis d. 1872	6 20	5 13	8 28	6 0	2	3 18	3 33
13	286	Tu	Sir D. Baxter d. 1872	6 22	5 11	9 41	6 23	3	3 47	4 2
14	287	W	Countess of Egmont d. 1870 ...	6 24	5 8	10 55	6 55	4	4 15	4 30
15	288	Th	Countess of Shaftesbury d. 1872	6 25	5 6	Aftn.	7 38	5	4 50	5 5
16	289	F	Major W. W. Basset d. 1871 ...	6 27	5 4	1 12	8 40	6	5 25	5 45
17	290	S	Lady Campbell d. 1872	6 28	5 2	2 4	9 52	7	6 7	6 35
18	291	S	*20th Sunday after Trinity* ...	6 30	5 0	2 43	11 15	☽	7 7	7 45
19	292	M	Hon. J. E. Walsh d. 1869... ...	6 31	4 58	3 13	Morn	9	8 33	9 25
20	293	Tu	Rev. J. Purchas d. 1872	6 32	4 56	3 34	0 42	10	10 14	10 55
21	294	W	Chas. Babbage d. 1871	6 34	4 54	3 52	2 11	11	11 28	11 55
22	295	Th	Sir Roderick J. Murchison d.1871	6 36	4 52	4 5	3 39	12	—	0 17
23	296	F	Earl of Derby (14th) d. 1869 ...	6 38	4 50	4 17	5 9	13	0 40	1 0
24	297	S	Earl of Onslow (3rd) d. 1870 ...	6 40	4 47	4 31	6 34	14	1 20	1 40
25	298	S	*21st Sunday after Trinity*	6 42	4 45	4 48	8 19	○	2 0	2 22
26	299	M	Viscountess of Hereford d. 1870	6 44	4 43	5 9	9 52	15	2 42	3 5
27	300	Tu	Sir A. C. Duff Gordon d. 1872 ...	6 46	4 41	5 38	11 22	16	3 25	3 48
28	301	W	Lady E. Fergusson d. 1871 ...	6 48	4 39	6 21	Aftn.	17	4 10	4 35
29	302	Th	Lady Becher d. 1872. [d. 1871	6 50	4 37	7 20	1 25	18	4 55	5 20
30	303	F	Sir D. Elliott d. 1872.	6 51	4 36	8 32	2 1	19	5 45	6 12
31	304	S	All Hallows' Eve. D. C. Listowel	6 53	4 34	9 51	2 1	20		
								21		

NOVEMBER.

Day of Month	Year	Week	Moon's Changes. Last Qr. 1st, 2.0 a.m. | 1st Q. 17th, 1.51 a.m N. Mn. 9th, 5.34 a.m. | F. Mn. 23rd. 5.34 p.m Last Quarter 30th, 6.19 p.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Aftern. H. M.	Sets. Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	305	S		6 56	4 32	11 10	2 25	☾	6 45	7 21
2	306	M	*22nd Sunday after Trinity* ...	6 57	4 31	Morn	2 44	23	8 0	8 43
3	307	Tu	Princess Amelia d. 1810	6 59	4 29	0 24	2 58	24	9 30	10 15
4	308	W	Sir E. Conroy d. 1869	7 0	4 27	1 37	3 8	25	10 52	11 23
5	309	Th	Lord Tenterden (1st) d. 1832 ...	7 2	4 25	2 48	3 20	26	11 50	—
6	310	F	Lord Auckland d. 1872	7 4	4 24	3 55	3 29	27	0 10	0 30
7	311	S	Princess Charlotte d. 1867 ...	7 5	4 23	5 5	3 40	28	0 48	1 5
8	312	S	*23rd Sunday after Trinity* ...	7 7	4 22	6 17	3 51	29	1 23	1 35
9	313	M	Prince of Wales b. 1841	7 9	4 20	7 29	4 7	●	1 50	2 7
10	314	Tu	Sir R. G. Colquhoun d. 1870 ...	7 10	4 19	8 44	4 27	1	2 20	2 35
11	315	W	Adm. the Hon. J. Gordon d. 1869	7 12	4 17	9 57	4 57	2	2 52	3 7
12	316	Th	Chas. Kemble d. 1854	7 14	4 16	11 3	5 35	3	3 25	3 40
13	317	F	Lord Canterbury d. 1869	7 16	4 14	Aftn.	6 31	4	3 55	4 13
14	318	S	Sir H. H. Bacon, Bt. d. 1872 ...	7 18	4 12	0 43	7 40	5	4 30	4 47
15	319	S	*24th Sunday after Trinity* ...	7 19	4 11	1 15	8 58	6	5 7	5 30
16	320	M		7 21	4 10	1 38	10 21	7	5 53	6 20
17	321	Tu	Sir J. Walmsley d. 1871	7 23	4 9	1 56	11 45	☽	6 50	7 28
18	322	W	Countess of Clonmel d. 1872 ...	7 25	4 8	2 10	Morn	9	8 5	8 45
19	323	Th		7 27	4 7	2 24	1 10	10	9 30	10 10
20	324	F	Lady A. Paget d. 1871	7 28	4 6	2 36	2 37	11	10 45	11 15
21	325	S	Princess Royal b. 1840	7 30	4 4	2 50	4 4	12	11 38	—
22	326	S	*25th Sunday after Trinity* ...	7 31	4 3	3 8	5 38	13	0 5	0 28
23	327	M	Sir J. Bowring & Ld. Harris (3rd)	7 33	4 2	3 33	7 13	○	0 52	1 16
24	328	Tu	Sir Hy. Onslow d. 1870. [d. 1872	7 34	4 0	4 9	8 49	15	1 40	2 2
25	329	W	Dow. Lady Auckland d. 1872 ...	7 36	3 58	5 0	10 10	16	2 25	2 47
26	330	Th	Mme. Grisi d. 1869...	7 37	3 57	6 8	11 14	17	3 10	3 35
27	331	F	Princess Mary of Teck b. 1833 ...	7 39	3 56	7 28	11 59	18	4 0	4 22
28	332	S	Sir D. McLeod d. 1872	7 40	3 55	8 51	Aftn.	19	4 45	5 10
29	333	S	*1st Sunday in Advent*	7 42	3 55	10 9	0 47	20	5 35	6 2
30	334	M	Mrs Somerville d. 1872	7 44	3 54	11 24	1 4	☾	6 28	6 57
								22		

DECEMBER.

Day of Month	Year	Week	Moon's Changes. N. Moon 9th, 0.6 a.m. | F. Mn. 23rd, 4.59 a.m. 1st Qr. 16th, 0.16 p.m. | Lst Qr. 30th, 2.36 p.m.	Sun. Rises. H. M.	Sets. H. M.	Moon. Rises. Morn. H. M.	Sets. Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	335	Tu	Princess of Wales b. 1844. Earl of	7 46	3 53	Morn	1 17	22	7 27	8 0
2	336	W	[Chesterfield (7th) d. 1871	7 47	3 52	0 35	1 28	23	8 32	9 8
3	337	Th	Adm. Sir W. Ramsay d. 1871 ...	7 48	3 52	1 44	1 38	24	9 45	10 18
4	338	F	Gen. Sir E. F. Morris d. 1871 ...	7 49	3 51	2 53	1 47	25	10 50	11 17
5	339	S	Lady C. Burgoyne d. 1871	7 51	3 51	4 1	1 59	26	11 40	—
6	340	S	*2nd Sund. in Advent.* Earl Bective	7 52	3 51	5 17	2 13	27	0 2	0 25
7	341	M	Adm. J. Gore d. 1869. [d. 1870	7 53	3 50	6 31	2 33	28	0 43	1 2
8	342	Tu	Sir J. Murray d. 1871	7 54	3 50	7 44	2 57	29	1 21	1 40
9	343	W	Lady P. M. Beaumont d. 1870 ...	7 56	3 50	8 54	3 36	●	1 58	2 15
10	344	Th	Leopold I. of Belgium d. 1865 ...	7 57	3 49	9 57	4 26	1	2 35	2 50
11	345	F	Countess of Fife d. 1869	7 58	3 49	10 43	5 32	2	3 7	3 25
12	346	S	Lady Doughty d. 1872	7 59	3 49	11 18	6 48	3	3 43	4 3
13	347	S	*3rd Sunday in Advent*	8 0	3 49	11 43	8 9	4	4 22	4 42
14	348	M	Prince Albert d. 1861	8 0	3 49	Aftn.	9 30	5	5 3	5 25
15	349	Tu	Rt Hon. Viscountess Beaconsfield	8 1	3 49	0 16	10 54	6	5 48	6 15
16	350	W	Lady C. E. Ashley d.1872. [d.1872	8 2	3 49	0 29	Morn	☽	6 40	7 7
17	351	Th		8 3	3 49	0 42	0 17	8	7 35	8 8
18	352	F	Chas. Wesley b. 1708	8 4	3 50	0 56	1 41	9	8 45	9 18
19	353	S	Rt Hon. Lady A. M. L. Silsey d.1870	8 5	3 50	1 11	4 39	10	9 55	10 30
20	354	S	*4th Sunday in Advent*	8 5	3 50	1 31	6 12	11	11 2	11 30
21	355	M	Lord Huntingtower d. 1872	8 6	3 51	1 59	7 41	12	—	Noon
22	356	Tu	Earl of Ellenborough (1st) d. 1871	8 6	3 51	2 43	8 55	○	0 30	0 55
23	357	W	Rt. Hn. Ld. Stourton(18th) d. 1872	8 7	3 52	3 44	9 50	15	1 23	1 50
24	358	Th	W. M. Thackeray d. 1863	8 7	3 53	4 59	10 26	16	2 15	2 40
25	359	F	*Christmas Day*	8 8	3 53	6 23	10 50	17	3 5	3 27
26	360	S	Earl of Kenmare (3rd) d. 1871 ...	8 8	3 54	7 46	11 9	18	3 50	4 15
27	361	S	*1st Sunday after Christmas* ...	8 9	3 55	9 5	11 22	19	4 37	4 58
28	362	M	Lt.-Gen. J. Campbell d. 1872 ...	8 9	3 56	10 19	11 34	20	5 20	5 40
29	363	Tu	Sir G. Musgrave (10th Bt.) d.	8 9	3 57	11 29	11 44	☾	6 3	6 25
30	364	W	Gen: Sir J. A. Hope d. 1871 ...	8 9	3 57	Morn	11 55	22	6 47	7 10
31	365	Th	Lady C. S. Forbes d. 1872	8 9	3 58	0 40			7 33	8 0

THE QUEEN OFFICE, 346, STRAND, W.C.

Digitized by Google

Prince George Frederick Ernest Albert of Wales, born June 3, 1865.

Princess Louise Victoria Alexandra Dagmar of Wales, born Feb. 20, 1867.

Prince Albert Victor Christian Edward of Wales, born Jan. 8, 1864.

Princess Maud Charlotte Mary Victoria of Wales, born Nov. 26, 1869.

Princess Victoria Alexandra Olga Mary of Wales, born July 6, 1868.

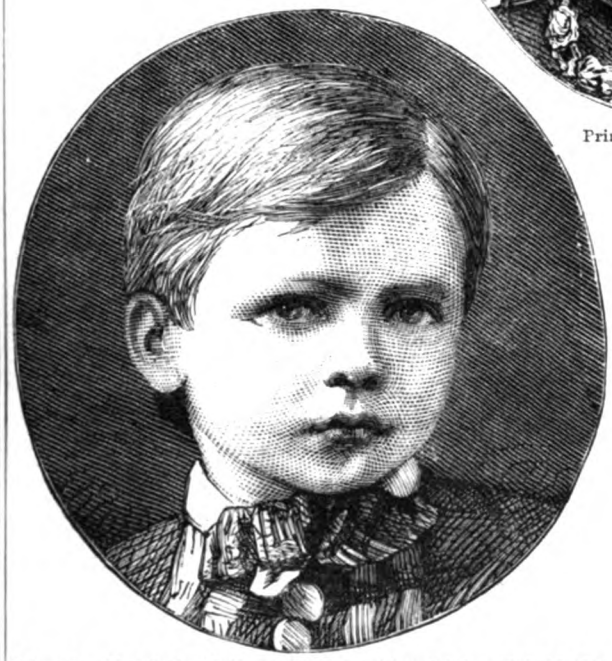
Children of T.R.H. the Prince and Princess of Wales.

Digitized by Google

Princess Victoria Elizabeth Augustus Char lott (Prussia), born Aug. 14, 1862.

Princess Frederique Amelia Wilhelmina Victoria (Prussia), born April 12, 1866.

Prince Frederick William Victor Albert (Prussia), born Jan. 27, 1859.



Prince Joachim Frederick Ernest Waldemar (Prussia), born Feb. 10, 1868.

Princess Sophia Dorothy Ulrica Alice (Prussia), born June 14, 1870.

The Children of T.I.H. The Crown Prince and Princess of Prussia.

Digitized by Google

THE QUEEN.

The Royal Family.

Her Majesty, ALEXANDRINA VICTORIA, of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, born May 24, 1819; succeeded to the throne, June 20, 1837, on the death of her uncle, King William IV.; crowned, June 28, 1838, and married, Feb. 10, 1840, to the late Field-Marshal His Royal Highness Francis ALBERT Augustus Charles Emanuel, PRINCE CONSORT, DUKE OF SAXONY, PRINCE OF COBOURG AND GOTHA, K.G., K.T., K.P., G.C.B., G.C.M.G., K.S.I., P.C., consort of Her Majesty, born Aug. 26, 1819; died Dec. 14, 1861. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, 4th son of King George III.

1. Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL, born Nov. 21, 1840; married, Jan. 25, 1858, to His Royal Highness the Crown Prince of Prussia, K.G. (only son of the King of Prussia), and has issue His Royal Highness Prince Frederick William Albert Victor, born Jan. 27, 1859; Her Royal Highness Princess Victoria Elizabeth Augusta Charlotte, born July 24, 1860; His Royal Highness Prince Albert William Henry, born Aug. 14, 1862; His Royal Highness Prince Francis Frederick Sigismond, born Sept. 15, 1864; died June 18, 1866; Her Royal Highness Princess Frederika Wilhelmina Amélie Victoria, born April 12, 1866; Prince Joachim Frederick Ernest Waldemar, born 1868; Princess Sophia Dorothea Ulrike Alice, born June 14, 1870; and Princess Margaret Beatrice Feodora, born April 22, 1872.

2. GENERAL His Royal Highness Albert Edward, PRINCE OF WALES, DUKE OF SAXONY, CORNWALL AND ROTHESAY, EARL OF DUBLIN, K.G., K.T., G.C.B., K.P., G.C.S.I., K.T.S., P.C., Colonel of the 10th HUSSARS, Colonel in Chief of the Rifle Brigade, born Nov. 9, 1841; married, March 10, 1863, to the Princess Alexandra (born Dec. 1, 1844), eldest daughter of the King of Denmark, and has issue His Royal Highness Prince Albert Victor Christian Edward, born Jan. 8, 1864; His Royal Highness Prince George Frederick Ernest Albert, born June 3, 1865; Her Royal Highness Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Her Royal Highness Victoria Alexandra Olga Mary, born July 6, 1868; Her Royal Highness Maude Charlotte Mary Victoria, born Nov. 26, 1869; and His Royal Highness Prince Alexander John Charles Albert, born April 6, 1871; died April 7, 1871.

3. Her Royal Highness ALICE MAUD MARY, born April 25, 1843; married, July 1, 1862, to His Royal Highness Prince Frederick William Louis of Hesse, K.G., and has issue Princess Victoria, born April 5, 1863; Princess Elizabeth Alexandrina Louise Alice, born Nov. 1, 1864; Princess Irene Marie Louise Anna, born July 11, 1866; Prince Ernest Louis, born Nov. 25, 1868; Prince Frederick William, born Oct. 7, 1870 (killed by accident, May, 1873); and a Princess, born June 6, 1872.

4. His Royal Highness Alfred Ernest Albert, DUKE OF EDINBURGH, EARL OF KENT, and EARL OF ULSTER, K.G., K.T., G.C.S.I., G.C.M.G., P.C., born Aug. 6, 1844; Captain Royal Navy, Feb. 23, 1866.

5. Her Royal Highness HELENA AUGUSTA VICTORIA, born May 25, 1846; married, July 5, 1866, to Major-General His Royal Highness Prince Frederic Christian Charles Augustus of Schleswig-Holstein-Sonderbourg-Augustenbourg, K.G., and has issue Prince Christian Victor Albert Ludwig Ernest Anton, born April 14, 1867; Prince Albert John Charles Frederick Alfred George, born Feb. 26, 1869; Princess Victoria Louise, born May 30, 1870; and Princess Franziska Josepha Louise Augusta Marie Christiana Helena, born Aug. 12th, 1872.

6. Her Royal Highness LOUISA CAROLINA ALBERTA, born March 18, 1848; married, March, 21, 1871, to John Douglas Sutherland, Marquis of Lorne, K.T., M.P., eldest son of the Duke of Argyll, K.T.

7. His Royal Highness ARTHUR WILLIAM PATRICK ALBERT, K.G. K.T., K.P., G.C.M.G., P.C., born May 1, 1850; Captain in the Rifle Brigade.

8. His Royal Highness LEOPOLD GEORGE DUNCAN ALBERT, K.G., K.T., born April 7, 1853.

9. Her Royal Highness BEATRICE MARY VICTORIA FEODORE, born April 14, 1857.

His Royal Highness George Frederick Alexander Charles Ernest Augustus, DUKE OF CUMBERLAND (EX-KING OF HANOVER), K.G., G.C.H., cousin to Her Majesty; born May 27, 1819; married, Feb. 1843, Princess Mary of Saxe-Altenberg, and has issue a son and two daughters.

Her Royal Highness Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, daughter of the late Landgrave of Hesse Cassel, born July 25, 1795; married, in 1818, the Duke of Cambridge (who died July 8, 1850), and had issue His Royal Highness George Frederick William Charles, DUKE OF CAMBRIDGE, Field-Marshal Commanding-in-Chief, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L., cousin to Her Majesty, born March 26, 1819; Her Royal Highness Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, cousin to Her Majesty, born July 19, 1822; married, June 28, 1843, Frederick, Reigning Duke of Mecklenburg-Strelitz, K.G., G.C.B., and has issue Adolphus Frederick, Hereditary Grand Duke, born July 22, 1848; Her Royal Highness Mary Adelaide Wilhelmina Elizabeth, cousin to Her Majesty, born Nov. 27, 1833; married, June 12, 1866, to H.S.H. Francis Paul Charles Louis Alexander, Duke of Teck, G.C.B., and has issue Princess Victoria, born May 26, 1867; Prince Adolphus, born Aug. 13, 1868; and Francis Joseph Leopold, born Jan. 9, 1870.

Her Majesty's Household.

Private Secretary to Her Majesty ... Colonel Henry Frederick Ponsonby.
Keeper of the Privy Purse ... ... Maj.-Gn. Sir Thos. Myddelton Biddulph, K.C.B.

LORD STEWARD'S DEPARTMENT.

Board of Green Cloth, Buckingham Palace. Hours, 11 to 4.

Lord Steward ... ... Rt. Hon. Earl of Bessborough, P.C.
Treasurer of the Household ... ... Rt. Hon. Lord Poltimore, P.C.
Comptroller of the Household ... ... Rt. Hon. Lord Otho A. FitzGerald, M.P., P.C.
Master of the Household ... ... Lt.-Col. Sir John Clayton Cowell, K.C.B., R.E.
Secretary to the Board ... ... Edward M. Browell, Esq.
Coroner ... ... W. T. Manning, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Office, Stable-yard, St. James's Palace. Hours, 11 to 4.

Lord Chamberlain ... ... Rt. Hon. Viscount Sydney, G.C.B., P.C.
Vice-Chamberlain ... ... Rt. Hon. Lord Richard de Aquila Grosvenor, M.P., P.C.
Comptroller of Accounts ... ... Hon. Spencer Ponsonby.
Paymaster of the Household ... ... T. C. March, Esq.
Chief Clerk ... ... George T. Hertslet, Esq.
Inspector of Accounts ... ... F. W. Jennings, Esq.
Master of the Ceremonies ... ... Gen. Hon. Sir Edward Cust, K.C.L.
Assistant-Master of the Ceremonies. Colonel Charles Bagot.
Marshal of the Ceremonies ... ... Hon. Spencer Lyttelton.
Lords in Waiting ... ... Marquis of Huntly.
Earl of Morley.
Earl of Kenmare.
Viscount Torrington.
Lord Camoys.
Lord Methuen.
Lord Lurgan, K.P.

LORD CHAMBERLAIN'S DEPARTMENT—*continued.*

Grooms in Waiting in Ordinary ... Lord Wrottesley.
Hon. Mortimer Sackville-West.
Lieut.-Col. Wm. Henry Fredk. Cavendish.
Col. the Hon. Augustus F. Liddell.
Col. Lord James Charles P. Murray.
Major-Gen. Sir Francis Seymour, Bart, C.B.
Rear-Admi. Lord Frederic Herbert Kerr, R.N.
Capt. Hon. Algernon W. Fulke Greville, M.P.
Lieut.-Col. the Hon. Harry Wm. John Byng.
Extra Grooms in Waiting ... ... Hon. Sir Charles Augustus Murray, K.C.B.
Capt. Walter George Stirling.
Groom of the Robes ... ... Henry David Erskine, Esq. (of Cardross).
Gentlemen Ushers of the Privy Chamber ... ... Charles Heneage, Esq.
Gen. Sir John Mark Fredk. Smith, K.H.
Algernon West, Esq.
Black Rod and Deputy Great Chamberlain ... ... Admiral Sir Augustus W. J. Clifford, Bart., C.B.
Gentlemen Ushers Daily Waiters ... Sir William Martins.
Hon. Spencer Ponsonby.
Edward Hamilton Anson, Esq.
Grooms of the Privy Chamber ... ... Arthur Johnstone Blackwood, Esq.
John Francis Campbell, (of Islay), Esq.
Major-Gen. Edward Stopford Claremont, C.B.
Capt. the Hon. Chas. Geo. Cornwallis Eliot.
Gentlemen Ushers Quarterly Waiters Henry Greville, Esq.
Alfred Montgomery, Esq.
Major-Gen. Henry Sykes Stephens.
Wilbraham Taylor, Esq.
Col. George Howard Vyse.
Capt. William Ross.
Commander Chas. Gudgeon Nelson, R.N.
Francis Knollys, Esq.
Assistant Gentleman Usher ... ... Capt. F. Campbell.
Poet Laureate ... ... Alfred Tennyson, Esq., D.C.L.
Examiner of Plays ... ... William Bodham Donne, Esq.
Librarian ... ... J. M. Berry, Esq.
Librarian at Windsor Castle ... ... Richard R. Holmes, Esq.
Gov. & Constable of Windsor Castle Capt. Count Gleichen, R.N.
Her Majesty's Body Guard of the Yeomen of the Guard. — *Captain* ... ... Duke of St. Albans, P.C.
Lieutenant ... ... Lieut.-Col. Arthur Nced.
Ensign ... ... Col. the Hon. Wm. James Colville.
Adjutant and Clerk of the Cheque ... Lieut.-Col. William Griffin Sutton.
Exons ... ... Lieut.-Col. Charles Doyle Patterson.
Col. Oliver Paget Bourke.
Lieut.-Col. John Augustus Todd.
Capt. Francis Brockman Morley.
Hon. Corps of Gentlemen-at-Arms. — *Captain* ... ... Earl Cowper, K.G., P.C.
Lieutenant ... ... Sir William Topham, Knt.
Standard Bearer .. David James Harmar, Esq.
Clerk of the Cheque and Adjutant ... Major W. O'Brien Taylor.
Master of the Buckhounds ... ... Rt. Hon. Earl of Cork & Orrery, K.P., P.C.
Hereditary Grand Falconer ... ... Duke of St. Albans, P.C.

DEPARTMENT OF THE MASTER OF THE HORSE.

Office, Royal Mews, Pimlico.

Master of the Horse ... ... The Marquis of Ailesbury, K.G., P.C.
Clerk Marshal and Chief Equerry ... Col. Lord Alfred Paget.
Crown Equerry, Secretary to the Master of the Horse, and Superintendent of the Royal Stables ... ... Col. Geo. Ashley Maude, C.B., R.A.
Equerries in Ordinary ... ... Col. Lord Augustus C. Lennox FitzRoy.
Major-Gen. Viscount Bridport.
Col. the Hon. D. C. FitzGerald de Ros.
Col. Charles Taylor Du Plat.
Col. H. F. Ponsonby.
Col. the Hon. A. E. Hardinge, C.B.
Col. H. Lynedoch Gardiner.
Extra Equerries ... ... Major-Gen. Sir T. M. Biddulph, K.C.B.
Col. the Earl of Mountcharles.
Honorary Equerry ... . Major-Gen. the Hon. Alexander Gordon, C.B.
Pages of Honour ... ... George Walter Grey, Esq.
Hon. George Fitzroy Henry Somerset.
Arthur Hardinge, Esq.
Victor A. F. M. Biddulph, Esq.

CLERGY.

Dean of the Chapel Royal .. .. The Bishop of London.
Sub-Dean & Chap. at St. James's Pal. Rev. Francis Garden, M.A.
Clerk of the Queen's Closet ... ... The Bishop of Worcester.
Resident Chaplain ... ... Very Rev. the Dean of Windsor.

ALMONRY OFFICE.

Hereditary Grand Almoner ... ... Marquis of Exeter, P.C.
High Almoner ... ... The Dean of Windsor.

MEDICAL DEPARTMENT.

Physicians in Ordinary ... ... Sir Henry Holland, Bart., M.D., F.R.S.
Sir William Jenner, Bart., M.D., F.R.S.
Sir Thomas Watson, Bart., M.D., F.R.S.
Physicians Extraordinary ... ... Peter Mere Latham, M.D., F.R.S.
Neill Arnott, M.D., F.R.S.
Wilson Fox, Esq., M.D.
George Burrows, Esq., M.D., F.R.S.
Sir W. Withey Gull, Bart., M.D., F.R.S.
Physician-Accoucher ... ... Sir Charles Locock, Bart., M.D., F.R.S.
Sergeant Surgeons ... ... Sir William Fergusson, Bart., F.R.S.
Cæsar Henry Hawkins, Esq., F.R.S.
Sergeant Surgeon Extraordinary ... Sir James Paget, Bart., F.R.S.
Surgeons Extraordinary ... ... Richard Quain, Esq., F.R.S.
John Hilton, Esq., F.R.S.
Prescott Gardner Hewett, Esq., F.R.C.S.
Physician to the Household ... ... Francis Hawkins, M.D.
Surgeon to the Household ... ... Thomas Spencer Wells, Esq.
Apothecary to H. M. & the Household Claudius Frus. Du Pasquier, Esq.
Surgeons and Apothecaries in Ordinary to the Household at Windsor James Ellison, Esq. } jointly.
Thomas Fairbank, Esq. }

Digitized by Google

Medical Department—*continued.*

Surgeon Oculist	William White Cooper, Esq.
Surgeon Dentist	Edwin Saunders, Esq.
Cupper	John Mapleson, Esq.
Dentist to the Household	Edwin Truman, Esq.
Chemists and Druggists in Ordinary	Mr. Peter Squire. / Mr. Peter Wyatt Squire. } jointly.

Artists.

Principal Painter of History and Painter of Portraits in Ordinary	James Sant, Esq., R.A.
Surveyor of Pictures	Richard Redgrave, Esq., R.A.
Lithographer in Ordinary	Richard James Lane, Esq., A.R.A.

Ladies of Her Majesty's Household.

Mistress of the Robes	Duchess of Sutherland (Countess of Cromart'e).
Ladies of the Bedchamber	Duchess (Dowager) of Athole.
	Marchioness of Ely.
	Countess of Caledon.
	Lady Churchill.
	Lady Waterpark.
	Duchess of Roxburghe.
	Countess of Mayo.
Extra Ladies of the Bedchamber	Countess (Dowager) of Mount Edgcumbe.
	Viscountess Jocelyn.
	Viscountess Clifden.
Honorary Lady of the Bedchamber	Countess (Dowager) of Mayo.
Bedchamber Women	Lady Caroline Barrington.
	Viscountess Forbes.
	Hon. Mrs. George Campbell.
	Viscountess Chewton.
	Hon. Mrs. Alexander Gordon.
	Lady Codrington.
	Lady Sarah Elizabeth Lindsay.
	Hon. Mrs. Robert Bruce.
Extra Bedchamber Women	Lady Augusta Frederica Elizabeth Stanley.
	Mrs. Pratt.
	Lady Charlotte Copley.
	Hon. Mrs. Charles Grey.
Honorary Bedchamber Woman	Hon. Lady Biddulph.
Maids of Honour	Hon. Caroline Fanny Cavendish.
	Hon. Flora Clementina Isabella Macdonald.
	Hon. Emily Cathcart.
	Hon. Horatia Charlotte Stopford.
	Hon. Harriet Lepel Phipps.
	Hon. Mary Louisa Lascelles.
	Hon. Mary Emma Pitt.
	Hon. Frances Mary Drummond.

H.R.H. The Prince of Wales's Household.

Lords of the Bedchamber	Marquis of Hamilton, M.P.
	Lord Suffield.
Extra Lord of the Bedchamber	Earl of Mount Edgcumbe.
Comptroller and Treasurer	Gen. Sir William Thomas Knollys, K.C.B.
Grooms of the Bedchamber	Hon. Charles Lindley Wood.
	Hon. Alexander Temple FitzMaurice.
Extra Groom of the Bedchamber	Hon. Robert Henry Meade.
Equerries	Lieut.-Col. Christopher C. Teesdale, C.B., R.A.
	Major Geo. Henry Grey.
	Lieut.-Col. Arthur Edward Augustus Ellis.
	Major-Gen. E. M. Probyn, C.B., V.C.
Extra Equerry	Col. Robert Nigel F. Kingscote, C.B.
Private Secretary	Francis Knollys, Esq.
Keeper of the Privy Seal	Earl of Leicester.
Attorney General	Sir William John Alexander, Bart.
Chaplain	Rev. William Lake Onslow, M.A.
Physicians in Ordinary	Sir William Jenner, Bart., M.D., F.R.S.
	Sir W. W. Gull, Bart., M.D.
	Edward H. Sieveking, M.D., F.R.C.P.
Surgeons in Ordinary	Sir James Paget, F.R.S.
	George D. Pollock, F.R.S.
	Oscar Clayton, M.D., F.R.C.S.
Surgeon Extraordinary	John M. Minter, M.D.
Surgeon Dentist	Edwin Saunders, F.R.C.S.

Household of H.R.H. The Princess of Wales.

Ladies of the Bedchamber	Countess of Morton.
	Countess of Macclesfield.
	Lady Emily Kingscote.
Bedchamber Women	Hon. Mrs. William George Grey.
	Hon. Mrs. Edward Coke.
	Hon. Mrs. Francis Stonor.
	Hon. Mrs. Arthur Hardinge.
Extra Bedchamber Woman	Hon. Mrs. Robert Bruce.
Private Secretary	Maurice Holzmann, Esq.

Household of H.R.H. The Duke of Edinburgh.

Comptroller and Treasurer	Col. the Hon. William James Colville.
Equerries	Hon. Eliot Thomas Yorke.
	Lieut. Arthur Balfour Haig, R.E.
Surgeon in Ordinary	Oscar Clayton, Esq., M.D.
Naval Counsel	Frederick James Fegen, Esq., R.N., J.P.

Household of H.R.H. Prince Arthur.

Comptroller of the Household	Lt.-Cl. Howard Craufurd Elphinstone, R.E., V.C.
Equerry	Lieut. Arthur Frederick Pickard, R.A., V.C.
Extra Equerry	Lieut. Maurice Fitzgerald.

Household of H.R.H. The Prince Christian.

Equerry	Capt. the Hon. Charles George Cornwallis Eliot.
Comptroller of the Household	Lieut.-Col. George Grant Gordon.

Household of H.R.H. The Princess Christian.

Honorary Bedchamber Woman	Mrs. George Gordon.

Household of H.R.H. The Princess Louisa, Marchioness of Lorne.

Comptroller of the Household	Capt. Frederick Campbell.
Lady of the Bedchamber	Lady Sophia Macnamara.

THE GOVERNMENT.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Right Hon. W. E. Gladstone.
Lord High Chancellor	Lord Selborne.
Chancellor of the Exchequer	Right Hon. W. E. Gladstone.
Lord President of the Council	Lord Aberdare.
Lord Privy Seal	Lord Halifax.
Secretaries of State, *Home Department*	Right Hon. Robert Lowe.
Foreign Affairs	Earl Granville, K.G.
Colonies	Earl of Kimberley.
War	Right Hon. Edward Cardwell.
India	Duke of Argyll, K.G.
First Lord of the Admiralty	Right Hon. G. J. Goschen.
President of the Board of Trade	Right Hon. Chichester Fortescue.
President of the Local Government Board	Right Hon. James Stansfeld.
Postmaster-General	Right Hon. W. Monsell.
First Commissioner of Works	Right Hon. W. P. Adams.
Chief Secretary for Ireland	Marquis of Hartington.
Vice-President, Council of Education	Right Hon. W. E. Forster.
Chancellor of the Duchy of Lancaster	Right Hon. John Bright.

SCOTLAND.

Lord High Constable	Earl of Errol.
Keeper of the Great Seal	Earl of Selkirk.
Deputy Keeper of the Great Seal	J. H. Mackenzie.
Lord Privy Seal	Earl Dalhousie.
Knight Marischal	Duke of Hamilton.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Stair.
Lord Justice General	Right Hon. John Inglis.
Lord Justice Clerk	Right Hon. Sir John Moncreiff.
Lord Advocate	Right Hon. George Young.
Solicitor-General	A. R. Clark, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas.
Commander of the Forces	Major-Gen. Sir J. Douglas, K.C.B.
Assistant Adjutant-General	Hon. E. Colborne.

IRELAND.

Lord Lieutenant	Earl Spencer, K.G.
Chief Secretary	Marquis of Hartington.
Under Secretary	T. H. Burke.
Commander of the Forces	General Lord Sandhurst.
State Steward	Lord Annaly.
Private Secretary	Lord E. Cavendish.
Chamberlain	Hon. H. Leeson.
Lord Chancellor	Right Hon. Lord O'Hagan.
Secretary to the Lord Chancellor	J. Upington.
Lord Justice of Appeal	Right Hon. J. Christian.
Master of the Rolls	Right Hon. F. Sullivan.
Attorney-General	Right Hon. C. Palles, Q.C.
Solicitor-General	Right Hon. H. Law, Q.C.
Military Secretary	Colonel E. Fellows.
Ulster King-of-Arms	Sir Bernard Burke, LL.D.
Baron of the Exchequer	Right Hon. Richard Dowse.

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	Sir Edward Thornton, K.C.B.	Gen. Schenck.
Argentine Confederation.	Hon. L. S. Sackville West	M. Balcarce.
Austria	Sir Andrew Buchanan, K.C.B.	Count Beust.
Baden	E. Montague Bailie	
Belgium	J. S. Lumley, Esq.	J. H. Solvyns.
Brazil	G. B. Mathew, Esq., C.B.	Baron de Ourem.
Central America	Ed. Corbet, Esq.	Gen. Don Pedro R. Negretti.
Chili	H. Rumbold, Esq.	Don. Alberto B. Gana.
China	T. F. Wade, Esq., C.B.	
Columbia	R. Bunch, Esq.	Senor Doctor J. Arosomena.
Denmark	Sir Charles L. Wyke, C.B.	Lieut.-General Bulow.
Dominican Republic		Col. A. Meades.
Ecuador	Fred. Hamilton, Esq.	
France	Lord Lyons, G.C.B.	Count B. d'Harcourt.
Germany	Odo Russell, Esq.	Count Bernstorff.
Greece	W. Stuart	M. Brailas Armeni.
Hanse Towns	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B.	Ch. Cadorna.
Japan	Sir H. Parkes, K.C.B.	T. Munenori.
Morocco	Sir John H. D. Hay, K.C.B.	
Netherlands	Admiral Hon. E. A. J. Harris, R.N.	Count Van Bylandt.
Persia	W. T. Thompson	Gen. Hadji Mohsin Khan.
Peru	Hon. W. S. Jerningham	Don Pedro Galvez.
Portugal	Hon. Sir C. A. Murray, K.C.B.	Duke de Saldanha.
Russia	Lord A. W. F. S. Loftus, K.C.B.	Baron de Brunnow.
Saxony	J. Hume Burnley	Baron Fabrice.
Spain	Rt. Hon. Austin H. Layard	Hon. S. Moset-y-Pendergast.
Sweden	Hon. E. Morris Erskine	Baron Hochschild.
Switzerland	Alfred G. Bonar, Esq.	A. Streckeisen (Cons.-Gen.)
Turkey	Sir H. G. Elliott, G.C.B.	Musurus Pacha.

Offices of the Principal Consuls in London.

America	General A. Badeau, 1, Dunster-court, Mincing-lane, E.C.
Argentine Republic	M. B. Sampson, Esq., 1, George-street, Mansion House, E.C.
Austria	Sir A. N. de Rothschild, 29, St. Swithin's-lane, E.C.
	Sir F. Krapt Liverhoff, Bart., 93, Bedford-street, Liverp

Digitized by Google

The Queen of Sweden.

Digitized by Google

H.I.H. The Grand Duchess Marie of Russia.

Digitized by Google

OFFICES OF THE PRINCIPAL CONSULS IN LONDON—*continued.*

BELGIUM ... ... O. Delepierre, Esq., 60, Paternoster-row, E C.
BOLIVIA ... ... Senor F. de Pasela Suarez, 5, Bi-liter-square, E.C.
BRAZIL ... ... Le Commandeur J. L. C. De Salles, 6, Great Winchester-street-buildings, E.C.
CHILI ... ... S. Kynaston Weir, Esq., 62, Gresham House.
COLOMBIA ... ... Senor L. King.
COSTA RICA ... Señor J. A. Le Lacheur, 4, Lime-street, E.C.
DENMARK ... ... A. Westenholz, Esq., 42, Great Tower-street, E.C.
ECUADOR ... ... F. T. Barry, Esq., 1, Adelaide-place, London-bridge, E.C.
FRANCE ... ... Vicomte de Vallat, 38, Finsbury-circus.
GERMANY ... ... H. C. Wilke, Esq., 5, Bloomfield-street, London Wall.
GUATEMALA ... B. Isaac, Esq., 22, Great Winchester-street, E.C.
HAITI ... ... D. H. Bûng.
HAWAIIAN ISLANDS ... ... M. Hopkins, Esq., St. Michael's-buildings, Cornhill.
HONDURAS ... G. Kattengall, 118, Leadenhall-street.
ITALY ... ... Baron Heath, 31, Old Jewry, E.C.
LIBERIA ... ... J. Jackson, Esq., Clarence-chambers, 36, King William-street, E.C.
MEXICO ... ... Don C. P. Schaeffer, 4, Adam's-court, Old Broad-street, E.C.
NETHERLANDS J. W. May, Esq., 20½, Great St. Helen's.
NICARAGUA ... J. L. Hart, Esq., 13, St. Helen's-place, E.C.
ORANGE FREE STATE ... ... P. P. Blythe, Esq., 17, Gracechurch-street.
PARAGUAY ... ... Leoni Levi, Esq., 10, Farrer's-buildings, Temple.
PERSIA ... ... T. Kerr Lynch, Esq., 79, Great Tower-street, E.C.
PERU ... ... Don M. de la Quintana, 18, Bedford-street, W.C.
PORTUGAL ... ... Viscomte Duprat, 8, St. Mary-axe, E.C.
RUSSIA ... ... A. de Berg, Esq., 17, Great Winchester-street, E.C.
SALVADOR ... ... G. Briscoe Kerferd, Esq., 7, Tower-chambers, Liverpool.
SAN DOMINGO ... Viscount A. de Lavigerie, 8, Courtnell-street, Bayswater.
SIAM ... ... D. King Mason, Esq., 5, Great Winchester-street-buildings.
SOUTH AFRICA, REPUBLIC OF J. Jerram Pratt, Esq., 69, Fenchurch-street.
SPAIN ... ... Don U. Montejoy Aquilera, 155, Fenchurch-street, E.C.
SWEDEN AND NORWAY ... T. Willerding, Esq., 2, Alderman-walk, New Broad-street, City.
SWITZERLAND ... A. Streckeisen, Esq., 7, Great Winchester-street-buildings, E.C.
TURKEY ... ... P. Gadben, Esq., 55 to 58, Ethelburga House.
URUGUAY ... ... C. E. Soto, Esq., 4, Palmerston-buildings, 93, Bishopsgate-street, E.C.
VENEZUELA ... F. H. Hemming, Esq., 25, Moorgate-street.

Officers of the House of Peers.

Clerk of Parliaments—Sir John G. Shaw Lefevre, K.C.B.
Deputy Clerk of Parliaments (Clerk Assistant)—Sir William Rose, K.C.B.
Reading Clerk and Clerk of Private Committees—Hon. Slingsby Bethell.
Counsel to Chairman of Committees—T. H. Warner, Esq.
Chief Clerk—H. Stone Smith, Esq.
Clerk of the Journals—W. E. Walmisley, Esq.
Index Clerk—P. Birch, Esq.
Judicial Department—E. M. Parratt, Esq.
Clerk Attending the Table—A. Pechell.
Private Bill Office—Principal Clerk and Taxing Officer—B. S. R. Adam, Esq.
Other Clerks in the Office—P. Birch, E. M. Parratt, B. S. R. Adam, W. H. Haines, F. Vane, C. Congreve, O. E. Grant, A. W. Dubourg, W. Maloney, Hon. F. Stonor, L. Birch, A. Pechell, G. J. Webb, Hon. H. Brougham, M. A. Thoms, W. H. Falk, H. C. Malkin, Hon. E. P. Thesiger, R. W. Monro, A. Harrison, E. F. Taylor, W. A. Leigh, J. F. Jeune, F. Skene.
Printed Paper Office—O. E. Grant, Esq.
Receiver of Fees, Parliament Officer and Accountant—W. A. Maloney, Esq.
Librarian—J. H. Pulman, Esq. *Assistant Librarian*—W. I. Thoms, Esq., F.S.A.
Examiners for Standing Orders—C. Frere, Esq., and J. H. Robinson, Esq.
Clerk—F. B. Jenkinson, Esq.
Gentleman Usher of the Black Rod.—Admiral Sir A. W. Clifford, Bart., C.B.
Yeoman Usher—Colonel R. C. Spencer Clifford.
Sergeant-at-Arms—Lieut.-Colonel Hon. W. P. M. C. Talbot.
Deputy—G. Wallace Goodbody, Esq.
Receiver of Fees, House of Lords—R. Moody, Esq.
Shorthand Writer—W. H. Salter, Esq.
Principal Doorkeepers—Messrs. R. Moody, W. Howard, W. H. Brophey, A. Ward.

Officers of the House of Commons.

Clerk of the House—Sir T. Erskine May, K.C.B.
Clerk Assistants—R. D. Palgrave and A. Milman, Esqs.
Chief Clerk of Public Bills and Fees—W. Rose, Esq.
Chief Committee Clerk—Charles Ealey, Esq.
Clerk of the Journals—J. Burrington Bull, Esq.
Chief Clerk Private Bill Office—H. B. Mayne, Esq.
Senior Clerks—R. Marriott, S. B. Gunnell, C. Eales, W. D. Hawes, M. C. Conry, G. T. Stone, and C. A. Leigh, Esqs.
Assistant Clerks—W. Glyn, E. H. Ley, C. E. A. Leigh, F. H. Webber, W. A. F. Davie, A. Turner, W. M. Molyneux, G. Laughton, A. F. Kingscote, W. Gibbons, C. Foster, R. Dickenson, and F. B. Jenkinson, Esqs.
Junior Clerks—R. Walpole, F. Tupper, B. W. Harrison, F. R. Knollys, W. H. Ley, J. H. Somerset, H. C. Tower, E. Norman, Hon. H. F. H. Ellis, and C. E. Frere, Esqs.
Accountant—W. O. Mayne, Esq.
Shorthand Writer—W. H. Salter, Esq.
Librarian—G. Howard, Esq. *Assistant Librarian*—W. Hearn, Esq.
Clerk—John G. Smith, Esq.
Deliverer of Votes and Printed Papers—J. J. Collins.
Examiners of Petitions for Private Bills—Charles Frere, J. H. Robinson.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Sergeant-at-Arms—Lord Charles J. Fox Russell.
Deputy Sergeant—Capt. R. A. Gosset.
Assistant Sergeant—Lieut.-Colonel Cecil W. Forester.
Chaplain to the House—Rev. Henry White, M.A.
Secretary to the Speaker—C. W. Campion, Esq.
Examiners for Standing Orders—C. Frere and J. H. Robinson, Esqs.
Taxing Master—C. Frere, Esq.
Clerk to Examiners—F. B. G. Jenkinson, Esq.
Vote Office Principal Clerk—J. J. Collins, Esq.
Clerks—R. M. Baily, F. C. N. France, and H. A. M. Killick, Esqs.

Lord Great Chamberlain's Office.

Royal Court, Palace of Westminster, S.W.

JOINT HEREDITARY LORD GREAT CHAMBERLAIN OF ENGLAND, Dowager Lady Aveland and Dowager Lady Carington.
Deputy Lord Great Chamberlain—Lord Aveland.
Secretary—Capt. the Hon. William Carington, M.P. *Clerk*—L. C. Martin, Esq.

*** Tickets are issued gratis to the public every Saturday between 10 and 4 o'clock, to view the New Palace of Westminster.

Officers of the British Museum.

Great Russell-street, Bloomsbury, W.C.

FIFTY TRUSTEES: 25 by virtue of their offices; 1 by the appointment of the Queen; 9 representing the Sloane, Cotton, Harley, Townley, Elgin, and Knight families, marked *S. C. H. T. E. K.*; and 15 chosen by the former 35.

OFFICIAL TRUSTEES.

Archbishop of Canterbury, Lord Chancellor, Speaker of the House of Commons, Lord President of the Council, First Lord of the Treasury, Lord Privy Seal, First Lord of the Admiralty, Lord Steward, Lord Chamberlain, Five Secretaries of State, Bishop of London, Chancellor of the Exchequer, Lord Chief Justice of Queen's Bench, Master of the Rolls, Lord Chief Justice of Common Pleas, Attorney-General, Solicitor-General, the Presidents of the Royal Society, the College of Physicians, the Society of Antiquaries, and the Royal Academy.

TRUSTEE APPOINTED BY HER MAJESTY.

The Hon. and Very Rev. Gerald Wellesley, Dean of Windsor.

FAMILY TRUSTEES.

S. Earl Cadogan; Earl of Derby
C. Rev. Francis Annesley; George Annesley, Esq.
H. Lord Henry C. G. Gordon-Lennox, M.P.; George Augustus Frederick Cavendish Bentinck, M.P.
T. Charles Towneley, Esq.
E. Earl of Elgin
K. Frederick Winn Knight, Esq., M.P.

ELECTED TRUSTEES.

Right Hon. Sir David Dundas, P.C.; Sir Philip de Malpas Grey Egerton, Bart., M.P., Duke of Somerset, K.G., P.C.; Right Hon. Earl Russell, K.G., P.C.; Right Hon. William Ewart Gladstone, P.C., M.P.; Right Hon. Spencer Horatio Walpole, P.C., M.P.; Viscount Eversley, P.C.; Right Hon. Benjamin Disraeli, P.C., M.P.; Right Hon. Robert Lowe, P.C., M.P.; Duke of Argyle, P.C., K.T.; Duke of Devonshire, K.G.; and Lord Acton (two vacancies).

PRINCIPAL LIBRARIAN AND SECRETARY'S OFFICE.

Principal Librarian and Secretary.—John Winter Jones, Esq., F.S.A.
Assistant Secretary.—Thomas Butler, Esq.
Accountant.—John Cleave, Esq.
Senior Assistants, Upper Section.—John T. Taylor, and Thomas Nichols, Esqs.
Senior Assistants, Lower Section.—Francis Ellis Tucker and T. Anthony Day, Esqrs.
Junior Assistants.—H. Louis Goertz, Walter Guest Allen, Francis B. Bickley, and Albert Frederick Kruse, and D. G. Hamilton Gordon, Esqrs. 1 attendant.
Superintendent of Reading Room.—George Bullen, Esq.
Clerk of the Reading Room.—John Granville, Esq. 14 attendants.

DEPARTMENT OF PRINTED BOOKS.

Keeper.—Wm. Brenchley Rye, Esq.
Assistant Keepers.—George Bullen, George William Porter, and Eugene Armand Roy, Esqrs.
Senior Assistants, Upper Section.—Robert K. Douglas, William Ralston Shedden Ralston, M.A., Richard Garnett, Edward Ernest Stride, William Younger Fletcher, Edward Augustus H. J. Warren, Robert Edmund Graves, B.A., and E. D. R. Martineau, Esqrs.
Senior Assistants, Lower Section.—F. Elliot Blackstone, B.C.L., Thomas William Lidderdale, Robert Cowtan, John Granville, Esqrs., Rev. Frederick Laughlin, B.A., John Metivier, B.A., Godfrey M. Evans, John Kemp (Receiver of Books under Copyright Act), Richard H. Cauuter, Charles J. Evans, Gregory W. Eccles, George K. Fortescue, Stephen J. Aldrich, John T. Naaké, A. W. K. Miller, B.A., James William Hay, W. R. Wilson, and C. J. Liddell, Esqrs.
Junior Assistants.—James Hornblow, George Price Tate, Charles A. L. Walker, Dorset Eccles, James Baynes, Sydney Wells Abbott, Edward Thomas Donoghue, Henry Bringhurst Wilson, Edmund William Gosse, W. Coombe Sanders, Cyril J. Davenport, Lionel G. Dudley Ryder, and Theophilus J. H. Marzials, W. T. Ogilvie, W. I. Wilberforce, Esqrs. 54 attendants.

DEPARTMENT OF MAPS, CHARTS, PLANS, AND TOPOGRAPHICAL DRAWINGS.

Keeper.—Richard Henry Major, Esq., F.S.A., F.R.G.S.
Senior Assistant, Lower Section.—Edward Dundas Butler, Esq., F.R.G.S.
Junior Assistant.—Edward James Feild, Esq. 2 attendants.

DEPARTMENT OF MANUSCRIPTS.

Keeper and Egerton Librarian.—Edward Augustus Bond, Esq.
Keeper of Oriental Manuscripts.—Charles Rieu, Esq., Ph D.
Assistant Keeper of Manuscripts.—Edward Maunde Thompson, Esq.
Senior Assistant, Upper Section.—Harry L. D. Ward, M.A.
Senior Assistants, Lower Section.—Edward Levien, M.A., Edward John Long Scott, M.A., Walter de Gray Birch, Richard Sims, Henry Jenner, George Frederick Warner, B.A., Reginald Robinson Sharpe, B.A., and H. J. Ellis, Esqrs.
Junior Assistant.—Benjamin J. Jeffery, Esq. 12 attendants.

DEPARTMENTS OF NATURAL HISTORY.

Superintendent.—Professor Richard Owen, F.R.S.
Senior Assistant, Lower Section.—A. W. E. O'Shaughnessy, Esq.
Keeper of Zoology.—Dr. John Edward Gray, F.R.S.
Assistant Keeper.—A. Günther, M.D.
Senior Assistant, Upper Section.—Frederick Smith, Esq.
Senior Assistant, Lower Section.—Arthur Gardiner Butler, Esq., F.L.S.
Junior Assistants.—Charles Owen Waterhouse and E. F. Myers, Esqrs. 11 attendants.
Keeper of Geology.—George Robert Waterhouse, Esq.
Senior Assistant, Upper Section.—Henry Woodward, Esq.
Junior Assistant.—W. S. Kent, Esq. 6 attendants.
Keeper of Mineralogy.—M. H. Nevil Story-Maskelyne, Esq., M.A.
Senior Assistant, Lower Section.—Dr. Walter Flight.
Junior Assistant.—Thomas Davies, Esq. 2 attendants.
Keeper of Botany.—William Carruthers, Esq., F.R.S.
Senior Assistants, Lower Section.—Henry Trimen, M.B., and James Britten, Esqrs. 4 attendants.

DEPARTMENT OF ORIENTAL ANTIQUITIES.

Keeper.—Samuel Birch, Esq., LL.D., F.S.A.
Senior Assistant, Lower Section.—George Smith, Esq.

Digitized by Google

OFFICERS OF THE BRITISH MUSEUM—*continued.*

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

Keeper.—Charles T. Newton, Esq., M.A.
Senior Assistant, Lower Section.—Alexander Stuart Murray, Esq.

DEPARTMENT OF COINS AND MEDALS.

Keeper.—Reginald Stuart Poole, Esq. *Assistant Keeper.*—Barclay V. Head, Esq.
Senior Assistant, Upper Section.—J. G. Pfister, Esq.
Senior Assistant, Lower Section.—Herbert Appold Grueber, Percy Gardner, B.A., and C. F. Keary, B.A., Esqrs.

DEPARTMENT OF BRITISH AND MEDIÆVAL ANTIQUITIES AND ETHNOGRAPHY.

Keeper.—Augustus W. Franks, Esq., M.A., F.S.A.
Junior Assistant.—Henry Aubury Mealy, Esq. 27 attendants in the four departments of coins and antiquities.

DEPARTMENT OF PRINTS AND DRAWINGS.

Keeper.—George W. Reid, Esq.
Senior Assistant, Lower Section.—Louis Alexander Fagan, Esq.
Junior Assistant.—Freeman Marius Donoghue, Esq. 3 attendants.

The Public admitted to the Museum on Mondays, Wednesdays, and Fridays: Nov. Dec. Jan. and Feb. ... ... 10 to 4; Sept. Oct. March and April ... 10 to 5; May, June, July and August ... 10 to 6

The Reading Room open to persons holding tickets of admission every day: Nov. Dec. Jan. and Feb. ... ... 9 to 4; Sept. Oct. March and April ... 9 to 5; May, June, July and August ... 9 to 6

The Public are also admitted to the Museum during the Easter, Whitsun, and Christmas weeks every day except Saturday.

The Museum and Reading Room are closed on Sundays, Ash Wednesday, Good Friday, Christmas Day, and any Fast or Thanksgiving days ordered by authority; also from the 1st to 7th January, the 1st to 7th May, and the 1st to 7th September, inclusive.

Lords-Lieutenant of Counties in the United Kingdom.

ENGLAND.

Bedford	Earl Cowper, K.J., C.P.	Norfolk	Earl of Leicester.
Berks	Earl of Abingdon.	Northampton	Earl Spencer.
Bucks	Duke of Buckingham, P.C.	Northumberland	Earl Gray, K.G., G.C.M.G.
		Nottingham	Lord Belper, P.C.
Cambridge	Earl of Hardwicke, P.C.	Oxford	Duke of Marlborough, K.G., P.C.
Chester	Lord Egerton.	Rutland	Earl of Gainsborough.
Cornwall	Lord Vivian.	Shropshire	Viscount Hill.
Cumberland	Earl of Lonsdale.	Somerset	Earl of Cork & Orrery, K.P., P.C.
Derby	Duke of Devonshire, K.G.	Southampton	Marquis of Winchester.
Devon	Duke of Somerset, K.G., P.C.	Stafford	Lord Wrottesley.
		Suffolk	Earl of Stradbroke.
Dorset	Earl of Shaftesbury, K.G.	Surrey	Earl of Lovelace.
Durham	Earl of Durham.	Sussex	Earl of Chichester.
Essex	Sir Thomas Burch Western, Bart.	Tower Hamlets	Field Marshal Sir Wm. Maynard Gomm, G.C.B.
Gloucester	Earl of Ducie, P.C.	Warwick	Lord Leigh.
Hereford	Lord Bateman.	Westmoreland	Earl of Lonsdale.
Hertford	Earl of Verulam.	Wilts	Marquis of Ahesbury, K.G., P.C.
Huntingdon	Earl of Sandwich, P.C.	Worcester	Ld. Lyttelton, K.C.M.G., P.C.
Kent	Visct. Sidney, G.C.B., P.C.	York, E. Riding	Lord Wenlock.
Lancashire	Earl of Sefton.	York, N. Riding	Earl of Zetland, K.T.
Leicester	Duke of Rutland, K.G.	York, W. Riding	Earl Fitzwilliam, K.G.
Lincoln	Earl Brownlow.		
Middlesex	Duke of Wellington, K.G.		
Monmouth	Duke of Beaufort, K.G. P.C.		

WALES.

Anglesey	Hon. Wm. Owen Stanley, M.P.	Glamorgan	Christopher Rice Mansell Talbot, Esq., M.P.
Brecknockshire	Lord Tredegar.	Haverfordwest	John Henry Scourfield, Esq., M.P.
Cardigan	Edw. Lewis Prysc, Esq.	Merioneth	Lord Mostyn.
Carmarthen	Earl of Cawdor.	Montgomery	Lord Sudeley.
Carnarvon	Lord Penrhyn.	Pembroke	Lord Kensington.
Denbigh	Wm. Cornwallis West, Esq.	Radnor	Lord Ormathwaite.
Flint	Sir Stephen Rd. Glynne, Bart.		

IRELAND.

Antrim	Marquis of Donegal, K.P., G.C.H., P.C.	Leitrim	Viscount Southwell.
Armagh	Lord Lurgan, K.P.	Limerick	Right Hon. Wm. Monsell, M.P.
Carlow	Earl of Bessborough, P.C.	Londonderry	Robert Peel Dawson, Esq., M.P.
Cavan	Lord Lisgar, P.C., G.C.B., G.C.M.G.	Longford	Lord Annaly.
		Louth	Lord Rathdonnell.
Clare	Hon. C. Wm. White, M.P	Mayo	Earl of Lucan, G.C.B.
Cork	Lord Fermoy.	Meath	Marq. Conyngham, K.P.
Donegal	Duke of Abercorn, K.G., P.C.	Monaghan	Earl of Dartry, K.P.
		Queen's Co.	Lord Castletown.
Down	Lord Dufferin, K.P., K.C.B., P.C.	Roscommon	Edw. King Tenison, Esq.
Dublin	Earl of Howth, K.P.	Sligo	Sir Robt. Gore Booth, Bart., M.P.
Fermanagh	Earl of Erne, K.P.	Tipperary	Viscount Lismore, K.P.
Galway	Marquis of Clanricarde, K.P., P.C.	Tyrone	Earl of Charlemont, K.P.
		Waterford	Ld Stuart de Decies, P.C.
Kerry	Earl of Kenmare.	Westmeath	Lord Greville.
Kildare	Duke of Leinster, P.C.	Wexford	Lord Carew.
Kilkenny	Rt. Hon. Wm. Fownes Tighe.	Wicklow	Earl of Meath.
King's County	Lieut.-Col. Thomas Bernard.		

SCOTLAND.

Aberdeen	Earl of Kintore.	Kinross	Sir G. G. Montgomery Bart., M.P.
Argyll	Duke of Argyll, K.T.	Kircudbright Stewartry	Earl of Selkirk.
Ayr	Earl of Stair, K.T.	Lanark	Sir Thos. Edw. Colebrooke, Bart., M.P.
Banff	Earl of Fife, K.T.	Linlithgow	Earl of Hopetoun.
Berwick	David Robertson Esq., M.P.	Nairn	Wm. Brodie, Esq., of Brodie.
Buts	Lt.-Col. James Fredk. D. C. Stuart, M.P.	Orkney & Shetland	Fredk. Dundas, Esq., M.P.
Caithness	Earl of Caithness.	Peebles	Earl of Wemyss and March.
Clackmannan	Earl of Mansfield, K.T.	Perth	Lord Kinnaird, K.T., P.C.
Cromarty	Duke of Sutherland, K.G.	Renfrew	Sir Michael Robert Shaw Stewart, Bart.
Dumbarton	Sir James Colquhoun, Bart.	Ross	Sir Jas Matheson, Bart.
Dumfries	Earl of Dalkeith.	Roxburgh	Duke of Buccleuch, K.G., P.C.
Edinburgh	Duke of Buccleuch, K.G., P.C.	Selkirk	Elliot Lockhart, Esq.
Elgin or Moray	Viscount Macduff.	Stirling	Duke of Montrose, K.T., P.C.
Fife	Sir Robt. Anstruther, Bart., M.P.	Sutherland	Duke of Sutherland, K.G.
Forfar	Earl of Dalhousie, K.T., G.C.B., P.C.	Wigtown	Earl of Stair, K.T.
Haddington	Marquis of Tweeddale, K.T., G.C.B.		
Inverness	Lord Lovat, K.T.		
Kincardine	Sir James Horne Burnett, Bart.		

Irish Representative Peers.

ELECTED FOR LIFE.

The dates given are those of their creation as Peers of Ireland, but they only rank as Peers of the United Kingdom from the Union, 1st January, 1801.

	EARLS OF	Creation.	Title by Courtesy of Eldest Son.
John Vansittart Butler	Lanesborough	1756	L. Newtown-Butler
Stephen Moore	Mountcashel	1781	L. Kilworth
Henry J. R. Dawson-Damer	Portarlington	1785	V. Carlow
William Richard Annesley	Annesley	1789	V. Glerawly
John Crichton	Erne	1789	V. Crichton
Charles Francis Arnold Howard	Wicklow	1793	Lord Clonmore
George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
Somerset Richard Lowry-Corry	Belmore	1797	V. Corry
Francis Bernard	Bandon	1800	V. Bernard
Lawrence Parsons	Rosse	1806	L. Oxmantown
William Henry H. Hedges White	Bantry	1816	V. Berehaven
	VISCOUNTS.		
Mervyn Wingfield	Powerscourt, K.P.	1743	
Thomas Vesey	De Vesci	1776	
James Hewitt	Lifford	1781	
Edward Ward	Bangor	1781	
Hayes St. Leger	Doneraile	1785	
Cornwallis Maude	Hawarden	1793	
George Frederick Upton	Templetown, K.C.B.	1803	
	BARONS.		
Edward Plunkett	Dunsany	1831	
Theobald Fitzwalter Butler	Dunboyne	1541	
Cadwallader Davis Blayney	Blayney	1621	
John Cavendish Browne	Kilmaine	1789	
Robert Dillon	Clonbrock	1790	
Charles Allanson Winn	Headley	1797	
Dayrolles Blakeney de Moleyns	Ventry	1800	
Geoffrey D. A. F. Guthrie	Oranmore & Browne	1836	
Denis St. George Daly	Dunsandle & Clanconal	1845	

Scotch Representative Peers.

ELECTED EVERY PARLIAMENT.

The dates given are those of their creation as Scotch Peers, but they only rank as Peers of Great Britain from the Union, 1st May, 1707.

	MARQUIS OF	Creation.	Title by Courtesy of Eldest Son.
John Sholto Douglas	Queensberry	1682	Drumlanrig
George Hay	Tweeddale, K.T., G.C.B.	1695	E. of Gifford
	EARLS.		
Sholto John Watson Douglas	Morton	1458	L. Aberdour
Alexander Home	Home	1605	L. Dunglas
Claude Lyon-Bowes	Strathmore & Kinghorn	1703	L. Glammis
Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
David Graham Drummond Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
John Thornton Leslie Melville	Leven & Melville,	1641	V. Balgonie
Dunbar James Douglas	Selkirk	1646	L. Daer
Thomas J. Hamilton Fitzmaurice	Orkney	1696	V. Kirkwell
	VISCOUNT.		
William Henry Drummond	Strathallan	1686	
	BARONS.		
Alexander Fraser	Saltoun	1445	
James St. Clair	Sinclair	1489	
William Buller-Fullerton-Elphinstone	Elphinstone	1509	
Charles John Colville	Colville (of Culross) P.C.	1904	
Charles Stuart	Blantyre	1296	

Peers who are Minors.

AND WHO WILL, ON ATTAINING MAJORITY, TAKE THEIR SEATS IN THE HOUSE OF LORDS.

Title.	Rank.	Name.	Date of Coming of Age.	Date.
Camden	Marquis	John Charles Pratt	1849	1644
Byron	Baron	George Frederick William Byron	1876	1643
Elgin	Baron	Victor A. B. (E. of Elgin & Kincardine	1876	1633
Hastings	Baron	Bernard Edward Delavel Astley	1876	1299
Kenyon	Baron	Lloyd Kenyon	1885	1788
Mendip and Dover	Baron	Henry G. Agar-Ellis (V. Clifden)	1834	1781
Rodney	Baron	George B. H. Dennett-Rodney	1878	1782
Windsor	Baron	Robert George Windsor-Clive	1878	1502
Onslow	Earl	W. H. Onslow	1874	1801
Southampton	Baron	C. H. Fitzroy	1858	1780

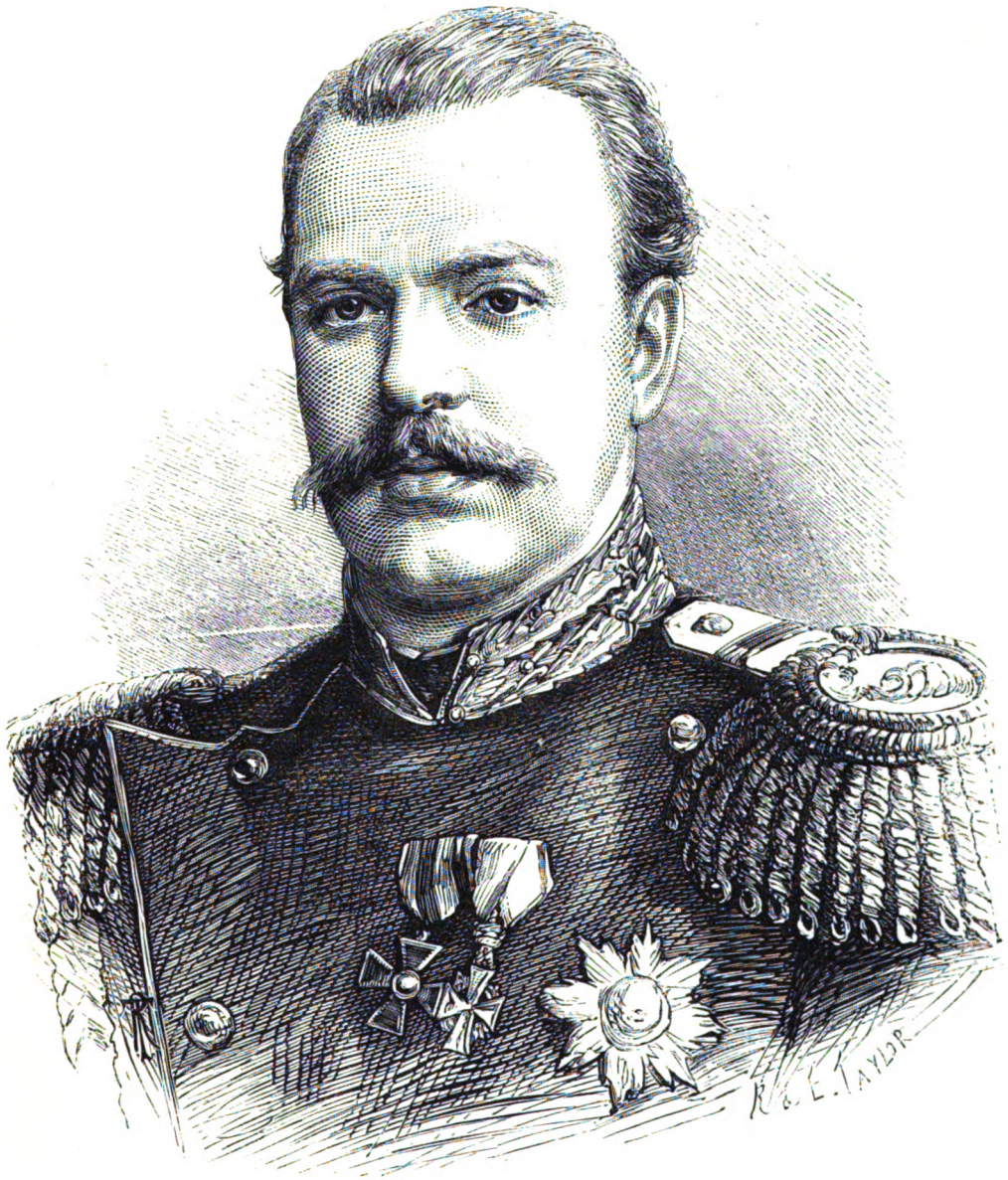
Peeresses in their own Right.

Name.	Title.	Creation.
Mary Frances Elizabeth Boscawen (wife of 6th Viscount Falmouth)	Baroness Le Despencer	1264
Sophia Russell (widow of John Russell, Esq.)	Baroness de Clifford	1269
Clementina Elizabeth Heathcote Drummond (widow of Lord Aveland)	Baroness Willoughby d'Eresby	1313
Edith Maud Abney Hastings (Countess of Loudoun, in Scotland)	Baroness Botreaux, &c.	1368
Emma Harriet Tyrwhitt (wife of Sir Henry Thomas Tyrwhitt, Bart.)	Baroness Berners	1455
Susan North (daughter of 3rd Earl of Guilford, and wife of Col. John S. D. North, M.P.)	Baroness North	1554
Anne Florence De Grey Cowper (widow of 6th Earl Cowper)	Baroness Lucas	1663
Annie Sutherland-Leveson-Gower (wife of 3rd Duke of Sutherland)	Countess of Cromartie	1861
Angela Georgina Burdett Coutts	Baroness Burdett Coutts	1871

Digitized by Google

H.I.H. The Cezarevna of Russia.

Digitized by Google



H.I.H. The Czarewitch of Russia.

Digitized by Google

Alphabetical List of the Surnames of the Peers Temporal,

HAVING SEATS IN THE HOUSE OF LORDS, AND OF PEERESSES IN THEIR OWN RIGHT.

Abbot, Colchester, L.
Abbott, Tenterden, L.
Abercromby, Abercromby, L.
Acheson, Gosford, E.
A'Court-Holmes, Heytesbury, L.
Acton, Acton, L.
Addington, Sidmouth, V.
Agar-Ellis, Clifden, V.
Amherst, Amherst, E.
Annesley, Annesley, E.
Anson, Lichfield, E.
Arundell, Arundell of Wardour, L.
Ashburnham, Ashburnham, E.
Ashley-Cooper, Shaftesbury, E.
Astley, Hastings, L.
Bagot, Bagot, L.
Bampfylde, Poltimore, L.
Baring, Ashburton, L.
Baring, Northbrook, L.
Bateman-Hanbury, Bateman, L.
Bathurst, Bathurst, E.
Beauclerk, St. Albans, D.
Bennet, Tankerville, E.
Bentinck, Portland, D.
Beresford, Waterford, M.
Berkeley, Berkeley, E.
Berkeley, Fitzhardinge, L.
Bernard, Bandon, E.
Bertie, Abingdon, E.
Bertie, Lindsey, E.
Best, Wynford, L.
Bethell, Westbury, L.
Bingham, Lucan, E.
Blackwood, Dufferin, E.
Blayney, Blayney, L.
Bligh, Darnley, E.
Bloomfield, Bloomfield, L.
Bootle-Wilbraham, Skelmersdale, L.
Boscawen, Falmouth, V.
Boscawen, Le Despencer, L.
Boyle, Cork and Orrery, E.
Boyle, Glasgow, E.
Boyle, Shannon, E.
Brabazon, Meath, E.
Bridgeman, Bradford, E.
Bridges, Fitzwalter, L.
Brodrick, Midleton, V.
Brougham, Brougham & Vaux, L.
Browne, Kenmare, E.
Browne, Kilmaine, L.
Browne, Sligo, M.
Browne-Mostyn, Vaux of Harrowden, L.
Brownlow, Lurgan, L.
Bruce, Elgin and Kincardine, E.
Bruce, Aberdare, L.
Brudenell-Bruce, Ailesbury, M.
Bulwer-Lytton, Lytton, L.
Burdett-Coutts, Burdett-Coutts, L.
Burrell, Gwydyr, L.
Butler, Dunboyne, L.
Butler, Lanesborough, E.
Butler, Ormonde, M.
Byng, Strafford, E.
Byng, Torrington, V.
Byron, Byron, L.
Cadogan, Cadogan, E
Cairns, Cairns, L.
Campbell, Argyll, D.
Campbell, Cawdor, E.
Campbell, Stratheden & Campbell, L.
Canning, Stratford, V.
Capel, Essex, E.
Caradoc, Howden, L.
Carew, Carew, L.
Carington, Carington, L.
Carleton, Dorchester, L.
Carnegie, Southesk, E.
Cary, Falkland, V.
Cathcart, Cathcart, E.
Caulfeild, Charlemont, E.
Cavendish, Chesham, L.
Cavendish, Devonshire, D.
Cecil, Exeter, M.
Chichester, Donegal, M.
Chichester, Templemore, L.
Cholmondeley, Cholmondeley, M.
Cholmondeley, Delamere, L.
Churchill, Marlborough, D.
Clements, Leitrim, E.
Clifford, Clifford of Chudleigh, L.
Clive, Windsor, L.
Coke, Leicester, E.
Colborne, Seaton, L.
Cole, Enniskillen, E.
Colville, Colville, L.
Compton, Northampton, M.
Conyngham, Conyngham, M.
Courtenay, Devon, E.
Coventry, Coventry, E.
Cowper, Cowper, E.
Cowper, Lucas, L.
Craven, Craven, E.
Crewe, Crewe, L.
Crichton, Erne, E.
Crichton-Stuart, Bute, M.
Curzon, Zouche, L.
Curzon-Howe, Howe, E.
Curzon, Scarsdale, L.
Curzon, Teynham, L.
Cust, Brownlow, E.
Dalrymple, Stair, E.
Daly, Dunsandle & Clanconal, L.
Dawson, Dartrey, E.
Dawson-Damer, Portarlington, E.
De-Burgh, Clanricarde, M.
De Grey, Walsingham, L.
De Moleyns, Ventry, L.
Denison, Londesborough, L.
Denison, Ossington
Denman, Denman, L.
Devereux, Hereford, V.
Digby, Digby, E.
Dillon, Clonbrock, L.
Dormer, Dormer, L.
Douglas, Morton, E.
Douglas, Queensberry, M.
Douglas, Selkirk, E.
Douglas-Pennant, Penrhyn L.
Drummond, Strathallan, V.
Drummond, Willoughby d'Eresby, L.
Drummond-Willoughby, Aveland, E.
Duff, Fife, E.
Duncan-Haldane, Camperdown, E.
Duncombe, Feversham, E.
Dundas, Melville, V.
Dundas, Zetland, E.
Dutton, Sherborne, L.
Eden, Auckland, L.
Edgcumbe, Mount-Edgcumbe, E.
Egerton, Egerton, L.
Egerton, Ellesmere, E.
Egerton, Wilton, E.
Eliot, St. Germans, E.
Eliot, Eliot, L.
Elliot-Murray-Kynynmond, Minto, E.
Ellis, Howard de Walden and Seaford, L.
Elphinstone, Elphinstone, L.
Erskine, Erskine, L.
Fane, Westmoreland, E.
Feilding, Denbigh, E.
Finch, Aylesford, E.
Finch-Hatton, Winchelsea and Nottingham, E.
Fitzclarence, Munster, E.
Fitzgerald, Kildare, L.
Fitzgerald, Leinster, D.
Fitzgerald-De-Ros, De-Ros, L.
Fitzmaurice, Lansdowne, M.
Fitzmaurice, Orkney, E.
Fitzpatrick, Castletown, L.
Fitzroy, Grafton, D.
Fitzroy, Southampton, L.
Foley, Foley, L.
Forbes, Granard, E.
Forester, Forester, L.
Fortescue, Clermont, L.
Fortescue, Fortescue, E.
Foster-Skeffington, Massereene and Ferrard, V.
Fox-Strangways, Ilchester, E.
Fraser, Lovat, L.
Fraser, Saltoun, L.
French, De Freyne, L.
Gage, Gage, V.
Gardner, Gardner, L.
Gascoyne-Cecil, Salisbury, M.
Gifford, Gifford, L.
Glyn, Wolverton, L.
Gordon, Aberdeen, E.
Gordon, Huntley, M.
Gordon-Lennox, Richmond, D.
Gough, Gough, V.
Gough Calthorpe, Calthorpe, L.
Graham, Montrose, D.
Grant-Ogilvy, Seafield, E.
Greville, Warwick & Brooke, E.
Greville-Nugent, Greville, L.
Grey, Grey, E.
Grey, Stamford & Warrington, E.
Grimston, Verulam, E.
Grosvenor, Ebury, L.
Grosvenor, Westminster, M.
Guthrie, Oranmore & Browne, L.
Hamilton, Farnell, Count, L.
Hamilton-Douglas, Hamilton & Brandon, D.
Hamilton-Russell, Boyne, V.
Hanbury-Tracey, Sudeley, L.
Hanner, Hanner, C.
Harbord, Suffield, L.
Hardinge, Hardinge, V.
Hare, Listowel, E.
Harris, Harris, L.
Harris, Malmesbury, E.
Hastings, Botreaux, L.
Hastings, Huntingdon, E.
Hawke, Hawke, L.
Hay, Erroll, E.
Hay, Kinnoull, E.
Hay, Tweeddale, M.
Heathcote, Aveland, L.
Hely-Hutchinson, Donoughmore E.
Henniker-Major, Henniker and Hartismere, L.
Herbert, Carnarvon, E.
Herbert, Pembroke and Montgomery, E.
Herbert, Powis, E.
Hervey, Bristol, M.
Hewitt, Lifford, V.
Hill, Downshire, M.
Hill, Hill, V.
Hobart, Buckinghamshire, E.
Holroyd, Sheffield, E.
Home, Home, E.
Hood, Bridport, V.
Hood, Hood, V.
Hope, Hopetoun, E.
Howard, Carlisle, E.
Howard, Effingham, E.
Howard, Howard (of Glossop), L.
Howard, Norfolk, D.
Howard, Suffolk & Berkshire, E.
Howard, Wicklow, C.
Irby, Boston, L.
Jerningham, Stafford, L.
Jervis, St. Vincent, V.
Jocelyn, Roden, E.
Jolliffe, Hylton, L.
Keane, Keane, L.
Keith-Falconer, Kintore, E.
Kennedy, Ailsa, M.
Kenyon, Kenyon, L.
Keppel, Albemarle, E.
Ker, Roxburghe, D.
Kerr, Lothian, M.
King-Noel, Lovelace, E.
Kinnaird, Kinnaird, L.
Knox, Ranfurley, E.
Lambton, Durham, E.
Lane-Fox, Conyers, L.
Lascelles, Harewood, E.
Law, Ellenborough, E.
Lawless, Cloncurry, L.
Lawley, Wenlock, L.
Lawrence, Lawrence, L.
Lefevre, Eversley, V.
Legge, Dartmouth, E.
Leigh, Leigh, L.
Leslie, Leven and Melville, E.
Leveson Gower, Cromartie, E.
Leveson-Gower, Granville, E.
Leveson-Gower, Sutherland, D.
Liddell, Ravensworth, L.
Lindsay, Crawford and Balcarres, E.
Lister, Ribblesdale, L.
Littleton, Hatherton, L.
Lloyd, Mostyn, L.
Loftus, Ely, M.
Lowry-Corry, Belmore, E.
Lowther, Lonsdale, E.
Loyd, Overstone, L.
Lumley, Scarborough, E.
Lyon, Beauchamp, E.
Lyon-Bowes, Strathmore, E.
Lyons, Lyons, L.
Lyttelton, Lyttelton, L.
McNeill, Colonsay, L.
Maitland, Lauderdale, E.
Manners, Rutland, D.
Manners-Sutton, Canterbury, V.
Manners-Sutton, Manners, L.
Mansfield, Sandhurst, L.
Marsham, Romney, E.
Maude, Hawarden, V.
Maxwell, Farnham, L.
Meade, Clanwilliam, E.
Methuen, Methuen, L.
Milbanke, Wentworth, L.
Miles, Sondes, L.
Mitford, Redesdale, L.
Molyneux, Sefton, E.
Monck, Monck, V.
Monckton-Milnes, Houghton, L.
Monson, Monson, L.
Montagu, Manchester, D.
Montagu, Sandwich, E.
Montagu-Douglas-Scott, Buccleuch and Queensberry, D.
Montgomerie, Eglinton & Winton, E.
Moore, Drogheda, M.
Moore, Montcashel, E.
Morgan, Tredegar, L.
Murray, Dunmore, E.
Murray, Mansfield, E.
Napier, Napier and Ettick, C.
Napier, Napier of Magdala, L.
Nelson, Nelson, E.
Nevill, Abergavenny, E.
Neville, Braybrooke, L.
Noel, Gainsborough, E.
Noel-Hill, Berwick, L.
North, Guilford, E.
North, North, L.
Norton, Grantley, L.
O'Brien, Inchiquin, L.
O'Callaghan, Lismore, V.
Ogilvy, Airlie and Lintrathen, E.
O'Hagan, O'Hagan, L.
O'Neill, O'Neill, L.
Onslow, Onslow, E.
Orde-Powlett, Bolton, L.
Osborne, Leeds, D.
Paget, Anglesey, M.
Pakenham, Longford, E.
Parker, Macclesfield, E.
Parker, Morley, E.
Parnell, Congleton, L.
Parsons, Rosse, E.
Paulet, Winchester, M.
Pelham, Chichester, E.
Pelham, Yarborough, E.
Pelham-Clinton, Newcastle, D.
Pellew, Exmouth, V.
Pepys, Cottenham, E.
Perceval, Egmont, E.
Percy, Northumberland, D.
Percy, Limerick, E.
Petre, Petre, L.
Phipps, Normanby, M.
Pierrepont, Manvers, E.
Pitt-Rivers, Rivers, L.
Pleydell-Bouverie, Radnor, E.
Plunket, Plunket, L.
Plunkett, Dunsany, L.
Plunkett, Fingall, E.
Ponsonby, Bessborough, E.
Ponsonby, De Mauley, L.
Portman, Portman, L.
Poulett, Poulett, E.
Powlett, Cleveland, D.
Powys, Lilford, L.
Pratt, Camden, M.
Preston, Gormanston, V.
Primrose, Rosebery, E.
Proby, Carysfort, E.
Ramsay, Dalhousie, E.
Reynolds-Moreton, Ducie, E.
Rice, Dynevor, L.
Robartes, Robartes, L.
Robinson, Ripon, M.
Rodney, Rodney, L.
Rogers, Blachford, L.
Rollo, Rollo, L.
Romilly, Romilly, L.
Rose, Strathnairne, L.
Rose, Strathcona, L.
Rushout, Northwick, L.
Russell, Bedford, D.
Russell, De Clifford, L.
Russell, Russell, E.
Ryder, Harrowby, E.
Sackville, Buckhurst, L.
Sackville-West, De La Warr, E.
St. Clair, Sinclair, L.
St. Clair-Erskine, Rosslyn, E.
St. John, Bolingbroke, V.
St. John, St. John, L.
St. Leger, Doncaster, V.
St. Maur, Somerset, D.
Sandys, Sandys, L.
Saumarez, De Saumarez, L.
Scarlett, Abinger, L.
Scott, Eldon, E.
Seymour, Hertford, M.
Shirley, Ferrers, E.
Sidney, Leicester and Dudley, L.
Sinclair, Caithness, E.
Somers-Cocks, Somers, E.
Somerset, Beaufort, D.
Somerset, Raglan, L.
Somerville, Athlumney, L.
Spencer, Churchill, L.
Spencer, Spencer, E.
Spring-Rice, Monteagle, L.
Stanhope, Chesterfield, E.
Stanhope, Harrington, E.

SURNAMES OF PEERS TEMPORAL—*continued.*

Stanhope, Stanhope, E.
Stanley, Derby, E.
Stanley, Stanley and Eddisbury, L.
Stapleton, Beaumont, L.
Stapleton-Cotton, Combermere, V.
Stewart, Galloway, E.
Stewart Murray, Athole, D.
Stoner, Camoys, L.
Stopford, Courtown, E.
Stourton, Stourton, L.
Strutt, Belper, L.
Strutt, Rayleigh, L.
Stuart, Blantyre, L.
Stuart, Moray, E.
Stuart, Stuart de Decies, L.
Stuart-Wortley, Wharncliffe, L.
Sugden, St. Leonards, L.
Talbot, Shrewsbury and Talbot, E.
Talbot, Talbot de Malahide, L.
Taylour, Headfort, M.
Thesiger, Chelmsford, L.
Tempie-Nugent-Brydges-Chandos Greville, Buckingham and Chandos, D.
Thurlow, Thurlow, L.
Thynne, Bath, M.
Townshend, Sydney, V.
Townshend, Townshend, M.
Trefusis, Clinton, L.
Trench, Clancarty, E.
Trevor, Dacre, L.
Trollope, Kesteven, L.
Twisleton-Wykeham-Fiennes, Saye and Sele, L.
Tyrwhitt, Berners, L.
Underwood, Inverness, D.
Upton, Templetown, V.
Vane-Tempest, Londonderry, M.
Verney, Willoughby de Broke, L.
Vernon, Lyveden, L.
Vernon, Vernon, L.
Vesey, de Vesci, V.
Villiers, Clarendon, E.
Villiers, Jersey, E.
Vivian, Vivian, L.
Waldegrave, Waldegrave, E.
Wallop, Portsmouth, E.
Walpole, Orford, E.
Walsh, Ormathwaite, L.
Ward, Bangor, V.
Ward, Dudley, E.
Warren, De Tabley, L.
Wellesley, Cowley, E.
Wellesley, Wellington, D.
Wemyss - Charteris - Douglas, Wemyss, E.
Wentworth - Fitzwilliam, Fitzwilliam, E.
Westenra, Rossmore, L.
White, Annaly, L.
White, Battry, E.
Wilde, Penzance, L.
Wilde, Truro, L.
Willoughby, Middleton, L.
Wingfield, Powerscourt, V.
Winn, Headley, L.
Wodehouse, Kimberley, E.
Wood, Halifax, V.
Wood, Hatherley, L.
Wrottesley, Wrottesley, L.
Wyndham, Leconfield, L.
Yarde-Buller, Churston, L.
Yorke, Hardwicke, E.
Young, Lisgar, L.

Titles of the Eldest Sons of Peers.

The eldest Sons of Dukes, Marquises, and Earls usually assume (by courtesy) the second titles of their fathers. The younger Sons of Dukes and Marquises take the title of Lord as a prefix to their Christian and Surnames.

The younger Sons of Earls take the title of Honourable.

All Daughters of Dukes, Marquises, and Earls, take the title of Lady.

All Sons and Daughters of Viscounts and Barons take the title of Honourable.

The following are the titles which are or would be borne by the eldest Sons of Peers, with the titles of their fathers:—

Those marked thus * are the second titles of Irish Representative Peers,
Those marked thus † are the second titles of Scotch Representative Peers.

†Aberdour, L., Morton, E.
Aboyne, E., Huntly, M.
Acheson, V., Gosford, E.
Adare, V., Dunraven and Mountcashel, E.
Althrie, V., Hopetoun, E.
Alford, V., Brownlow, E.
Altamount, E., Sligo, M.
Althorp, V., Spencer, E.
Amberley, V., Russell, E.
Ancrum, E., Lothian, M.
Andover, V., Suffolk, E.
Anson, V., Lichfield, E.
Apsley, L., Bathurst, E.
Arundel and Surrey, E., Norfolk, D.
Ashley, L., Shaftesbury, E.
†Balgonie, V., Leven and Melville, E.
Bective, E., Headfort, M.
Belfast, E., Donegall, M.
*Berehaven, V., Bantry, E.
*Bernard, V., Bandon, E.
†Berriedale, L., Caithness, E.
Birtle, L., Lindsey, E.
*Bingham, L., Lucan, E.
Blandford, M., Marlborough, D.
Borrington, V., Morley, E.
Bowmont, M., Roxburghe, D.
Boyle, V., Shannon, E.
Brabazon, L., Meath, E.
Brackley, V., Ellesmere, E.
Brecknock, E., Camden, M.
Brooke, L., Warwick, E.
Bruce, L., Elgin, E.
Burford, E., St. Albans, D.
Burghersh, L., Westmoreland, E.
Burghley, L., Exeter, M.
Burke and Clanmorris, V., Clanricarde, M.
Bury, V., Albemarle, E.
Campden, V., Gainsborough, E.
Cantilupe, V., De la Warr, E.
Cardigan, E., Ailesbury, M.
*Carlow, V., Portarlington, E.
Carmarthen, M., Leeds, D.
Carnegie, L., Southesk, E.
Casslilis, E., Ailsa, M.
Castlereagh, V., Londonderry, M.
Castlerosse, V., Kenmare, E.
Caulfeild, V., Charlemont, E.
Chandos, M., Buckingham, D.
Chelsea, V., Cadogan, E.
Chewton, V., Waldegrave, E.
Clandeboye, V., Dufferin, E.
Clements, V., Leitrim, E.
Clifton, L., Darnley, E.
Clive, V., Powis, E.
Clonmore, L., Wicklow E.
Coke, V., Leicester, E.
Cole, V., Enniskillen, E.
Compton, E., Northampton, M.
*Corry, V., Belmore, E.
Courtenay, L., Devon, E.
Cranbourne, V., Salisbury, M.
Cranley, V., Onslow, E.
Cremorne, L., Dartrey, E.
*Crichton, V., Erne, E.
Crowhurst, V., Cottenham, E.
Curzon, V., Howe, E.
†Daer, L., Selkirk, E.
Dalkeith, E., Buccleuch, D.
Dalmeny, L., Rosebery, E.
Dalrymple, V., Stair, E.
Dangan, V., Cowley, E
Darlington, E., Cleveland, D.
Deerhurst, V., Coventry, E.
De Grey, E., Ripon, M.
Douglas, M., Hamilton, D.
Doune, L., Moray, E.
Douro, M., Wellington, D.
Drumlanrig, V., Queensbury M.
Duncan, V., Camperdown, E.
Duncannon, V., Bessborough, E.
Dundas, L., Zetland, E.
Dungarvon, V., Cork, E.
†Dunglas, L., Home, E.
Dunlo, V., Clancarty, E.
Dunwich, V., Stradbroke, E.
Duppiin, V., Kinnoull, E.
Dursley, V., Berkeley, E.
Eastnor, V., Somers, E.
Ebrington, V., Fortescue, E.
Ednam, V., Dudley, E.
Elcho, L., Wemyss, E.
Eliot, L., St. Germans, E.
Emley, V., Beauchamp, E.
Emlyn, V., Cawdor, E.
Enemore, V., Elcho, E.
Enfield, V., Strafford, E.
Ennismore, V., Listowel, E.
Euston, E., Grafton, D.
Feilding, V., Denbigh, E.
Fincastle, V., Dunmore, E.
FitzClarence, V., Munster, E.
FitzHarris, V., Malmesbury, E.
Folkestone, V., Radnor, E.
Forbes, V., Granard, E.
Fordwich, V., Cowper, E.
Garlies, L., Galloway, E.
Gibford, L., Clanwilliam, E.
Glammis, L., Strathmore and Kinghorn, E.
Glentworth, L., Limerick, E.
Glerawly, V., Annesley, E.
Graham, M., Montrose, D.
Granby, M., Rutland, D.
Greenock, L., Cathcart, E.
Grey de Wilton, V., Wilton, E.
Grey of Groby, L., Stamford, E.
Grosvenor, E., Westminster, M.
Grimston, V., Verulam, E.
Guernsey, L., Aylesford, E.
Haddo, L., Aberdeen, E.
Hamilton, M., Abercorn, D.
Harley, L., Oxford, E.
Hartington, M., Devonshire, D.
Hastings, L., Huntingdon, E.
Helmsley, V., Feversham, E.
Herbert, L., Pembroke, E.
Hinchinbroke, V., Sandwich, E.
Hillsborough, E., Downshire, M.
Hinton, V., Poulett, E.
Hobart, L., Buckinghamshire, E
Holmesdale, V., Amherst, E.
Howard, L., Effingham, E.
Howick, V., Grey, E.
Hyde, L., Clarendon, E.
Ingestre, V., Shrewsbury and Talbot, E.
Inverurie, L., Kintore, E.
Jermyn, E., Bristol, M.
Jocelyn, V., Roden, E.
Kelburne, V., Glasgow, E.
Kerry, E., Lansdowne, M.
Kildare, M., Leinster, D.
Killeen, L., Fingall, E.
Kilmarnock, L., Erroll, E.
*Kilworth, L., Mountcashel, E.
†Kirkwall, V., Orkney, E.
Lambton, V., Durham, E.
Lascelles, V., Harewood, E.
Leveson, L., Granville, E.
Lewisham, V., Dartmouth, E.
Lincoln, E., Newcastle, D.
Lindsay, L., Crawford and Balcarres, E.
Loftus, V., Ely, M.
Lorne, M., Argyll, D.
Loughborough, L., Rosslyn, E.
Lowther, V., Lonsdale, E.
Lumley, V., Scarborough, E.
Lymington, V., Portsmouth, E.
Mahon, V., Stanhope, E.
Maidstone, V., Winchilsea, E.
Maitland, V., Lauderdale, E.
Malden, V., Essex, E.
Manderville, V., Manchester, D.
Marcham, E., Richmond, D.
Marsham, V., Romney, E.
Melgund, V., Minto, E.
Milton, V., Fitzwilliam, E.
Molyneux, V., Sefton, E.
Montgomerie, L., Eglinton and Winton, E.
Moore, V., Drogheda, M.
Moreton, L., Ducie, E.
Morpeth, V., Carlisle, E.
Mountcharles, E., Conyngham, M.
Muigrave, E., Normanby, M.
Neville, V., Abergavenny, E.
Newark, V., Manvers, E.
Newport, V., Bradford, E.
Newton-Butler, L., Lanesborough, E.
Norreys, L., Abingdon, E.
North, L., Guilford, E.
Northland, L., Ranfurly, E.
Ockham, V., Lovelace, E
*Ogilvy, L., Airlie and Lintrathen, E.
Ossory, E., Ormonde, M.
Ossulston, L., Tankerville, E.
Oxmantown, L., Rosse, E.
Pakenham, L., Longford, E.
Panmure, L., Dalhousie, E.
Parker, V., Macclesfield, E.
Pelham, L., Chichester, E.
Perceval, V., Egmont, E.
Percy, E., Northumberland, D.
Petersham, V., Harrington, E.
Pevensey, V., Sheffield, E.
Porchester, L., Carnarvon, E.
Proby, L., Carysfort, E.
Raynham, V., Townshend, M.
Reidhaven, V., Seafield, E.
Rocksavage, E., Cholmondeley M.
Royston, V., Hardwicke, E.
Sandon, V., Harrowby, E.
St. Asaph, V., Ashburnham, E.
St. Maur, E., Somerset, D.
Stafford, M., Sutherland, D.
Stanhope, L., Chesterfield, E.
Stanley, L., Derby, E.
Stavordale, L., Ilchester, E.
Stopford, V., Courtown, E.
Sorrento, V., Mansfield, E.
Stirdale, V., Donoughmore, E.
Tamworth, V., Ferrers, E.
Tarbat, V., Cromartie, E.
Tavistock, M., Bedford, D.
Titchfield, M., Portland, D.
Trafalgar, V., Nelson, E.
Tullibardine, M., Athole, D.
Tyrone, E., Waterford, M.
Uffington, V., Craven, E.
Uxbridge, E., Anglesey, M.
Valletort, V., Mount Edgcumbe, E.
Villiers, V., Jersey, E.
Walden, V., Tweeddale, M.
Walpole, L., Orford, E.
Weymouth, E., Bath, M.
Wiltshire, E., Winchester, M.
Windsor, E., Bute, M.
Wodehouse, L., Kimberley, E.
Worcester, M., Beaufort, D.
Worsley, L., Yarborough, E.
Yarmouth, E., Hertford, M.

The following Peers have either succeeded to Peerages or been summoned to the House of Lords during the lifetime of their fathers:

Title by courtesy	*Summoned as*
Viscount Ockham	Lord Wentworth
Marquis of Kildare	Lord Kildare
Lord Eliot	Lord Eliot.

Digitized by Google

House of Peers.

Peers of the Blood Royal	4
Archbishops	2
Dukes	29
Marquises	21
Earls	127
Viscounts	32
Bishops	25
Barons	247
Total	478

Of whom 10 are Minors.

The undermentioned noblemen sit as Peers of Great Britain by titles nominally different from, as well as inferior to, those by which they are usually addressed.

Superior Title.	*Sits as*	*Superior Title*	*Sits as*
E. Aberdeen	V. Gordon	E. Fife	L. Skene
D. Argyll	L. Sundridge and Hamilton	E. Galloway	L. Stewart
		E. Glasgow	L. Ross
L. Athlumney	L. Meredyth	E. Gosford	L. Worlingham
D. Athole	E. Strange	D. Hamilton	D. Brandon
E. Bessborough	L. Ponsonby	M. Headfort	L. Kenlis
V. Boyne	L. Brancepeth	L. Henniker	L. Hartismere
D. Buccleuch	E. Doncaster	M. Huntly	L. Meldrum
E. Caithness	L. Barrogill	L. Kinnaird	L. Rossie
M. Clanricarde	L. Somerhill	E. Kinnoull	L. Hay
V. Clifden	L. Mendip and Dover	E. Leitrim	L. Clements
		E. Limerick	L. Foxford
M. Conyngham	L. Minster	E. Listowel	L. Hare
E. Cork and Orrery	L. Boyle	M. Londonderry	E. Vane
E. Courtown	L. Saltersford	M. Lothian	L. Kerr
E. Crawford and Balcarres	L. Wigan	V. Massereene & Ferrard	L. Oriel
E. Dalhousie	L. Panmure	E. Meath	L. Chaworth
E. Darnley	L. Clifton	V. Midleton	L. Brodrick
M. Donegal	L. Fisherwick	D. Montrose	E. Graham
E. Donoughmore	V. Hutchinson	E. Moray	L. Stuart
M. Downshire	E. Hillsboro'	L. Napier	L. Ettrick.
M. Drogheda	L. Moore	E. Roden	L. Clanbrassill
E. Dunraven & Mountearl	L. Kenry	L. Rollo	L. Dunning
		D. Roxburghe	E. Innes
E. Eglinton	E. Winton	E. Seafield	L. Strathspey
E. Egmont	L. Lovell & Holland	E. Shannon	L. Carleton
		M. Sligo	L. Monteagle
M. Ely	L. Loftus	E. Southesk	L. Balinhard
E. Enniskillen	L. Grinstead	E. Stair	L. Oxenfoord
E. Erroll	L. Kilmarnock	M. Waterford	L. Tyrone
V. Falkland	L. Hunsdon		

In the following list the above are arranged under the titles by which they sit, their superior titles being placed immediately after in parentheses; but in the alphabetical arrangement they will be found under those titles by which they are ordinarily known.

PEERS ARRANGED ACCORDING TO THEIR ORDER OF PRECEDENCE.

Marked thus * are Irish Representative Peers. Marked thus † are Scotch Representative Peers.

PEERS OF THE BLOOD ROYAL.

	Creation.
His Royal Highness Albert Edward, Duke of Cornwall (Prince of Wales), K.G., K.T., G.C.B., K.P., G.C.S.I., P.C.	1841
His Royal Highness George Frederick Alexander Charles Ernest Augustus, K.G., G.C.H., Duke of Cumberland, Ex King of Hanover	1799
His Royal Highness George William Frederick Charles, Duke of Cambridge, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L.	1801
His Royal Highness Alfred Ernest Albert, Duke of Edinburgh, &c., K.G., K.T., G.C.M.G., P.C.	1863

ARCHBISHOPS.

Style, *His Grace.*	Consecrated.	Translated.
Right Hon. Dr. Archibald Campbell Tait, of Canterbury, P.C.	1856	1868
Right Hon. Dr. William Thomson, of York, P.C.	1861	1863

DUKES.

Style, *Most Noble; His Grace.*

Name	Title.	Creation.	Title by Courtesy of Eldest Sons.
Henry Fitzalan-Howard	Norfolk	1483	E. of Arundel and Surrey
Edward Adolphus St. Maur	Somerset, P.C., K.G.	1546	E. St. Maur
Charles Henry Gordon-Lennox	Richmond, P.C., K.G.	1675	E. of March
William Henry FitzRoy	Grafton	1675	E. of Euston
Henry Charles FitzRoy Somerset	Beaufort, P.C., K.G.	1682	M. of Worcester
Wm. A. A. de Vere Beauclerk	St. Albans, P.C.	1684	E. of Burford
George Godolphin Osborne	Leeds	1694	M. of Carmarthen
Francis Charles Hastings Russell	Bedford	1694	M. of Tavistock
William Cavendish	Devonshire, K.G.	1694	M. of Hartington
John Winston Spencer Churchill	Marlborough, P.C., K.G., D.C.L.	1702	M. of Blandford
Charles Cecil John Manners	Rutland, K.G.	1703	M. of Granby
Wm. A. L. S. Hamilton-Douglas	Brandon (and Hamilton)	1711	M. of Douglas
William John C. S. Bentinck	Portland	1716	M. of Titchfield
William Drogo Montague	Manchester	1719	V. Mandeville
Henry P. A. Pelham-Clinton	Newcastle	1756	E. of Lincoln
Algernon George Percy	Northumberland, P.C.	1766	E. Percy
Arthur Richard Wellesley	Wellington, K.G., P.C.	1814	M. of Douro
Richard Plantagenet Campbell Brydges-Chandos-Grenville	Buckingham & Chandos, P.C., D.C.L.	1822	M. of Chandos
George Granville William Sutherland-Leveson-Gower	Sutherland, K.G.	1833	M. of Stafford
Harry George Powlett	Cleveland, K.G.	1833	E. of Darlington

MARQUISES.

Style, *Most Honourable.*

John Paulet	Winchester	1551	E. of Wiltshire
John Sholto Douglas	Queensberry	1681	V. Drumlanrig
†George Hay	Tweeddale, K.T., G.C.B.	1694	V. Walden
Henry Charles K. P. Fitzmaurice	Lansdowne	1784	E. Kerry
John Villiers Stuart Townshend	Townshend	1786	V. Raynham
Robert Arthur T. Gascoyne-Cecil	Salisbury, P.C.	1789	V. Cranbourne
John Alexander Thynne	Bath	1789	V. Weymouth
James Hamilton	Abercorn, K.G., P.C., D.C.L. (Duke of Abercorn)	1790	M. Hamilton
Francis Hugh George Seymour	Hertford	1793	E. of Yarmouth
John Patrick Crichton Stuart	Bute	1796	E. of Windsor
William Alleyne Cecil	Exeter, P.C.	1801	L. Burley
Charles Douglas Compton	Northampton	1812	E. Compton
John Charles Pratt	Camden	1812	E. of Brecknock
Henry William George Paget	Anglesey	1815	E. of Uxbridge
William Henry H. Cholmondeley	Cholmondeley	1815	E. of Rocksavage
George Wm. F. Brudenell-Bruce	Ailesbury, K.G., P.C.	1821	E. Bruce
Frederick William John Hervey	Bristol	1826	E. Jermyn
Archibald Kennedy	Ailsa	1831	E. of Cassillis
Hugh Lupus Grosvenor	Westminster, K.G.	1831	E. Grosvenor
George Augustus C. Phipps	Normanby, P.C.	1838	E. of Mulgrave
George Frederick S. Robinson	Ripon, K.G., P.C.	1871	E. de Grey

EARLS.

Style, *Right Honourable.*

Charles John Chetwynd Talbot	Shrewsbury and Talbot	1442	V. Ingestre
Edward Henry Stanley	Derby, P.C., D.C.L.	1485	L. Stanley
Francis Theophilus H. Hastings	Huntingdon	1529	L. Hastings
George Robert Charles Herbert	Pembroke & Montgomery	1551	L. Herbert
William Reginald Courtenay	Devon, P.C., D.C.L.	1553	L. Courtenay
Charles John Howard	Suffolk and Berkshire	1603	V. Andover
Rudolf William Basil Fielding	Denbigh	1622	V. Fielding
Francis William Henry Fane	Westmoreland, C.B.	1624	L. Burghersh
George A. F. Albemarle Bertie	Lindsey	1626	L. Bertie
George Harry Grey	Stamford & Warrington	1628	L. Grey of Groby
George James Finch-Hatton	Winchilsea & Nottingham	1628	V. Maidstone
John William Montague	Sandwich, P.C.	1660	V. Hinchinbroke
Arthur Algernon Capel	Essex	1661	V. Malden
Rev. William George Howard	Carlisle	1661	V. Morpeth
Walter F. Montague-Douglas-Scott	Doncaster (Duke of Buccleuch & Queensberry), K.G., P.C.	1663	E. of Dalkeith
Anthony Ashley-Cooper	Shaftesbury, K.G.	1672	L. Ashley
Montague Bertie	Abingdon	1682	L. Norreys
Richard George Lumley	Scarbrough	1690	V. Lumley
George Thomas Keppel	Albemarle	1696	V. Bury
George William Coventry	Coventry	1697	V. Deerhurst
Victor Albert George C. Villiers	Jersey	1697	V. Villiers
William Henry Poulett	Poulett	1706	V. Hinton
†Sholto John Watson Douglas	Morton	1458	L. Aberdour
†Cospatrick Alexander Home	Home	1605	L. Douglas
†Claude Lyon-Bowes	Strathmore & Kinghorn	1606	L. Glammis
†Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
†David Graham D. Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
†John Thornton Leslie Melville	Leven and Melville	1641	V. Kirkaldie
†Dunbar James Douglas	Selkirk	1646	L. Daer
†Thomas John H. FitzMaurice	Orkney	1696	V. Kirkwall
Sewallis Edward Shirley	Ferrers	1711	V. Tamworth
William Walter Legge	Dartmouth	1711	V. Lewisham
Charles Bennet	Tankerville, P.C.	1714	L. Ossulston
Heneage Finch	Aylesford	1714	L. Guernsey
Francis Thomas de Grey Cowper	Cowper, K.G., P.C.	1718	V. Fordwich
Philip Henry Stanhope	Stanhope	1718	V. Mahon
Thomas Augustus W. Parker	Macclesfield	1721	V. Parker
James Graham	Graham (D. of Montrose) K.T., P.C.	1722	M. Graham
William Frederick Waldegrave	Waldegrave	1729	V. Chewton
Bertram Ashburnham	Ashburnham	1730	V. St. Asaph
Charles Wyndham Stanhope	Harrington	1742	V. Petersham
Isaac Newton Wallop	Portsmouth	1743	V. Lymington
George Guy Greville	Brooke and Warwick	1746	L. Brooke
Rev. Augustus Edward Hobart	Buckinghamshire	1746	L. Hobart
Wm. T. S. Wentworth-Fitzwilliam	Fitzwilliam, K.G.	1746	V. Milton
Francis Dudley North	Guilford	1752	L. North
Charles Philip Yorke	Hardwicke, P.C., D.C.L., F.R.S.	1754	V. Royston
Henry Edward Fox-Strangways	Ilchester	1756	L. Stavordale
Charles Richard Sackville West	De La Warr, K.C.B.	1761	V. Cantilupe
Jacob Pleydell-Bouverie	Radnor	1765	V. Folkestone
John Poyntz Spencer	Spencer, K.G., P.C.	1765	V. Althorp
William Lennox Bathurst	Bathurst	1772	L. Apsley
Arthur Wills Blundell T. S. Hill	Hillsborough (M. of Downshire)	1772	E. Hillsborough
Edward Hyde Villiers	Clarendon	1776	L. Hyde
William David Murray	Mansfield & Mansfield, K.T.	1776	V. Stormont
William Nevill	Abergavenny	1784	V. Nevill
John James Hugh Stewart Murray	Strange (D. Athole), K.T.	1786	M. of Tullibardine
William Henry Edgcumbe	Mount-Edgcumbe	1789	V. Valletort
Hugh Fortescue	Fortescue	1789	V. Ebrington
H. Howard Molyneux Herbert	Carnarvon, P.C.	1793	L. Porchester
Henry Charles Cadogan	Cadogan, P.C.	1800	V. Chelsea
James Howard Harris	Malmesbury, G.C.B., P.C., D.C.L.	1800	V. FitzHarris
*J. Vansittart Danvers Butler	Lanesborough	1756	L. Newtown-Butler
*Stephen Moore	Mountcashel	1781	L. Kilworth
*H. J. Reuben Dawson-Damer	Portarlington	1785	V. Carlow
*William Richard Annesley	Annesley	1789	V. Glerawly
*John Crichton	Erne, K.P.	1789	V. Crichton
*Charles Francis-Arnold Howard	Wicklow	1793	L. Clonmore
*George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
*Somerset Richard Lowry-Corry	Belmore, P.C.	1797	V. Corry
*Francis Bernard	Bandon, D.C.L.	1800	V. Bernard
Francis Robert St. Clair-Erskine	Rosslyn	1801	L. Loughborough
George Grimston Craven	Craven	1801	V. Uffington
William Hillier Onslow	Onslow	1801	V. Cranley
Charles Marsham	Romney	1801	V. Marsham
Henry Thomas Pelham	Chichester	1801	L. Pelham
Thomas Egerton	Wilton, G.C.H., P.C.	1801	V. Grey de Wilton
Edward James Herbert	Powis, D.C.L.	1804	V. Clive
Horatio Nelson	Nelson	1805	V. Trafalgar
*Lawrence Parsons	Rosse	1806	L. Oxmantown
Sydney Wm. Herbert Pierrepont	Manvers	1806	V. Newark
Horatio William Walpole	Orford	1806	L. Walpole
Henry Grey	Grey, K.G., G.C.M.G., P.C.	1806	V. Howick
Henry Lowther	Lonsdale, P.C.	1807	V. Lowther

Digitized by Google

Prince Leopold of Bavaria.

Digitized by Google

Archduchess Gisela of Austria.

Digitized by Google

EARLS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
Dudley Ryder	Harrowby, K.G., P.C.	1809	V. Sandon
Henry Thynne Lascelles	Harewood	1812	V. Lascelles
W. H. E. Murray Kynynmound	Minto, K.T.	1813	V. Melgund
Alan Frederick Cathcart	Cathcart	1814	L. Greenock
James Walter Grimston	Verulam	1815	V. Grimston
A. Wellington Brownlow Cust	Brownlow	1815	V. Alford
Edward Granville Eliot	St. Germans, G.C.B., P.C.	1815	L. Eliot
Albert Edward Parker	Morley	1815	V. Boringdon
Orlando G. Charles Bridgeman	Bradford, P.C.	1815	V. Newport
Frederick Lygon	Beauchamp	1815	V. Elmley
*W. H. Hare Hedges White	Bantry	1816	V. Berehaven
John Scott	Eldon	1821	V. Encombe
G. A. F. Louis Curzon-Howe	Howe	1821	V. Curzon
Charles Somers Somers-Cocks	Somers	1821	V. Eastnor
John Edward Cornwallis Rous	Stradbroke	1821	V. Dunwich
G. H. R. C. W. Vane Tempest	Vane	1823	V. Seaham
William Pitt Amherst	Amherst	1826	V. Holmesdale
J. F. Vaughan Campbell	Cawdor	1827	V. Emlyn
William George FitzClarence	Munster	1831	V. FitzClarence
Robert Adam Philips Haldane	Camperdown	1831	V. Duncan
Thomas George Anson	Lichfield	1831	V. Anson
G. F. D'Arcy Lambton	Durham	1833	V. Lambton
Granville G. Leveson-Gower	Granville, K.G., P.C.	1833	L. Leveson
Henry Howard	Effingham	1837	L. Howard
H. J. Reynolds Moreton	Ducie, P.C.	1837	L. Moreton
Charles Anderson Pelham	Yarborough	1837	L. Worsley
James Henry Robert Innes Ker	Innes (D. of Roxburghe), K.T.	1837	M. of Bowmont
Thomas William Coke	Leicester	1837	V. Coke
William King-Noel	Lovelace	1838	V. Ockham †
Thomas Dundas	Zetland, K.T.	1838	L. Dundas
Charles George Noel	Gainsborough	1841	V. Campden
F. C. Granville Egerton	Ellesmere	1846	V. Brackley
George Stevens Byng	Strafford, P.C.	1847	V. Enfield
William John Pepys	Cottenham	1850	V. Crowhurst
H. R. C. Wellesley	Cowley, K.G., G.C.B., P.C.	1857	V. Dangan
A. W. Montgomerie	Winton (E. of Eglinton)	1859	L. Montgomerie
William Ward	Dudley	1860	V. Ednam
John Russell	Russell, K.G., G.C.M.G., P.C.	1861	V. Amberley
John Wodehouse	Kimberley, P.C.	1866	L. Wodehouse
Richard Dawson	Dartrey, K.P.	1866	L. Cremorne
William Ernest Duncombe	Feversham	1868	V. Helmsley
Frederick Temple Blackwood	Dufferin, K.P., K.C.B., P.C.	1871	V. Clandeboye

† The son of the present Earl Lovelace is Baron Wentworth, a Peer in his own right.

VISCOUNTS.

Style, *Right Honourable.*

Robert Devereux	Hereford	1550	
†William Henry Drummond	Strathallan	1686	
Henry St. John	Bolingbroke	1712	
Evelyn Boscawen	Falmouth	1720	
George Byng	Torrington	1721	
Augustus Frederick Fitzgerald	Leinster, P.C. (D. of Leinster)	1747	M. of Kildare
John Robert Townshend	Sydney, G.C.B., P.C.	1789	
Francis Wheler Hood	Hood	1793	
*Mervyn Wingfield	Powerscourt, K.P.	1743	
*James Hewitt	Lifford	1766	
*Edward Ward	Bangor	1781	
*Hayes St. Leger	Doneraile	1781	
*Thomas Vesey	De Vesci	1776	
*Cornwallis Maude	Hawarden	1791	
Carnegie Robert John Jervis	St. Vincent	1801	
Henry Dundas	Melville, G.C.B.	1802	
William Wells Addington	Sidmouth	1805	
*George Frederick Upton	Templetown, K.C.B.	1806	
John Campbell Hamilton Gordon	Gordon (E. of Aberdeen)	1814	L. Haddo
Edward Pellew	Exmouth	1816	
John Luke G. Hely-Hutchinson	Hutchinson (E. of Donoughmore	1821	V. Suirdale
William Thomas Le Poer-Trench	Clancarty (E. of Clancarty)	1823	V. Dunlo
Wellington H. Stapleton-Cotton	Combermere	1826	
John Henry T. Manners-Sutton	Canterbury, K.C.B.	1835	
Rowland Hill	Hill	1842	
Charles Stewart Hardinge	Hardinge	1846	
George Stephens Gough	Gough	1849	
Stratford Canning	Stratford de Redcliffe, K.G., G.C.B., P.C.	1852	
Charles Shaw Lefevre	Eversley, P.C.	1857	
Charles Wood	Halifax, G.C.B., P.C.	1866	
Alexander Nelson Hood	Bridport	1868	
John Evelyn Denison	Ossington, P.C.	1872	

BISHOPS.

Style, *Right Reverend.*

The Bishops of London, Durham, and Winchester to take precedence in right of their respective sees; the other Bishops in the order of their consecration. The Bishop of Sodor and Man has no seat in Parliament. The statute 10 & 11 Vict. c. 108, enacts that, upon a vacancy in an English or Welsh bishopric, the newly consecrated bishop (unless elected to one of the archiepiscopal sees, or to one of the sees of London, Durham, or Winchester), shall not be entitled to sit; but the summons is to be issued to such one of the other bishops as has not previously been summoned.*

		Consec.	Translated.
Dr. John Jackson	London, P.C.	1853	1869
Dr. Charles Baring	Durham	1856	1861
Dr. Edward Harold Browne	Winchester	1864	1873
Dr. Connop Thirlwall	St. David's	1840	
Dr. Alfred Ollivant	Llandaff	1849	
Dr. Robert Bickersteth	Ripon	1857	
Dr. Hon. John Thomas Pelham	Norwich	1857	
Dr. James Colquhoun Campbell	Bangor	1859	
Dr. Henry Philpott	Worcester	1861	
Dr. Charles John Ellicott	Gloucester and Bristol	1863	
Dr. James Russell Woodford	Ely	1873	

BISHOPS—*continued.*

Name.	Title.	Consec.	Translated.
Dr. William Jacobson	Chester	1865	
Dr. Thomas Legh Claughton	Rochester	1867	
Dr. George Augustus Selwyn	Lichfield	1841	1867
Dr. James Atlay	Hereford	1868	
Dr. William Connor Magee	Peterborough	1868	
Dr. Christopher Wordsworth	Lincoln	1869	
Dr. George Moberley	Salisbury	1869	
Dr. Frederick Temple	Exeter	1869	
Dr. Harvey Goodwin	Carlisle	1869	
Dr. Lord Arthur Charles Hervey	Bath and Wells	1869	
Dr. John Fielder Mackarness	Oxford	1870	
Dr. James Fraser	Manchester	1870	
Dr. Richard Durnford	Chichester	1870	
Dr. Joshua Hughes	St. Asaph*	1870	

* The Bishop of St. Asaph has not, as yet, a seat in the House.

BARONS.

Style, *Right Honourable.*

			Title by Courtesy of eldest Sons.
William L. L. Fitzgerald De Ros	De Ros, P.C.	1264	
Rev. Delaval Loftus Astley	Hastings	1289	
Charles Hen. Rolle Hepburn-Stuart-Forbes Trefusis	Clinton	1299	
Thomas Trevor	Dacre	1307	
Robert Curzon	Zouche	1308	
Henry Stapleton	Beaumont	1309	
Thomas Stonor	Camoys	1383	
Charles Stourton	Stourton	1448	
Henry Verney	Willoughby de Broke	1492	
Sackville George Lane-Fox	Conyers	1509	
George Browne-Mostyn	Vaux of Harrowden	1523	
Ralph Gordon Noel Milbanke	Wentworth	1529	
Robert George Windsor-Clive	Windsor (*a minor*)	1529	
St. Andrew Beauchamp St. John	St. John	1558	
Frederick George Ellis	Howard de Walden and Seaford	1597	
William Bernard Petre	Petre	1603	
Rev. F. T. Wykeham-Fiennes	Saye and Sele, D.C.L.	1603	
John Francis Arundel	Arundel of Wardour	1605	
John Stuart Bligh	Clifton (E. of Darnley)	1608	L. Clifton
John Baptiste Joseph Dormer	Dormer	1615	
George Henry Roper Curzon	Teynham	1616	
Henry V. Stafford-Jerningham	Stafford	1640	
George Frederick William Byron	Byron	1643	
Charles Hugh Clifford	Clifford of Chudleigh	1672	
†Alexander Fraser	Saltoun	1445	
†James St. Clair	Sinclair	1489	
†W. Buller-Fullerton-Elphinstone	Elphinstone	1509	
†Charles Stuart	Blantyre	1600	
†Charles John Colville	Colville of Culross, P.C.	1609	
Richard E. St. Lawrance Boyle	Boyle, K.P. (E. of Cork and Orrery)	1711	V. Dungarvan
George Hay	Hay (E. of Kinnoull)	1711	V. Duppin
Henry Willoughby	Middleton	1711	
William John Monson	Monson	1728	
John G. Brabazon Ponsonby	Ponsonby, P.C. (Earl of Bessborough)	1749	V. Duncannon
George John Milles	Sondes	1760	
Alfred Nathaniel Holden Curzon	Scarsdale	1761	
Florance George Henry Irby	Boston	1761	
George James Perceval	Lovell and Holland (E. of Egmont)	1762	V. Perceval
Augustus Henry Vernon	Vernon	1762	
Edward St. Vincent Digby	Digby	1765	
George Douglas Campbell	Sundridge and Hamilton, K.T., P.C. (D. of Argyll)	1766	M. of Lorne
Rev. Edward Henry Julius Hawke	Hawke	1776	
Henry Thomas Foley	Foley	1776	
Rev. Francis William Rice	Dynevor	1780	
Thomas De Grey	Walsingham	1780	
William Bagot	Bagot	1780	
Charles Fitzroy	Southampton	1780	
Fletcher Norton	Grantley	1782	
George Bridges H. D. Rodney	Rodney (*a minor*)	1782	
Wm. Gordon Cornwallis Eliot	Eliot	1784	
William Noel-Hill	Berwick	1784	
James Henry Legge Dutton	Sherborne	1784	
John H. De-la-Poer-Beresford	Tyrone (M. of Waterford), K.P.	1786	E. of Tyrone
Henry Bentinck Boyle	Carlton (E. of Shannon)	1786	V. Boyle
Charles Harbord	Suffield	1786	
Guy Carleton	Dorchester	1786	
Lloyd Kenyon	Kenyon (*a minor*)	1788	
Charles Cornwallis Neville	Braybrooke	1788	
George Hamilton Chichester	Fisherwick, &c., K.P., G.C.H., P.C. (M. of Donegall)	1790	E. of Belfast
Henry Hall Gage	Gage (V. Gage)	1790	
Edward Thomas Hovell Thurlow	Thurlow	1792	
William George Eden	Auckland	1793	
George William Lyttelton	Lyttelton, K.C.M.G., P.C., F.R.S.	1794	
Henry George Agar-Ellis	Mendip and Dover (V. Clifden) (*a minor*)	1794	
George Stuart	Stuart (E. of Moray)	1796	L. Doune
Randolph Stewart	Stewart (E. of Galloway)	1796	V. Garlies
James George Henry Stopford	Saltersford (E. of Courtown)	1796	V. Stopford
William Brodrick	Brodrick (V. Midleton)	1796	
Fred. H. W. Gough-Calthorpe	Calthorpe	1796	
Peter Robert Burrell	Gwydyr	1796	
Charles Robert Carington	Carington	1797	
William Henry Orde Powlett	Bolton	1797	
George Rushout	Northwick	1797	
Thomas Lyttelton Powys	Lilford	1797	
Thomas Lister	Ribblesdale	1797	
*Edward Plunkett	Dunsany	1161	
*Theobald Fitzwalter Butler	Dunboyne	1541	
*Cadwallader Davis Blayney	Blayney	1621	
*John Cavendish Browne	Kilmaine	1789	

Digitized by Google

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
*Robert Dillon	Clonbrock	1790	
*Charles Allanson-Winn	Headley	1797	
*Dayrolles Blakeney de Moleyns	Ventry	1800	
Henry Francis Seymour Moore	Moore (M. of Drogheda), K.P., P.C.	1801	V. Moore
John H. W. G. Loftus	Loftus (M. of Ely)	1801	V. Loftus
Granville Leveson Proby	Carysfort (E. of Carysfort), K.P., P.C.	1801	L. Proby
George Ralph Abercromby	Abercromby	1801	
John Thomas Freeman Mitford	Redesdale, D.C.L.	1802	
Horace Pitt-Rivers	Rivers	1802	
Charles Edmund Law	Ellenborough, F.G.S.	1802	
Augustus F. A. Sandys	Sandys	1802	
George A. F. C. Holroyd	Sheffield (E. of Sheffield)	1802	L. Pevensey
Thomas Americus Erskine	Erskine	1806	
George John Browne	Monteagle (M. of Sligo)	1806	E. of Altamont
George Arthur Hastings Forbes	Granard, K.P. (E. of Granard)	1806	V. Forbes
Hungerford Crewe	Crewe	1806	
Alan Legge Gardner	Gardner	1806	
John Thomas Manners-Sutton	Manners (*a minor*)	1807	
John Alexander Hope	Hopetoun & Niddry (E. of Hopetoun)	1809	V. Aithrie
Charles Gordon	Meldrum (M. of Huntley)	1815	E. of Aboyne
George Frederick Boyle	Ross (E. of Glasgow)	1815	V. Kelburne
William Willoughby Cole	Grinstead (E. of Enniskillen)	1815	V. Cole
William Hale John Charles Pery	Foxford (E. of Limerick)	1815	L. Glentworth
Franccis George Spencer	Churchill, D.C.L.	1815	
George Francis Robert Harris	Harris, G.C.S.I.	1815	
Reginald Charles Edward Abbot	Colchester	1817	
Schomberg Henry Kerr	Kerr (M. of Lothian)	1821	E. of Ancrum
Francis Nathaniel Conyngham	Minster, K.P., P.C. (M. Conyngham)	1821	E. of Mountcharles
James E. W. Theobold Butler	Ormonde (M. of Ormonde)	1821	E. of Ossory
F. Wemyss-Charteris-Douglas	Wemyss (E. of Wemyss and March)	1821	L. Elcho
Robert Jocelyn	Clanbrassil (E. of Roden)	1821	V. Jocelyn
William Lygon Pakenham	Silchester, K.C.B. (E. of Longford)	1821	L. Pakenham
Clotworthy J. Eyre Skeffington	Oriel (V. of Massereene and Ferrard)	1821	
Henry Thomas Liddell	Ravensworth	1821	
Hugh Cholmondeley	Delamere	1821	
John George Weld Forester	Forester, P.C.	1821	
John James Strutt	Rayleigh	1821	
Robert Francis Gifford	Gifford	1824	
Ulick John De-Burgh	Somerhill, K.P., P.C. (M. of Clanricarde)	1826	V. Burke & Clanmorries
Alexander William Lindsay	Wigan (E. and Crawford and Balcarres)	1826	L. Lindsay
Thomas Granville H. S. Knox	Ranfurly (E. of Ranfurly)	1826	V. Northland
George Warren	De Tabley, P.C.	1826	
Edward M. S. G. Stuart-Wortley Mackenzie	Wharncliffe	1826	
Charles Stuart Aubrey Abott	Tenterden, C.B.	1827	
Rev. Wm. Conyngham Plunket	Plunket	1827	
William H. A. A'Court Holmes	Heytesbury	1828	
Archibald Philip Primrose	Rosebery (E. of Rosebery)	1828	L. Dalmeny
Richard Meade	Clanwilliam, G.C.H. (E. of Clanwilliam)	1828	L. Gilford
Edward Bootle-Wilbraham	Skelmersdale	1828	
William Draper Mortimer Best	Wynford	1829	
William Harry Hay	Kilmarnock (E. of Erroll)	1831	L. Kilmarnock
Arthur James Plunkett	Fingall (E. of Fingall)	1831	L. Killeen
William Philip Molyneux	Sefton (E. of Sefton)	1831	V. Molyneux
William Sydney Clements	Clements (E. of Leitrim)	1831	V. Clements
George William Fox Kennaird	Rossie, K.T., P.C. (L. Kinnaird)	1831	
Thomas Taylour	Kenlis (M. of Headfort)	1831	E. of Bective
William Brabazon	Chaworth (E. of Meath)	1831	L. Brabazon
Charles Adolphus Murray	Dunmore (E. Dunmore)	1831	V. Fincastle
John Hobart Caradoc	Howden, C.B.	1831	
Fox Maule Ramsay	Panmure, K.T., G.C.B., P.C. (E. of Dalhousie)	1831	
Augustus F. G. W. Bampfylde	Poltimore	1831	
Edward Mostyn Lloyd-Mostyn	Mostyn	1831	
Henry Spencer Chichester	Templemore	1831	
Valentine Lawless	Cloncurry	1831	
John St. Vincent Saumarez	De Saumarez	1831	
Lucius Bentinck Cary	Hunsdon, G.C.H., P.C. (V Falkland)	1832	
Thomas Denman	Denman	1834	
William Frederick Scarlett	Abinger	1835	
Philip Sidney	De L'Isle and Dudley	1835	
Alexander Hugh Baring	Ashburton	1835	
Edward Richard Littleton	Hatherton	1835	
Archibald Brabazon S. Acheson	Worlingham (E. of Gosford), K.P.	1835	V. Acheson
William Frederick Campbell	Stratheden & Campbell	1836	
*Geoffrey D. A. F. Guthrie	Oranmore and Browne	1836	
Edward Berkeley Portman	Portman	1837	
Thomas Alexander Fraser	Lovat, K.T. (Lord Lovat in Scotland)	1837	
Wm. Bateman Bateman-Hanbury	Bateman	1837	
James Molyneaux Caulfeild	Charlemont, K.P. (E. of Charlemont	1837	V. Caulfeild
Francis A. Keith-Falconer	Kintore (E. of Kintore)	1838	L. Inverurie
George Ponsonby O'Callaghan	Lismore, K.P. (V. Lismore)	1838	
Henry Cairnes Westenra	Rossmore	1838	
Robert Shapland Carew	Carew	1838	
Charles Frederick A. C. Ponsonby	De Mauley	1838	
Arthur Wrottesley	Wrottesley	1838	
Sudeley C. G. Hanbury-Tracy	Sudeley	1838	
Frederick Henry Paul Methuen	Methuen	1838	
Henry Edward John Stanley	Stanley (*of Alderley*) and Eddisbury	1839	
Henry Villiers Stuart	Stuart de Decies, P.C.	1839	

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
William Henry Leigh	Leigh	1839	
Beilby Richard Lawley	Wenlock	1839	
Charles Brownlow	Lurgan, K.P.	1839	
Thomas Spring-Rice	Monteagle (*of Brandon*)	1839	
James Colborne	Seaton	1839	
Edward Arthur Wellington Keane	Keane	1839	
John Hamilton Dalrymple	Oxenfoord, K.T. (E. of Stair)	1841	V. Dalrymple
Charles Crespigny Vivian	Vivian	1841	
John Vessey Parnell	Congleton	1841	
*Denis St. George Daly	Dunsandle and Clanconal	1845	
Victor Alexander Bruce	Elgin (E. of Elgin and Kincardine) (*a minor*).	1849	L. Bruce
William Henry Forester Denison	Londesborough	1850	
Samuel Jones Loyd	Overstone	1850	
Charles Robert Claude Wilde	Truro	1850	
Charles French	De Freyne	1851	
Edward Burtenshaw Sugden	St. Leonards, P.C., D.C.L.	1852	
Richard Henry FitzRoy Somerset	Raglan	1856	
Gilbert Henry Heathcote Drummond Willoughby	Aveland	1856	
Valentine Augustus Browne	Kenmare (E. of Kenmare)	1856	V. Castlerosse
Richard Pickerton Pemell Lyons	Lyons, G.C.B., P.C.	1856	
Edward Strutt	Belper, P.C.	1856	
James Talbot	Talbot de Malahide	1856	
Robert Grosvenor	Ebury, P.C.	1857	
James Duff	Skene, K.T. (E. of Fife)	1857	V. Macduff
William George Cavendish	Chesham	1858	
Frederic Thesiger	Chelmsford, P.C.	1858	
John Yarde-Buller	Churston	1858	
John Charles Grant-Ogilvy	Strathspey (E. Seafield)	1858	V. Reidhaven
Henry Wyndham	Leconfield	1859	
William Tatton Egerton	Egerton (of Tatton)	1859	
Chas. Morgan Robinson Morgan	Tredegar	1859	
Robert Vernon-Vernon	Lyveden, P.C.	1859	
William Brougham	Brougham and Vaux	1859	
Richard Bethell	Westbury, P.C.	1861	
F. Wm. Fitzhardinge Berkeley	Fitzhardinge	1861	
Henry White	Annaly	1863	
Richard Monckton-Milnes	Houghton	1863	
Reginald Windsor Sackville	Buckhurst	1864	
John Romilly	Romilly, P.C.	1865	
Thomas George Baring	Northbrook, P.C.	1865	
James Sinclair	Barrogill (E. of Caithness)	1866	L. Berriedale
Thomas Fortescue	Clermont (L. Clermont)	1866	
William Meredyth Somerville	Meredyth, P.C. (L. Athlumney)	1866	
Wyndham Thos. Windham Quin	Kenry (E. of Dunraven and Mountearl)	1866	V. Adare
Charles Stanley Monck	Monck, P.C., G.C.M.G. (V. Monck)	1866	
John Major Henniker-Major	Hartismere (Lord Henniker)	1866	
Edward George E. L. B. Lytton	Lytton, P.C., G.C.M.G.	1866	
William George Hylton Jolliffe	Hylton, P.C.	1866	
Hugh Henry Rose	Strathnairn, P.C., G.C.B., G.C.S.I.	1866	
Edward Gordon Douglas Pennant	Penrhyn	1866	
Gustavus F. Hamilton-Russell	Brancepeth (V. Boyne)	1866	
Duncan McNeill	Colonsay, P.C.	1867	
Hugh MacCalmont Cairns	Cairns, P.C.	1867	
John Trollope	Kesteven, P.C.	1868	
John Benn Walsh	Ormathwaite	1868	
Brook William Bridges	Fitzwalter	1868	
Rev. William O'Neill	O'Neill	1868	
Robert Cornelis Napier	Napier of Magdala, G.C.B., G.C.S.I.	1868	
Edward Anthony John Preston	Gormanston (V. Gormanston)	1868	
William Page Wood	Hatherley, P.C.	1868	
John Laird Mair Lawrence	Lawrence, P.C., G.C.B., G.C.S.I.	1869	
James Plaisted Wilde	Penzance, P.C.	1869	
John Rogerson Rollo	Dunning (L. Rollo)	1869	
James Carnegie	Balinhard, K.T. (E. of Southesk)	1869	L. Carnegie
William Hare	Hare (E. of Listowel)	1869	V. Ennismore
Edward George Fitzalan Howard	Howard of Glossop, P.C.	1869	
John Wilson Fitz Patrick	Castletown of Upper Ossory, P.C.	1869	
John Emerich Edward D. Acton	Acton	1869	
Thomas James Agar Robartes	Robartes	1869	
George Carr Glyn	Wolverton	1869	
Fulke Southwell Greville-Nugent	Greville	1869	
Charles William FitzGerald	Kildare (M. of Kildare)	1870	E. of Offaly
Thomas O'Hagan	O'Hagan, P.C.	1870	
John Young	Lisgar, G.C.B., G.C.M.G., P.C.	1870	
William Rose Mansfield	Sandhurst, G.C.B., D.C.S.I. P.C.	1871	
John Arthur Douglas Bloomfield	Bloomfield, G.C.B., P.C.	1871	
Frederic Rogers	Blachford, K.C.M.G., P.C.	1871	
Francis Napier	Ettrick, K.T., P.C. (L. Napier)	1872	
John Hanmer	Hanmer	1872	
Roundell Palmer	Selborne, P.C.	1872	
Henry Austin Bruce	Aberdare	1873	

Holidays in Public Offices.

Bank Holidays—May 1, Nov. 1, Dec. 25, Good Friday, Whit Monday, and the first Monday in August.
Docks and Custom House—Good Friday, Queen's Birthday, Dec. 25.
Excise Office—Good Friday, Queen's Birthday, June 23, Nov. 9, Dec. 25.
Stamp and Tax Offices—Good Friday, Queen's Birthday, June 10, 11, 23, first Monday in August, Nov. 9, Dec. 25.
Chancery Offices—Good Friday, April 24, 23; Dec. 25.
Common Pleas and Law Offices—Good Friday, April 20, 22, 23; Queen's Birthday; June 10, 11; first Monday in August; Dec. 25, 26, 27, 28.

Digitized by Google

Marshal McMahon (Duke of Magenta),

President of the French Republic.

Digitized by Google

The Right Reb. Edward Harold Browne, D.D,

Bishop of Winchester.

Digitized by Google

Government Offices and Officers.

TREASURY,
WHITEHALL.

Lords Commissioners—Right Hon W. E. Gladstone, Lord F. Cavendish, A. Greville, W. H. Gladstone,
Joint Secretaries—John G. Dodson, Arthur Peel.
Permanent Secretary—R. R. W. Lingen.
Auditor Civil List—W. Law.
Principal Clerks—C. W. Stronge, J. W. Cole, Sir W. Clerke, R. E. Welby.
Solicitor—J. Gray, Esq., Q.C.

EXCHEQUER,
6, OLD PALACE-YARD.

Commissioners—Right Hon. W. E. Gladstone, Lord Fred. Cavendish, W. H. Gladstone, and Algernon W. F. Greville.
Comptroller—Sir Wm. Dunbar, Bart.
Chief Clerk—H. W. Chisholm.
Private Secretary to Chancellor—C. B. Wilson.

PRIVY COUNCIL OFFICE,
WHITEHALL.

Lord President—Lord Aberdare.
Clerk of Council—Sir Arthur Helps.
Assistant Clerk—E. S. Harrison.
Registrar—H. Reeve, C.B.
Private Secretary to Lord President—Sir Bruce M. Seton, Bart.
Medical Officer—J. Simon, F.R.S.

JUDICIAL COMMITTEE OF
PRIVY COUNCIL, VICTORIA-STREET.

Rt. Hon. Sir Montague E. Smith.
Rt. Hon. Sir James W. Colvile.
Rt. Hon. Sir Robert Collier.
Lord Justices James and Mellish.
Sir Barnes Peacock.
Sir L. Peel, and Law Lords.

PRIVY SEAL OFFICE,
1, NEW-STREET, SPRING-GARDENS.

Lord Privy Seal—Viscount Halifax.
Private Secretary—Hon. F. L. Wood.
Chief Clerk—W. English.

COMMITTEE OF COUNCIL ON
EDUCATION.

President—Lord Aberdare.
Vice-President—Rt. Hon. W. E. Foster.
Secretary—Sir F. R. Sandford, C.B.
Assistant Secretaries—J. Sykes, A. T. Cory, P. Cumin.
Private Secretary to Vice-President—H. S. Bryant.

SCIENCE AND ART DEPARTMENT.

Secretary and Superintendent—
Assistant Secretary—N. MacLeod.

LORD GREAT CHAMBERLAIN'S
OFFICE, PALACE OF WESTMINSTER.

Lord Great Chamberlain—Lord Aveland.
Secretary—Capt. Hon. W. Carington.

CROWN OFFICE,
HOUSE OF LORDS.

Clerk of Crown—C. Romilly.
Chief Clerk—J. Zwinger.

HOME OFFICE.
WHITEHALL.

Secretary of State—Rt. Hon. R. Lowe.
Under Secretaries—S. P. Winterbotham and Hon. A. F. O. Liddell.
Private Secretary—Albert Rutson.
Chief Clerk—F. S. Leslie.

FOREIGN OFFICE,
7, WHITEHALL-GARDENS.

Secretary of State—Earl Granville.
Under Secretaries—Viscount Enfield, Right Hon E. Hammond.
Assistant Secretary—Lord Tenterden.
Private Secretary—T. Wetherall.
Chief Clerk—F. B. Alston.

COLONIAL OFFICE,
DOWNING-STREET.

Secretary of State—Earl of Kimberley.
Under Secretaries—E. H. K. Hugessen, Robert G. Herbert.
Assistant Secretaries—H. T. Holland, the Hon. R. Meade.
Private Secretary—E. Wodehouse.
Chief Clerk—Charles Cox.

WAR OFFICE,
PALL-MALL.

Secretary of State—Rt. Hon. E. Cardwell.
Under Secretaries—Hon. J. C. W. Vivian, the Marquis of Lansdowne.
Surveyor-General of the Ordnance—Lieut.-Gen. Sir H. K. Storks, G.C.B.
Financial Secretary—Henry Campbell Bannerman.
Chief Clerk—Ralph Thompson, Esq.
Private Secretaries—Col. R. Biddulph, R.A., Lieut. Fanshawe, R.A.
Director of Supplies—Sir W. H. Drake.
Director of Artillery—Brig.-Gen. J. M. Adye, C.B.
Director-General of Medical Department—Sir T. G Logan, K.C.B.
Inspector-General of Reserve Forces—Lieut.-Gen. Hon. Sir Jas. Lindsay.
Deputy ditto—Major-Gen. P. L. McDougall.
Director of Works—Lieut.-Gen. F. E. Chapman, K.C.B.
Deputy Directors of Works—Lieut.-Col. F. D. Jervois, C.B., Lieut.-Col. T. A. L. Murray, R.E.
Chaplain-General—Rev. G. R. Gleig.
Director of Contracts—T. Howell.
Accountant-General—J. Milton.
Solicitor—C. M. Clode.

INDIA OFFICE,
DOWNING-STREET.

Secretary of State—Duke of Argyll.
Vice-President of Council—Sir T. E. Perry.
Under-Secretaries—H. Merivale, C.B., M. E. G. Duff.
Assistant Secretary—H. Hill.
Private Secretary—W. H. Benthall.

COMMANDER-IN-CHIEF'S
OFFICE, HORSE GUARDS.

General Commanding-in-Chief—Duke of Cambridge, K.G.
Military Secretary—Major-General C. R. Egerton.
Assistant Secretary—Col. E B. Johnson, C.B.
Private Secretary—Col. Hon. J. Macdonald, C.B.

ADJUTANT-GENERAL'S
OFFICE.

Adjutant-General—Lieut-Gen. Sir R. Airey, G.C.B.
Deputy—Col. J. W. Armstrong.
Assistant—S. G. Jenyns, C.B.
Chief Clerk—E. G. Syms.

QUARTERMASTER-GENERAL'S
OFFICE.

Quartermaster-General—Major-Gen. C. H. Ellice, C.B.
Assistant—Col. E. D. Mackenzie, C.B.
Chief Clerk—C. W. Mather.

PAYMASTER-GENERAL'S
OFFICE.

Paymaster-General—Right Hon. H. C. E. Childers.
Assistant Ditto—J. P. Collier.
Chief Clerk—A. Earnshaw.

ADMIRALTY,
WHITEHALL.

Lords Commissioners—Right Hon. G. J. Goschen, Admiral Sir Alex. Milne, Admiral W. H. Stewart (Controller), Rear-Admiral J. W. Tarleton, Earl of Camperdown.
Secretaries—G. J. Shaw-Lefevre and V. Lushington, and Capt. R. Hall.
Accountant-General—J. Beeby.
Hydrographer—Rear-Admi. Richards.
Director Med. Dep.—Sir A. Armstrong.
Chief Clerk—T. Wolley.
Private Secretary to First Lord—Capt. G. Tryon.
Solicitor—A. R. Bristowe.

BOARD OF TRADE,
WHITEHALL.

President—Right. Hon. C. S. Fortescue.
Permanent Secretary—T. H. Farrer.
Private Secretary—A. W. Peel.
Assistant Secretaries—Sir L. Mallet, W. R. Malcolm, C. C. Trevor, T. Gray.
Accountant—R. G. C. Hamilton.
Marine Department—Thomas Grey.
Surv.-General—Capt. Robertson, R.N.
Inspectors of Railways—Capts. Tyler and Rich, R.E., Col. Yolland, C.B.
Librarian—W. M. Bucknall.

STATISTICAL DEPARTMENT.

Chief of Department—A. W. Fonblanque.
Warden of Standards Department—H. W. Chisholm.

LOCAL GOVERNMENT BOARD,
GWYDYR HOUSE, WHITEHALL.

President—Right Hon. J. Stansfeld.
Secretaries—John Lambert, C.B., D. Fleming, J. T. Hibbert.
Private Secretary—C. F. d'Anyers Orred.

IRISH OFFICE,
18, GREAT QUEEN-STREET, WESTMINSTER.

Chief Secretary—Marquis of Hartington.
Private Secretary—R. H. Hobart.
Clerk—J. McKenna.

WORKS, PARKS, AND BUILDINGS,
12, WHITEHALL-PLACE.

Chief Commissioner—Rt. Hon. W. Patrick Adam.
Secretary—G. Russell, Esq.
Assistant Secretary—R. J. Callender.
Private Secretary—Hugh Smith.

WOODS AND FORESTS,
1, WHITEHALL-PLACE.

Commissioners—Hon. C. A. Gore, and the Right Hon. J. K. Howard.
Principal Clerks—F. G. Redgrave, J. R. Sowray.
Solicitor—H. Watson.

DUCHY OF CORNWALL,
BUCKINGHAM-GATE.

Lord Warden—Lord Portman.
Keeper of Privy Seal—Earl of Leicester.
Receiver-General—Major-General Sir T. M. Biddulph, K.C.B.
Attorney-General—G. Lock.
Secretary—J. W. Bateman.

DUCHY OF LANCASTER,
LANCASTER-PLACE, STRAND.

Chancellor—Rt. Hon. John Bright.
Receiver-General—H. W. West.
Attorney General—Gen. C. R. Fox.
Secretary—J. H. Gooch.

POST OFFICE,
ST. MARTIN'S-LE-GRAND.

Postmaster-General—Rt. Hon. W. Monsell.
Secretaries—T. Tilly, C.B., F. J. Scudamore, C.B.
Assistant Secretary—F. Hill.
Private Secretary—W. T. Monsell.

CUSTOM HOUSE,
THAMES-STREET.

Chairman—Sir T. F. Fremantle.
Deputy—F. Goulburn.
Secretary—J. E. Hale.
Assistant Secretary—J. Smith.

INLAND REVENUE OFFICE,
SOMERSET HOUSE.

Chairman—Sir W. H. Stephenson.
Deputy—C. J. Herries, C.B.
Secretaries—A. Young, W. Lomas.

AUDIT OFFICE,
SOMERSET HOUSE.

Chairman—Sir W. Dunbar, Bart.
Secretary—C. L. Ryan.

CROWN LAW OFFICERS.

Attorney-General—Sir J. D. Coleridge.
Solicitor-General—Sir Henry James.

CIVIL SERVICE COMMISSION,
CANNON-ROW, WESTMINSTER.

Commissioners—Right Hon. Sir E. Ryan, G. W. Dasent, D.C.L.
Secretary—T. Walrond, Esq., C.B.
Registrar—Horace Mann.

COPYHOLD, &c., COMMISSION,
3, ST. JAMES'S SQUARE.

Commissioners—G. Ridley, G. Darby, Jas. Caird, C.B.

CHARITY COMMISSION,
8, YORK STREET, ST. JAMES'S.

Unpaid Commissioner—Right Hon. W. E. Forster.
Chief Commissioner—P. Erle.
Secretary—H. M. Vane.

ESTATES COMMISSION,
10, WHITEHALL-PLACE.

Ecclesiastical Commissioners—The Archbishops, Bishops, &c.
Church Estates Commissioners—Earl of Chichester, Rt. Hon. J. M. Mowbray, Sir T. D. Acland.
Secretary—G. Pringle.

EMIGRATION COMMISSION,
8, PARK-STREET, WESTMINSTER.

Commissioners—Sir T. W. C. Murdoch, S. Walcott.
Secretary—R. B. Cooper.

ROYAL MINT,
TOWER-HILL.

Deputy Master and Comptroller—C. W. Freemantle.

METROP. BOARD OF WORKS,
SPRING-GARDENS.

Chairman—Lieut.-Col. Hogg, M.P.
Clerk—J. Pollard.
Engineer—J. W. Bazalgette.

LAND REGISTRY OFFICE,
LINCOLN'S-INN-FIELDS.

Registrar—B. S. Follett.

TRINITY HOUSE.

Master—H.R.H. Duke of Edinburgh.
Deputy—Capt. Sir F. Arrow, R.N.
Secretary—Robin Allen.

HERALDS' COLLEGE,
DOCTORS'-COMMONS.

Earl Marshal—Duke of Norfolk.
Garter—Sir Albert W. Woods.
Secretary—W. H. Lascelles.

GENERAL REGISTER OFFICE,
SOMERSET HOUSE.

Registrar-General—G. Graham.
Secretary—J. T. Hammick.

PUBLIC RECORD OFFICE,
ROLLS HOUSE, CHANCERY-LANE.

Master of the Rolls—Sir G. Jessel.
Deputy Keeper—Sir Thos. D. Hardy.
Secretary—John Edwards.

JUDGE ADVOCATE GENERAL'S
OFFICE, 35, GREAT GEORGE-STREET.

Deputy Judge Advocate General—A. S. Ayrton.
Deputy—J. C. O'Dowd.

CHANCERY.

Lord High Chancellor—Lord Selborne.
Chief Secretary—C. S. Bagot, Esq.
Secretary of Presentations—Hon. E. P. Thesiger.
Secretary of Commissions of Peace—Hon. H. G. Campbell.
Registrar in Lunacy—C. N. Wilde.
Chief Secretary—John Romilly.
Under Secretary—A. Cox.
Accountant-General—G. W. Russell.
Lords Justices of Appeal—Sir W. M. James, Sir G. Mellish. *Secretaries*—Hon. E. Romilly and H. Brooke.
Vice-Chancellors—Sir Richard Malins, Sir J. Bacon, Sir J. Wickens. *Secretaries*—E. Borton, F. H. Bacon, H. Davey, Esqs.

QUEEN'S BENCH.

Lord Chief Justice—Sir A. J. E. Cockburn, Bart.
Judges—Sirs R. Lush, C. Blackburn, J. Mellor, J. R. Quain, T. D. Archibald.
Associate to Lord Chief Justice—Hon. H. E. Campbell.

COMMON PLEAS.

Lord Chief Justice—Sir W. Bovill.
Judges—Sirs H. S. Keating, W. B. Brett, W. R. Grove, Hon. G. Denman, G. Honyman.
Associate to Lord Chief Justice—T. W. Erle.

EXCHEQUER.

Lord Chief Baron—Sir Fitzroy Kelly.
Associate to Lord Chief Baron—H. Pollock.
Barons—Sirs S. Martin, G. W. Bramwell, Gillery Pigott, Anthony Cleasby, C. E. Pollock.

ADMIRALTY COURT,
GODLIMAN-STREET.

Judge—Right Hon. Sir R. J. Phillimore.
Admiralty Advocate—J. P. Deane, D.C.L.
Registrar—H. C. Rothery.

COURT OF ARCHES,
3, GODLIMAN-STREET.

Principal—Right Hon. Sir R. J. Phillimore.
Registrar—J. Sheppard.

CONSISTORY COURT.

Judge—Thomas H. Tristram, D.C.L.
Registrars—J. Sheppard, J. H. Lee.

COURT OF PROBATE AND
DIVORCE.

Judge Ordinary—Sir James Hannen.
Registrars—C. J. Middleton, E. F. Jenner, H. L. Strong, D. H. Owen.

VICAR-GENERAL'S OFFICE,
BELL-YARD, DOCTORS'-COMMONS.

Vicar-General—J. P. Deane, D.C.L.
Registrar—F. H. Dyke.

FACULTY OFFICE,
10, GREAT KNIGHTRIDER-STREET.

Master—Right Hon. Sir R. J. Phillimore.
Registrar—Viscount Canterbury.

BANKRUPTCY COURT,
LINCOLN'S-INN AND BASINGHALL-STREET.

Chief Judge—Sir James Bacon.
Chief Registrar—William Hazlitt, Esq.
Registrars—H. P. Roche, J. R. Brougham, C. H. Keene, W. P. Murray, P. H. Pepys, Hon. J. C. Spring Rice.

National Gallery,
TRAFALGAR-SQUARE, W.C., AND SOUTH KENSINGTON, W.

Open to the Public on Mondays, Tuesdays, Wednesdays, and Saturdays at Trafalgar-square, and on Mondays, Tuesdays, and Saturdays at South Kensington.

Trustees: William Russell, Esq.; Thomas Baring, Esq., M.P.; the Marquis of Northampton; Right Hon. Austen Henry Layard; Right Hon. William Henry Gregory, and Sir Walter James Bart.
Director: Sir William Boxall, R.A., D.C.L.
Keeper and Secretary: Ralph Nicholson Wornum, Esq.

National Portrait Gallery,
EXHIBITION-ROAD, SOUTH KENSINGTON, W.

Public days (admission free), Mondays, Tuesdays, and Saturdays, from 10 to 4, and in summer months from 10 to 6.

Trustees: Earl Stanhope (chairman); William Smith, Esq. (Deputy Chairman); Lord President of the Council for the time being, Earl of Derby; Earl Cowper, K.G.; Earl Somers; Viscount Hardinge; the Lord Bishop of Winchester; Right Hon. B. Disraeli, M.P.; Right Hon. W. E. Gladstone, M.P.; Sir William Stirling-Maxwell, Bart; Sir Coutts Lindsay, Bart.; the Dean of Westminster; Sir Francis Grant, P.R.A., and Alex. James Beresford Beresford-Hope, Esq., M.P.
Secretary and Keeper: George Scharf, Esq., F.S.A.

Duchy of Cornwall (The Prince of Wales' Council).
OFFICE, BUCKINGHAM-GATE, ST. JAMES'S-PARK, S.W. HOURS, 10 TO 4.

Lord Warden of the Stannaries: Lord Portman.
Attorney-General: Sir William John Alexander, Bart., Q.C.
Receiver-General: Major-General Sir Thomas Myddelton Biddulph, K.C.B.
Comptroller of the Household: General Right Hon. Sir William Thomas Knollys, K.C.B.
Keeper of the Privy Seal: The Earl of Leicester.
Secretary and Keeper of the Records: Joshua Wigley Bateman, Esq.

Digitized by Google

MISCELLANEOUS.

Reference to Tables.

The following TABLES *may prove useful to many of our readers, but as our space will not permit us to insert them in full in each issue of the* ALMANAC, *we are compelled to refer our readers to those numbers of the Almanac in which the tables have already appeared.*

A CALENDAR FOR ASCERTAINING ANY DAY OF THE WEEK FOR ANY GIVEN TIME WITHIN THE PRESENT CENTURY ... 1872
AN EASY READY RECKONER ... 1872
A TABLE OF THE NUMBER OF DAYS FROM ANY DAY IN ONE MONTH TO THE SAME IN ANY OTHER ... 1872
BRITISH WEIGHTS AND MEASURES ... 1872
DISCOUNT TABLE ... 1868
EXPENSES TABLE, &c., AT PER YEAR, MONTH, WEEK, OR DAY ... 1872
FOREIGN COINS ... 1872
FORMS USUALLY TAKEN IN LEASES ... 1867
FRENCH MEASURES ... 1872
GOVERNMENT EMIGRATION OFFICES ... 1872
INTEREST TABLE ... 1869
LAW OF MISTRESS AND SERVANT ... 1872
MARKETING TABLE ... 1872
MODES OF ADDRESSING PERSONS OF TITLE ... 1866
MULTIPLICATION TABLE ... 1871
TABLE OF DISTRIBUTION OF PERSONAL ESTATE ... 1872
A TABLE OF PRECEDENCY ... 1866
TABLE OF THE KINGS AND QUEENS OF ENGLAND ... 1872
TRANSFER AND DIVIDEND DAYS AT THE BANK OF ENGLAND ... 1866
WAGES TABLE ... 1871
SOVEREIGNS OF EUROPE ... 1873
REGISTRATION OF BIRTHS AND MARRIAGES ... 1873
DEATHS, WILLS, AND UNCLAIMED PROPERTY ... 1873
POST-OFFICE RULES ... 1873

A Calendar for 1874.

JANUARY.

S	M	Tu	W	Th	F	S
—	—	—	—	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FEBRUARY.

S	M	Tu	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
—	—	—	—	—	—	—

MARCH.

S	M	Tu	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	—	—	—	—

APRIL.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	—	—
—	—	—	—	—	—	—

MAY.

S	M	Tu	W	Th	F	S
—	—	—	—	—	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	—	—	—	—	—	—

JUNE.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	—	—	—	—
—	—	—	—	—	—	—

JULY.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	—
—	—	—	—	—	—	—

AUGUST.

S	M	Tu	W	Th	F	S
—	—	—	—	—	—	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	—	—	—	—	—

SEPTEMBER.

S	M	Tu	W	Th	F	S
—	—	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	—	—	—
—	—	—	—	—	—	—

OCTOBER.

S	M	Tu	W	Th	F	S
—	—	—	—	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
—	—	—	—	—	—	—

NOVEMBER.

S	M	Tu	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	—	—	—	—	—
—	—	—	—	—	—	—

DECEMBER.

S	M	Tu	W	Th	F	S
—	—	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	—	—
—	—	—	—	—	—	—

Eclipses in 1874.

During the year 1874 there will be two Eclipses of the Sun and two of the Moon. The first is a Total Eclipse of the Sun on April 16, but not visible from England.

The second is a Partial Eclipse of the Moon on May 1. The Moon does not rise here on this day till 7h. 32m. p.m., and therefore the eclipse is not visible here.

The third is an Annular Eclipse of the Sun on Oct. 10. It is visible as a partial eclipse only from England. At London it will begin at 9h. 3m. a.m., the middle of the eclipse will be at 10h. 7m. a.m., at which time about three-tenths of the Sun will be obscured, and it will end at 11h. 15m. a.m. At Edinburgh the eclipse will begin at 8h. 43m. a.m., its middle at 9h. 49m. a.m., and will end at 10h. 58m. a.m., in mean time at Edinburgh. At Dublin it will begin at 8h. 34m. a.m., the middle at 9h. 34m. a.m., and will end at 10h. 37m. a.m., in mean time at Dublin.

The fourth is a Total Eclipse of the Moon on the morning of Oct. 25. It begins at 5h. 42m. a.m., but at Greenwich the Moon sets on this morning at 6h. 33m., and therefore only the beginning of the eclipse will be seen from England.

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	*Ascension Day—Holy Thursday*	May 14
Septuagesima Sunday	Feb. 1	Birth of Queen Victoria	,, 24
Quinquagesima—Shrove S.	,, 15	*Pentecost—Whit Sunday*	,, 24
Ash Wednesday	,, 18	*Trinity Sunday*	,, 31
Quadragesima Sunday	,, 22	*Corpus Christi*	June 4
St. David	March 1	Accession of Queen Victoria	,, 20
St. Patrick	,, 17	Proclamation	,, 21
Annunciation—Lady Day	,, 25	St. John Baptist—Midsummer Day	,, 24
Palm Sunday	,, 29	St. Michael—Michaelmas Day	Sept. 29
Good Friday	April 3	Birth of Prince of Wales	Nov. 9
Easter Sunday	,, 5	St. Andrew	,, 29
Low Sunday	,, 12	St. Thomas	Dec. 21
St. George	,, 23	CHRISTMAS DAY	,, 25
Rogation Sunday	May 10		

University Terms, 1874.

OXFORD.			CAMBRIDGE.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	Mar. 8	Jan. 13	Feb. 18, Midnight	Mar. 27
Easter	April 8	May 22	April 10	May 18, Midnight	June 26
Trinity	May 23	July 11	—	—	—
Michaelmas	Oct. 10	Dec. 17	Oct. 1	Nov. 8, Noon	Dec. 16
	The Act, July 7.			The Commencement, June 23.	

Law Terms, 1874.

As settled by Stats. 11 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2 (passed Dec. 23, 1830).

Hilary Term	begins January	11	and ends January	31
Easter Term	,, April	15	,, May	8
Trinity Term	,, May	22	,, June	12
Michaelmas Term	,, November	2	,, November	25

Principal Articles of the Calendar for the Year of Our Lord 1874.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	13	13
Epact	XXIII.	12
Solar Cycle	7	
Roman Indiction	2	2
Dominical Letter	F	D
Septuagesima Sunday	Jan. 27	Feb. 1
Ash Wednesday	Feb. 13	,, 18
Easter Sunday	March 31	April 5
Ascension Day	May 9	May 14
Pentecost—Whit-Sunday	,, 19	,, 24
1st Sunday in Advent	Dec. 1	Nov. 29

The year 1874 is the latter part of the 5634th and the beginning of the 5635th year since the creation of the world, according to the Jews. The year 5635 commences on Sept. 12, 1874.

The year 1874 answers to the 6587th of the Julian Period, to the 2627th from the foundation of Rome, to the 2650th year of the Olympiads, and to the year 7380-1 of the Byzantine Era.

The year 1291 of the Mohammedan Era commences on Feb. 18, 1874; and Ramadán (month of abstinence observed by the Turks) commences on Oct. 12, 1874.

Inland Revenue Duties.

INCOME TAX, LAND TAX, AND INHABITED HOUSE DUTY.

Income and Property Tax.

100*l.* per annum for every 1*l.* arising from Property, Profession, Trade, or office	0 0 3
Exceeding 100*l.* but less than 300*l.* rated at 80*l.* less.	
In respect of occupation of Lands, Tenements, &c. for every 1*l.* in England	0 0 0½
Scotland and Ireland	0 0 1½

Exemptions of Premiums from Income Tax.

Premiums paid by a person for an assurance on his own life, or on the life of his wife, or for a deferred annuity to his widow, are declared free from income tax, provided such premiums do not exceed one-sixth of his returnable income.

Inhabited House Duty.

For every private Inhabited Dwelling House which with the Household and other Offices, Yards, and Gardens therewith occupied and charged, is or shall be worth the rent of Twenty Pounds or upwards by the Year, there shall be charged for every Twenty Shillings of such annual value the sum of	0 0 9

Alteration in Date of Payment.

The Land and House Taxes in England, shall be payable on or before Jan. 1st., in each year, and Income Tax for both England and Ireland, shall be payable in like manner.

ASSESSED TAXES, AND EXCISE LICENSES.

Servants, Carriages, Horses, Armorial Bearings, &c.

For every male servant	0 15 0
For every carriage—	
If such carriage shall have four or more wheels, and shall be of the weight of four hundredweight or upwards	2 2 0
If such carriage shall have less than four wheels, or having four or more wheels, shall be of a less weight than four hundredweight	0 15 0
For every horse or mule	0 10 6
For armorial bearings—	
If such armorial bearings shall be painted, marked, or affixed, on or to any carriage	2 2 0
If such armorial bearings shall not be so painted, marked, or affixed, but shall be otherwise worn or used	1 1 0

And such duties shall be paid annually upon licenses to be taken out and granted by such officer as the Commissioners of Inland Revenue shall direct, shall be dated on the day of granting the same, and shall expire on the thirty-first day of then next following.

Digitized by Google

The late Mr. John Stuart Mill.

Digitized by Google

The late Lord Lytton.

Digitized by Google

Charities, Associations, &c.

Adult Orphan Institution, 11, St. Andrew's-place, Regent's-park, N.W. Thomas Arthur Bussell, sec.

Amateur Authors' Association (The), 5, Friar-street, Doctor's-commons, E.C. J. S. Tomkins, sec.

Amateur Photographic Association, 12, York-place, Portman-square, W. H.R.H. the Prince of Wales, president; A. J. Melhuish, F.R.A.S., &c., hon. sec.

Anti-Slavery Society (British and Foreign), 27, New Broad-street, City, E.C. Edmund Sturge, Joseph Cooper, and Robert Alsop, hon. secs.; Rev. Benjamin Millard, sec.

Art Union of London, 444, West Strand, W.C. Lewis Pocock, F.S.A., and Edmund E. Antrobus., F.S.A., hon. secs.; Thomas S. Watson, B.A., assistant sec.

Artists' Benevolent Fund, 61 to 63, Great Queen-street, W.C. Lambton Young, sec.

Artists' Orphan Fund, 24, Old Bond-street, W. Frederick W. Maynard, sec.

Artists' Own Art Union, 3, Adelaide-place, E.C. Richard John Polantine, sec.

Artists' Society, Langham Chambers, Edwards-place, Langham-place, W. J. Sleigh, sec.; H. C. Pidgeon, treasurer.

Arundel Society, or Society for Promoting the Knowledge of Art, 24, Old Bond-street, W. F. W. Maynard, sec.

Associate Institution for Improving and Enforcing the Laws for the Protection of Women, 47, Charing Cross, S.W. Henry J. Newman, sec.

Association for the Sale of Work by Ladies of Limited Means, 47, Great Portland-street, W. Miss Elizabeth Beard, sec.

Association for Trained Nurses, 34, Davies-street, Berkeley-square, W. Misses Maria Firth and Alice Hodges, superintendents.

Benevolent Aid Society, 38, Ellington-street, Liverpool-road, N. James Ellis, Esq., hon. sec.

Benevolent Society of St. Patrick (the Queen and the Prince of Wales patrons; H.R.H. Prince Arthur, president), 61, Stamford-street, S.E. Thomas K. King, jun., sec.; Thomas R. Webb, master.

Benevolent or Strangers' Friend Society, 7, Exeter Hall, W.C. W. J Champion, A.B., sec.

Bible and Domestic Mission, 12, Bell-street, Edgware-road, N.W. Mrs. Sarah Jane Talford, Bible-woman.

Bishop of London's Fund, 46A, Pall-Mall. Henry Hoare and Edward Thornton, Esqrs., hon. secs.; Philip Wright, Esq., sec.

Bishop of Rochester's Fund, 18, Great George-street, Westminster, S.W. Rev. John Mathias Proctor and Arthur James Day, secs.

Bishop of Winchester's South London Fund, 130, Fleet-street, E.C. W. B. James, Esq., hon. sec.; Henry George Heald, sec.

Blind (Association for the General Welfare of the), 210, Oxford-street, W., and 125 and 127, Euston-road, N.W. William Hanks Levy, F.R.G.S., director.

Blind Man's Friends Charity, 34, Savile-row, W. Pinder Simpson, sec. and treasurer.

British Archæological Association, 32, Sackville-street, W. C. Wren Hoskyns, Esq., M.P., president; Gordon M. Hills, treasurer; Edward Levien, M.A., F.S.A., and Edward Roberts, F.S.A., secs.

British Association for the Advancement of Science, 22, Albemarle-street, Piccadilly, W. Dr. W. B. Carpenter, F.R.S., F.L.S., president; Captain Douglas Galton, C.B., F.R.S., and Professor Michael Foster, M.D., secs.; W. Spottiswoode, treasurer.

British and Foreign Bible Society, Queen Victoria-street, E.C. Earl of Shaftesbury, president; Joseph Hoare, Esq., treasurer; Rev. C. Jackson and Rev. S. B. Bergne, secs.; William Hitchin, accountant and assistant sec.; Henry Knolleke, assistant foreign sec.; James Franklin, depositary; William Henry Chaplin, collector.

British and Foreign School Society, Borough-road, S.E., and Stockwell, S.W. Alfred Bourne, sec.

British Ladies' Female Emigrant Society, 111, Charlotte-street, Fitzroy-square, W. Miss Caroline Tipple, sec.

British Orphan Asylum, office, 73, Cheapside, E.C.; asylum, Mackenzie-park, Slough, Bucks. Rev. C. Lee, M.A., and Rev. A. C. Price, B.A., hon. secs; Alfred Mackenzie, sec.

British Society for the Propagation of the Gospel among the Jews, 96, Russell-street, W.C. John Gill, hon. corresponding sec.

Camden Society, 25, Parliament-street, S.W. William John Thoms, hon. sec.

Central Christian Institute and Office of the Society for the Christian Improvement of Young Women, 19A, Great Portland-street, W. Miss Susan Stewart, lady superintendent; Miss Mary Weitbrecht, sec.

Ceramic and Crystal Palace Art Union, 16, Great Castle-street, W. Miles Blaine Chilton, sec.

Christchurch Parochial Home Mission, 5, Derby-street, Mayfair, W. Mrs. Grace Ray, superintendent.

Church Missionary Children's Home, Highbury Grove, N. Rev. I. Durrant, M.A., director.

Church Missionary Society, 15 and 16 Salisbury-square, E.C. Rev. H. Venn, B.D., R. v. H. Wright, M.A., and Major-General E. Lake, C.S.I., hon. secs.; Rev. C. C. Fenn, M.A., and E. Hutchinson, Esq., secs.

Church Pastoral Aid Society, Temple Chambers, Falcon-court, Fleet-street, E.C. Rev. E. J. Speck, M.A., sec.; R. Laughton, Esq., lay sec.

Churches and Chapels Incorporated Society, for Promoting the Enlargement, Building, and Repairing of, 7, Whitehall, S.W. Rev. G. Anslie, M.A., sec.

City of London and National Art Union, (2), Cornhill, E.C. B. B. King, manager.

City Young Women's Association and East Central Institute, 11, Charterhouse-square, E.C. Miss C. J. M. Bramwell, lady superintendent.

Clergy Orphan Corporation, 68, Lincoln's-inn-fields, W.C. Rev. J. R. Stock, M.A., sec.

Colonial Bishopries' Fund, 20, Duke-street, Westminster, S.W. Right Hon. W. E. Gladstone, M.P., Right Hon. Lord Hatherley, Right Hon. the Earl Nelson, and J. G. Hubbard, Esq., treasurer; Rev. W. T. Bullock, M.A., hon. sec.

Colonial Missionary Society, 18, South-street, Finsbury, E.C. Rev. A. Hannay, sec.

Columbia (Baroness Burdett Coutts) Shoeblacks and Messengers' Brigade, 11, Wood-street, Spitalfields, E. F. Sapsford, master.

Corporation of the Sons of the Clergy, 2, Bloomsbury-place, Bloomsbury-square, W.C. C. J. Baker, Esq., registrar.

Deaconesses' Institution, 50 and 51, Burton-crescent, W.C. Rev. B. B. Compton, M.A., chaplain; Deaconess E. Ferard, head sister.

Deaf and Dumb (Association in Aid of the), head quarters, the Church for the Deaf and Dumb, 272, Oxford-street, W.; branch, 15, Kingsland-road, E. Rev. S. Smith, chaplain and sec.; Rev. W. Stainer, assistant chaplain.

Discharged Prisoners' Aid Society, 39, Charing Cross, S.W. W. B. Ranken, Esq., and S. Whitbread, Esq., M.P., hon. secs.; Major Tillbrook, sec.

Discharged Prisoners' Aid Relief Committee (Metropolitan), 34, Parliament-street, S.W. J. C. Colville, hon. sec.

Dramatic Authors' Society, 23, King-street, Covent Garden, W.C. P. Simpson, sec.

Drinking Fountain Association, see Metropolitan Drinking Fountain and Cattle Trough Association.

Early Closing Association, 100, Fleet-street, E.C. H. Walker and E. Kennedy, secs.

East End Juvenile Mission. Dr. T. J. Barnard, hon. director; E. Jackson, trade manager; J. W. Parker sec., Home for Working and Destitute Lads, 18 and 20, Stepney Causeway, Commercial-road East, E.; Wood Chopping Brigade, Carr-street, Limehouse Fields, E. W. Steward, manager; Easter Tract and Book Depôt, 2, North-street, Limehouse, E.; Mission Room and Laundry, 41, Carr-street, Limehouse, E.; New Branch Ragged Schools, Gloucester-street, Salmons-lane, Limehouse, E.; City Messenger Brigade or Boy Commissionaire Corps, head office, 18 and 20, Stepney, Causeway, S.E.

East London Mission and Relief Society, 2, Duke-street, Adelphi, W.C. Rear-Admiral E. G. Fishbourne, C.B., Col. Wyndham Bewes, Rev. E. L. Puxley, hon. secs.

East London Provident Association, 6, Arbour-terrace, Stepney, E., and 53, Brick-lane, Spitalfields, E.; branch office, School Room, Bride-terrace, Liverpool-road, N. Oliver S. Iron, sec.

East London Shoe Black Society, 96, Mansell-street, E. T. Thorne Pitt, Esq., manager.

Entomological Society, 12, Bedford-row, W.C. R. M'Lachlan and F. Grut, secs.

Evangelical Alliance (British Organisation), 7, Adam-street, Adelphi, W.C. Rev. J. Davis and Rev. Schmittan, Ph.D., secs.

Female Aid Society, office, 27, Red Lion-square, W.C. W. Bramston, Esq., acting sec.

Female Medical Society for Promoting the Proper Education and Employment of Superior Women in the Practice of Midwifery and the Treatment of the Diseases of Women and Children, offices, 164, Great Portland-street, W. The Right Hon. the Earl of Shaftesbury, K.G., president; G. Burney, Esq., treasurer; J. Edmunds, M.D., hon. sec.

Female Mission to the Fallen Women of London, 34, Parliament-street, S.W. A. O. Charles, Esq., hon. sec.; C. R. Ford, Esq., sec.

Female Servants' Home Society, office, 85, Queen-street, Cheapside, E.C. D. Cooper, sec.; homes, 21, Nutford-place, W., Mrs Amelia Evans, matron; 88, Blackfriars-road, S.E., Mrs Garrard, matron; 265, Great Portland-street, W., Mrs Mary Jane Andrews, superintendent; and 74, High-street, Camden Town, N.W., Mrs Skinner, superintendent.

Field Lane Ragged Schools and Night Refuges for the Homeless Poor (with character), Little Saffron-hill, Farringdon-road, E.C., 17, Berners-street, Oxford-street, W. S. Tawell, hon. sec.; J. Saunders, schoolmaster.

Foreign Aid Society, 10, Exeter Hall, 372, Strand, W.C. Rev. R. Burgess, B.D., hon. sec.; Mr J. Watts, assistant sec.

Friendly Female Society (Instituted 1802) for the Relief of Poor, Infirm, Aged Widows, and Single Women of good character, who have seen better days, 364, Kingsland-road, E. The Most Hon. the Dowager Marchioness of Cholmondeley, president; Mrs J. Spicer, Woodford, Essex, treasurer; Miss Leifchild, 16, Albert-road, Regent's Park, N.W., secretary; Miss M. Towne, collector.

Genealogical and Historical Society, 208, Piccadilly, W. R. Reeve, sec.

General Domestic Servants' Benevolent Institution, 32, Sackville-street, W. J. Rouse, sec.

General Nursing Institute for the Supply of Experienced Nurses in all Emergencies, 5 and 9, Henrietta-street, Covent Garden, W.C. A. Ebsworth, F.R.C.S., medical director; W. S. Vigne, sec.

Gentlewomen's Self Help Institute, 20, Bessborough Gardens, Pimlico, S.W. Mrs. Agnes, Keahan, lady superintendent.

Geological Society, Somerset House, Strand, W.C. Duke of Argyll, K.T., D.C.L., F.R.S., president; Sir P. de M. G. Everton, Bart., M.P., F.R.S., R. A. C. G. Austen, F.R.S., W. W. Smyth, Esq., M.A., F.R.S., Sir C. Lyell, Bart., D.C.L., F.L.S., vice-presidents; P. M. Duncan, Esq., M.B., F.R.S., and J. Evans, Esq., F.R.S., secs.; Professor D. T. Anstead, M.A., F.R.S., foreign sec.; J. G. Jeffreys, Esq., F.R.S., treasurer; W. S. Dallas, F.L.S., assistant sec., librarian, and curator; W. W. Leighton, Esq., clerk; W. R. Jones, library and museum assistant.

Geologists', University College, Gower-street, W.C. Rev. T. Wiltshire, M.A., F.G.S., president; J. L. Lobley, F.G.S., hon. sec.

Goldsmith Art Union, 127, Strand, W.C. W. L. Molyneux, sec.

Governesses' Benevolent Institution, 32, Sackville-street, W.; home, 44, Harley-street, W., and Asylum, Prince of Wales-road, N.W. C. W. Klugh, sec.

Guild of Literature and Art, 26, Wellington-street, W.C. C. Dickens, hon. sec.

Home and Colonial School Society and Middle Class School for Boys and Girls, 344 to 354, Gray's-inn-road. Depository, 350, Gray's-inn-road, W.C. (Mrs Strugnell, matron), and 9, Swinton-street, Gray's-inn-road, W.C. (Miss C. A. Daley, matron). J. S. Reynolds, hon. sec.; Rev. J. J. Evans, M.A., chaplain; Rev. J. Johnson, resident chaplain; W. J. Sterland, assistant sec.; E. Coghlan, F.R.G.S., head master; E. Ford, second master.

Home Missionary Society, 18, South-street, Finsbury, E.C. Rev. J. H. Wilson, sec.

Houseless Poor Society, 6, St. Bene't-place, Gracechurch-street, E.C. J. M'Leod, sec.

Indian Female Normal School Society, 136, Leadenhall-street, E.C. Suter, Alexander, and Co.

Indigent Blind Visiting Society, 27, Red Lion-square, W.C. W. Colmer, sec.

Infant Life Protection Society, 11, Craven-hill-gardens, W. J. B. Curgenven, hon. sec.

Institute of Painters in Water Colours, 53, Pall Mall, S.W. J. Fahey, sec.

Institution for Nurses for Nervous and Mental Disorders, 16, Clarges-street, W. Mrs S. F. Caldwell, superintendent.

Institution for Trained Nurses, 96, Wimpole-street, Cavendish-square, W. Miss E Huitson, manager.

Invalids' Dinner Table, 2, Woburn-buildings, Tavistock-square, W.C. G. M. Hicks, Esq., treasurer; Mrs P. Bishop, matron.

Islington and North London Shoeblack Brigade and Refuge, 15, York-road, N. C. Sheppard, superintendent.

Ladies' Association for Promoting Female Education in India and other Heathen Countries, 20, Duke-street, Westminster, S.W. Miss L. Bullock, hon. sec.

Ladies' Industrial Society, 20, Upper Berkeley-street west, W. Mrs. M. Friend, hon. sec.

Ladies' Sanitary Association, 22, Berners-street, W. Miss R. Adams, sec.

Lifeship Institute, 21, Ashley-place, Victoria-street, S.W. Capt. Hans Bush, treasurer; Major Carpenter, sec.

Linnean Society, Burlington House, Piccadilly, W. G. Bentham, Esq., F.R.S., V.P., president; G. Busk, Esq., F.R.S., V.P., J. D. Hooker, Esq., M.D., F.R.S., V.P.; W. W. Saunders, Esq., F.R.S., treasurer and V.P.; F. Currey, Esq., F.R.S., and H. T. Brainton, Esq., F.R.S., secs.; R. Kippist, A.L.S., librarian.

Literary and Artistic Society for the Promotion and Advancement of the Arts and Interests of the Artists and Literary Men of Great Britain, 7, Gower-street, W.C. M. Edwards, sec.

London Bible and Domestic Female Mission, 13, Hunter-street, Brunswick-square, W.C. Right Hon. the Earl of Shaftesbury, president; the Hon. A. Kinnaird, treasurer; Mrs Banyard, hon. sec. and manager.

London City Mission House, 8A, Red Lion-square, W.C. Rev. J. Garwood, M.A., and Rev. J. Robinson, secs.; C. M. Sawell, assistant sec.; J. B. Press, resident clerk; J. M. Weylland, district sec. to West London Auxiliary.

London Female Preventive and Reformatory Institution, Eden-grove, Holloway-road, N.; 200, Euston-road, N.W.; 195, Hampstead-road, N.W.; 5 and 7, Parson's-green, Fulham, S.W.; and 2, Maude-grove, West Brompton, S.W. Sir W. Rose, K.C.B., president; E. W. Thomas, sec.; Mrs. M. A. England, matron.

London Orphan Asylum, Office, 1, St. Helen's-place, E.C. Watford, late Clapton; J. Rogers, sec.

London Philanthropic Society for Providing the Poor with Bread and Coals in Winter, 17, Ironmonger-lane, E.C. J. H. Heeps, hon. sec.

London Private Nursing Institute, 20, Duke-street, Portland-place, W. Mrs. C. Pedgrift, manager.

Mendicity Society, 13, Red Lion-square, W.C. Capt. R. A. Peach, assistant manager and sec.

Meteorological Society, 30, Great George-street, S.W. C. Brooke, M.A., F.R.S., and J. Glaisher, F.R.S., hon. sec.; W. Marriott, assistant sec.

Metropolitan Convalescent Institution, 32, Sackville-street, W. C. Holmes, sec.

Metropolitan Discharged Prisoners' Relief Committee, 34, Parliament-street, Westminster, S.W. J. C. Colvill, Esq., hon. sec.

Metropolitan Drinking Fountain and Cattle Trough Association, 4, Victoria-street, Westminster Abbey, S.W. Marquis of Westminster, president; John Lee, Esq., F.R.G.S., sec.

Metropolitan Typographical Widow, Orphan, and Nominee Fund, 3, Racquet-court, E.C. J. Thompson, sec.

Metropolitan Visiting and Relief Association, 21, Regent-street, W.; hours 11 to 5. Rev. T. J. Rowsell, M.A., hon. sec.; A. J. Hughes, Esq., sec.

Midnight Meeting Movement, 5, Red Lion-square, W.C. H. G. Weakley, sec.

Milliners' and Dressmakers' Provident and Benevolent Institution, 32, Sackville-street, W. T. D. Berry, Esq., hon. sec.

National Association for the Promotion of Social Science, with which is united the Society for Promoting the Amendment of the Law, 1, Adam-street, Adelphi, W.C. The Right Hon. Lord Napier and Ettrick, president; G. W. Hastings, Esq., president of council; E. Pears, Esq., gen. sec.; J. Robinson, assistant sec.; J. Westlake, Esq., foreign sec.

National Benevolent Institution, 65, Southampton-row, W.C. F. Latreille, sec.

National Central Office of Institutions for Women and Girls, 31, Weymouth-street, Portland-place, W. The Countess of Gosford, lady superintendent.

National Choral Society, 14 and 15, Exeter Hall, W.C. G. W. Martin, conductor.

National and Colonial Emigration League, 18, Parliament-street, S.W. Rev. H. Cocks, sec.

National Emigration Aid Society, 16, Northumberland-street, Strand, W.C. J. Bate, hon. sec.

National Indian Association in Aid of Social Progress in India, 1, Adam-street, Adelphi, W.C. H. Pratt, and Mrs. W. Akroyd, secs.

National Society for the Protection of Young Girls, 28, New Broad-street, E.C.; school, Woodhouse, Wanstead, Essex. J. B. Talbot, sec.

National Society for Women's Suffrage (Central Committee), 9, Berner's-street, W. Miss C. A. Biggs and Mrs. Garrett-Anderson, hon. secs.

National Society's Training Institution for Educating Young Women to be School Mistresses, 33, King's-road, Chelsea, S.W. Mrs. E. Harris, lady superintendent; Rev. R. Demaus, sec.

National Sunday League, 256, High Holborn, W.C. R. M. Morrell, hon. sec.

National Temperance League, 337, Strand, W.C. R. Rae, sec.

Nursing Sisters' Institution, 4, Devonshire-square, E. Mrs. Sweet, lady superintendent.

Obstetrical Society of London, 53, Berners-street, W. J. B. Hicks, M.D., F.R.S., president; J. J. Phillips, M.D., and W. S. Playfair, M.D., hon. secs.

Open-Air Mission, 11, Buckingham-street, Strand. G. Kirkham, sec.

Orphan Working School, Maitland-park, Haverstock-hill, N.W.; office, 73, Cheapside, E.C. J. Soul, sec.

Palestine Exploration Fund, 9, Pall Mall East, S.W. W. Besant, Esq., M.A., sec.

Parochial Mission Women's Fund, 54, Parliament-street, S.W. W. O'Brien, sec.

Peace Society, 19, New Broad-street, E.C. H. Richard, Esq., M.P., sec.

Photographic Society, 9, Conduit-street, Regent-street, W. J. Spiller, sec.

Digitized by Google

Poor Clergy Relief Association, 36, Southampton-street, Strand, W.C. R. T. Pigott, sec.
Professional and General Co-operative Society (Limited), 459 to 461, Oxford-street, W.C. A. Marley, sec.
Protestant Alliance Office, 7, Serjeants'-inn, E.C. A. H. Guinness, M.A., sec.
Quekett Microscopical Club, 192, Piccadilly, W. T. C. White, sec.
Ragged School Shoeblack Society (Central), Mac's-place, Greystoke-place, Fetter-lane, E.C. M. Ware, jun., hon. sec.; W. Nicholls, superintendent.
Ragged School Union, 1, Exeter Hall, W.C. J. G. Gent, sec.
Reformatory and Refuge Union, 34, Parliament street, S.W. A. Mills, Esq., and G. Hanbury, Esq., hon. secs.; C. R. Ford, Esq., sec.
Refuge Friendly Society, 78, Myddleton-street, Clerkenwell, E.C. C. Morten, agent.
Refuges for Homeless and Destitute Children (boys' refuge), 8, Great Queen-street, W.C.; Chichester training ship, Greenhithe, Kent (for boys); Farm School, Bisley, Surrey (for boys); Sudbury Hall, near Harrow, and Ealing House, near Ealing (girls' refuges). W. Williams, sec.
Religious Tract Society: depositories, 56, Paternoster-row, E.C.; 65, St. Paul's Churchyard, E.C.; and 164, Piccadilly, W. G. H. Davis, L.L.D., sec.; J. Tarn, cashier.
Rent Guarantee Society, 66, Cannon-street, E.C. R. Stone, sec.
Royal Academy of Arts, Burlington House, Piccadilly, W. Sir F. Grant, R.A., president; C. Landseer, R.A., keeper; S. A. Hart, R.A., librarian; J. P. Knight, R.A., sec.; S. Smirke, R.A., F.S.A., F.G.S., treasurer; H. J. Eyre, registrar.
Royal Agricultural Society of England, 12, Hanover-square, W. H. M. Jenkins, sec.
Royal Archæological Institute of Great Britain and Ireland, 16, New Burlington-street, W. The Right Hon. the Lord Talbot de Malahide, president; J. Henderson, Esq., M.A., F.S.A., treasurer; A. Way, C. Tucker, and J. Burtt, Esqs., hon. secs.; B. Willsher, Esq., sec.
Royal Architectural Museum, 18, Tufton-street, Westminster, S.W. A. J. B. Beresford-Hope, Esq., M.P., M.A., D.C.L., F.S.A., president; G. G. Scott, Esq., R.A., F.S.A., treasurer; J. Clarke, Esq., F.S.A., hon. sec.
Royal Astronomical Society, Somerset House, W.C. Professor Cayley, president; R. A. Proctor and E. Dunkin, Esqs., secs.; Lieut.-Col. A. Strange, foreign sec.; J. Williams, assistant sec.; S. C. Whitbread, treasurer.
Royal Asylum of St. Anne's Society Schools, 52, King William-street, City, E.C. R. H. Evans, sec.
Royal Botanic Society of London, Inner Circle, Regent's-park, N.W. The Duke of Teck, president; W. Sowerby, Esq., F.L.S., sec.; W. M. Colthurst, Esq., treasurer; T. Don, garden superintendent; J. W. Gray, receiver of subscriptions.
Royal Dramatic College Offices, 411, Strand, W.C. J. W. Anson, sec.
Royal Female Philanthropic Society, Manor Hall, Lower Kennington-lane, S.E., and 23, Lincoln's-inn-fields, W.C. S. Vaughan, sec.
Royal Geographical Society, 1, Savile-row, W. Major-Gen. Sir H. C. Rawlinson, K.C.B., president; C. R. Markham, Esq., C.B., and R. H. Major, Esq., secs.; J. Ball, Esq., F.R.S., foreign sec.; H. W. Bates, Esq., assistant sec.; Capt. C. George, R.N., curator of maps; K. Johnstone, F.R.G.S., &c., assistant curator of maps; J. H. Lamprey, librarian; H. W. Farley, accountant.
Royal Horticultural Society, gardens, Exhibition-road, South Kensington, W., and Chiswick, W. The Duke of Buccleuch, K.G., president; H.R.H. Prince Arthur, H.S.H. Prince of Teck, Lord H. G. Lennox, M.P., W. W. Saunders, F.R.S., vice-presidents; J. Clutton, treasurer; Major-Gen. H. Y. D. Scott, C.B., F.L.S., hon. sec.; J. Richards, assistant sec.; J. D. Dick, clerk; A. F. Barron, gardener-in-chief; G. Eyles, superintendent of flower shows; A. F. Barron, superintendent.
Royal Humane Society, 4, Trafalgar-square, W.C. L. Young, sec.
Royal Institution, 21, Albemarle-street, W. Sir H. Holland, Bart., president; W. Spottiswoode, Esq., treasurer; H. B. Jones, M.D., hon. sec.; B. Vincent, assistant sec.; H. C. Hughes, reviewer.
Royal Literary Fund, 10, John-street, Adelphi, W.C. O. Blewitt, K.L., F.R.G.S., sec.
Royal Maternity Charity, 31, Finsbury-square, E.C. J. Seabrook, sec.
Royal National Lifeboat Institution for Preservation of Life from Shipwreck, 14, John-street, Adelphi, W.C. The Duke of Northumberland, P.C., president; R. Lewis, Esq., sec.
Royal Naval Female School Society, office, 32, Sackville-street, Piccadilly, W.; school, St. Margaret's House, Twickenham. A. Ellis, R.N., sec.; S. Rayson, assistant sec.
Royal Polytechnic Institution, Limited (for the Advancement of the Arts and Practical Science), 309, Regent-street, W. W. H. Robinson, sec.
Royal Society, Burlington House, Piccadilly, W. G. B. Airey, president; W. Spottiswoode, M.A., V.P., treasurer; W. Sharpey, M.D., and G. G. Stokes, M.A., secs.; W. H. Miller, M.A., foreign sec.; W. White, Esq., assistant sec. and librarian; H. B. Wheatly, clerk.
Royal Society of Literature, 4, St. Martin's-place, W.C. The Bishop of St. David's, president; W. S. W. Vaux, M.A., sec.; C. M. Ingleby, LL.D., foreign sec.; Sir P. M'C. de Colquhoun, L.L.D., treasurer; N. E. S. A. Hamilton, librarian; J. Ayres, clerk.
Royal Society of Musicians, 12, Lisle-street, Leicester-square, W. S. Lucas, sec.
Royal Society for Prevention of Cruelty to Animals, 105, Jermyn-street, St. James's, S.W. J. Colam, sec
Royal Society for the Protection of Life from Fire, Clifford's-inn-passage, Fleet-street, E.C. C. Wright, sec.
Royal Toxophilite Society, Archer's Lodge, Inner Circle, Regent's-park, N.W. H. O'H. Moore, Esq., hon. sec.
Sacred Harmonic Society (The), 6, Exeter Hall, Strand, W.C.
Sacred and Secular Harmonic Society, 21, St. James's-street, S.W. A. C. Key, hon. sec.
St. George (Hanover-square) Visiting Association, 18, Grosvenor-mews, Grosvenor-street, W. Dr. W. Brewer, M.P., M.D., sec.
St. Marylebone Female Protection Society, 157 and 159, Marylebone-road, N.W. J. Deacon, Esq., treasurer; G. Scudamore, sec.; Mrs. H. Alsop, matron.
St. Saviour's Home for the Sisters of Charity, Osnaburgh-street, Regent's Park, N.W. Miss Sellon, lady superioress.
Servants' Mutual Aid Association, 15, Soho-square, W. The Marquis Townshend, treasurer; Mrs. M. Howell, matron.
Shareholders' Investment Association, 2, Queen-street-place, E.C. E. Evans, manager.
Society of Antiquaries of London, Somerset House, W.C. C. Knight Watson, M.A., F.S.A., sec.
Society of Arts, 18 and 19, John-street, Adelphi, W.C. P. Le Neve Foster, Esq., M.A., sec.; S. T. Davenport, financial officer; W. G. Larkins, editor of journal; C. Critchett, educational officer.
Society of British Artists, 6½, Suffolk-street, Pall Mall East, S.W. T. Roberts, sec.
Society of British and Foreign Musicians, 18, Rathbone-place, W. A. Adam, sec.
Society for the Encouragement of the Fine Arts, 9, Conduit-street, W. T. H. Gilbert, hon. sec.; E. Freeman, assistant sec.
Society for Organising Charitable Relief and Repressing Mendicity, 15, Buckingham-street, Adelphi, W.C. Patron, the Queen; president, the Lord Bishop of London; chairman of council, the Earl of Lichfield; vice-chairmen, Major-Gen. Cavenagh and A. H. Hill, Esq.; treasurer, H. B. Praed, Esq.; sec., C. B. P. Bosanquet, Esq.; organising sec., C. J. Ribton-Turner, Esq.
Society of Painters in Water Colours, 5A, Pall Mall East, S.W. Sir J. Gilbert, Knt., president; A. D. Fripp, sec.
Society for Promoting Christian Knowledge, society's house and office, 67, Lincoln's-inn-fields, W.C.; depository, 72, 73, 76, and 77, Great Queen-street, W.C.; depôts, 4, Royal Exchange, E.C., and 48, Piccadilly, W. Rev. H. Swabey, M.A., and Rev. J. M. Fuller, M.A., secs.; J. D. Trigge, accountant; T. Burt, supt. of the depositories; E. Drew, collector.
Society for Promoting the Employment of Women, 22, Berners-street, W. Miss G. King, sec.
Society for Promoting Female Education in the East, 267, Vauxhall Bridge-road, S.W., and Suter and Co., 32, Cheapside, E.C. Miss Webb, sec.
Society for the Propagation of the Gospel in Foreign Parts, 20, Duke-street, Westminster, S.W. The Right Hon. J. R. Mowbray, P. Cazenove, Esq., and Rev. J. E. Kempe, treasurers; Rev. W. T. Bullock, M.A., sec.; W. F. Kemp, Esq., M.A., Rev. H. W. Tucker, M.A., and Rev. G. C. Campbell, M.A., assistant secs.
Society for the Protection of Women and Children, 15, Soho-square, W. E. S. Hardy, sec.
Society for the Relief of Distress, 28, King-street, St. James's, S.W. W. B. Davenport, Esq., Col. F. Haygarth, W. Gilbert, Esq., and Sir T. W. Waller, Bart., hon. secs.
Society for the Relief of Distressed Widows (applying within the first month), 32, Sackville-street, Piccadilly, W. S. Rayson, sec.
Society of Relief for Poor Pious Clergy, 76, Lombard-street, E.C. S. Tomkins, treasurer.
Society for Relief of Widows and Orphans of Medical Men in London and its Vicinity, 53, Berners-street, Oxford-street, W. J. B. Blackett, Esq., sec.
Society for the Rescue of Young Women and Children, office, 85, Queen-street, Cheapside, E.C. D. Cooper, sec.; homes, 9 and 10, Henstridge Villas, St. John's Wood, N.W., Mrs. C. Weylland, matron; 150, New Kent-road, S.E., Mrs M'Arthur, matron; Clapton Home, 3, Swan-place, Upper Clapton, E., Miss Reed, matron; 28, Church-row, Hampstead, N.W., Mrs Garrod, matron; Maze-hill Cottage, Maze-hill, Greenwich, S.E., Mrs. Britton, matron; 48, Church-street, Stoke Newington, N., Mrs. Merry, matron; Victoria House, Central-hill, Norwood, S.E. Mrs. Golding, matron; 1, Knighton Cottages, Woodford, Miss Reid, matron; 2, Knighton Cottages, Woodford, Mrs. Bacon, matron; St. Mary's Lodge, Buckhurst-hill, Mrs. Poultney, matron.
Society for the Sale of Ladies' Work, 27A, North Audley-street, W. Miss Boulton, hon. sec.
Society for the Suppression of Vice, 23, Lincoln's-inn-fields, W.C. C. H. Collette, sec.
South American Missionary Society, 11, Serjeants'-inn, Fleet-street, E.C. Rev. C. R. de Havilland, sec.
South London Mission, Victoria Hall, 10, Lancaster-street, Blackfriars-road, S.E.
South London Shoeblack Society, 223, Borough, High-street, S.E. W. E. Chandler, superintendent.
Strangers' Home for Asiatics, Africans, and South Sea Islanders, West India Dock-road, E. Lieut.-Col. R. M. Hughes, hon. sec.; J. Freeman, superintendent.
Sunday Home for Female Employées, 90, Camden-street, Camden-town, N.W. Mrs. M. Webber, hon. sec.
Sunday School Union, 55 and 56, Old Bailey, E.C. W. Groser, A. Benham, F. J. Hartley, and J. E. Trosidder, secs.; H. Hall, publication superintendent; C. J. Houlston, trade manager.
Surrey Archæological Society, 8, Danes-inn, W.C. H.R.H. the Duke of Cambridge, patron; the Duke of Buccleuch, president; E. V. Austin, hon. sec.
Tonic Sol-Fa Association, Auction Mart, 19, Tokenhouse-yard, E.C. J. W. Glover, hon. sec.
Union Jack Shoeblack Brigade and Refuge for Homeless and Destitute Boys, Mitre-buildings, Three Colt-street, E. B. Tabrum, Esq., hon. sec.
Union Society of London, 1, Adam-street, Adelphi, W.C.
United Kingdom Alliance for the Suppression of the Liquor Traffic, 52, Parliament-street, S.W. Rev. D. Burns, M.A., metropolitan superintendent; J. Hilton, London electoral agent.
United Kingdom Band of Hope Union, 5, Red Lion-square, W.C. Rev. G. W. M'Cree, sec.
Universal Beneficent Society, 15, Soho-square, W. The Marquis Townshend, treasurer; G. S. Murphy, hon. sec.
Victoria Institute, or Philosophical Society of Great Britain, 8, Adelphi-terrace, Strand, W.C. Capt. F. W. H. Petrie, hon. sec.
West Central London Institute of the Young Women's Christian Association, 37, Great Ormond-street, W.C. Hon. A. Kinnaird, treasurer; Miss H. Baldwin, superintendent.
West Kent Natural History, Microscopical and Photographic Society, Lewisham, S.E. E. Clift and F. C. J. Spurrell, jun., hon. secs.
West London Shoeblack Society, Bessborough-place, Pimlico, S.W.
Workhouse Visiting Societies' Industrial Home, 22, New Ormond-street, W.C. Miss L. Twining, lady superintendent.
Young Women's Christian Association, West Central Home, 49 and 51, Great Marlborough-street, W. Miss A. J. Bramwell, resident superintendent.
Young Women's Christian Association, 55, Wellbeck-street, W. Miss A. Cole, superintendent.
Young Women's Christian Association, 115, Sloane-street, S.W. Miss. H. Heard, superintendent.
Young Women's Christian Association and Boarding House, 43, Crawford-street, Portman-square, W. Mrs. L. Bailey, matron.
Young Women's Christian Association and Home, 135, Queen's-road, Bayswater, W. Miss M. Brown, superintendent.
Young Women's Christian Association and Home, 7, Upper Phillimore-place, Kensington-road, W. Miss M. A. Loaring, matron.
Young Women's Christian Institute, 1, Alfred-place, Bedford-square, W. Miss Varney, sec.
Youths' Christian Home, 12, Stafford-street, Marylebone-road, N.W. G. Ridgeway, manager.
Zoological Society, 11, Hanover-square, W.; gardens (A. D. Bartlett, superintendent) Regent's-park (Outer Circle), N.W. Viscount Walden, president; Dr. P. L. Sclater, M.A., F.R.S., sec.

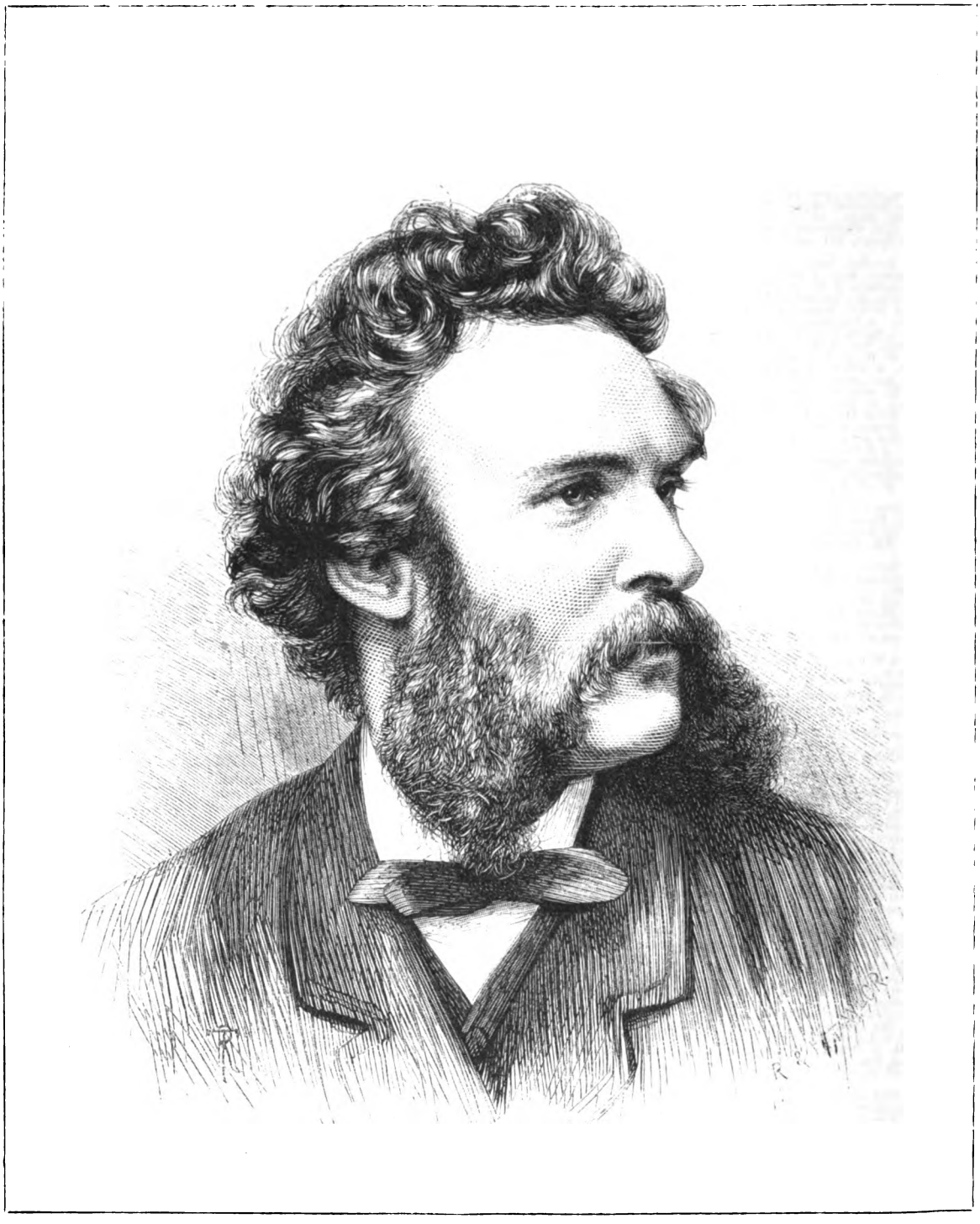
Beginnings of the Seasons.

Commences.		Commences.	
Spring	20th March, 7h. 0m. Aft.	Autumn ...	23rd Sept., 5h. 0m. Aft.
Summer ...	21st June, 3h. 0m. Aft.*	Winter	21st Dec., 11h. 8m. Aft.

Difference of Time between Greenwich and the Principal Places.

IN THE KINGDOM.		IN EUROPE.	
Name of Place.	Fast or slow of Greenwich.	Name of Place.	Fast or slow of Greenwich.
	H. M.		H. M. S.
Armagh	26 36 slow	Altona	0 39 46 fast
Bath	9 28 ,,	Athens	1 34 56 ,,
Birmingham	7 32 ,,	Berlin	0 53 36 ,,
Brighton	0 32 ,,	Brussels	0 17 29 ,,
Bristol	10 22 ,,	Christiania	0 42 54 ,,
Cambridge (Obs.) ...	0 23 fast	Copenhagen	0 50 20 ,,
Carlisle	11 36 slow	Cracow	1 19 51 ,,
Cheltenham	8 16 ,,	Dorpat	1 46 54 ,,
Chester	11 32 ,,	Florence	0 45 1 ,,
Coventry	6 0 ,,	Geneva	0 24 38 ,,
Derby	5 52 ,,	Göttingen	0 39 47 ,,
Douglas I. of Man ...	18 0 ,,	Hamburgh	0 39 54 ,,
Dover	5 12 fast	Königsberg	1 22 1 ,,
Dublin (Obs.)	25 22 slow	Leipzig	0 49 34 ,,
Durham (Obs.)	6 20 ,,	Leyden	0 17 58 ,,
Edinburgh (Obs.) ...	12 44 ,,	Marseilles	0 21 29 ,,
Exeter	14 8 ,,	Milan	0 36 47 ,,
Gloucester	8 56 ,,	Modena	0 43 45 ,,
Hull	1 20 ,,	Moscow	2 30 17 ,,
Ipswich	4 32 fast	Munich	0 46 27 ,,
Leeds	6 16 slow	Naples	0 56 59 ,,
Leicester	4 32 ,,	Petersburg	2 1 14 ,,
Lincoln	2 12 ,,	Paris	0 9 21 ,,
Liverpool (Obs.) ...	12 0 ,,	Prague	0 57 12 ,,
London (St. Paul's) ...	0 23 ,,	Rome	0 49 56 ,,
Manchester	8 56 ,,	St. Fernando, near Cadiz	0 24 19 slow
Markree	33 48 ,,	Stockholm	1 12 15 fast
Newcastle-on-Tyne ...	6 28 ,,	Turin	0 30 18 ,,
Northampton	3 36 ,,	Venice	0 49 25 ,,
Norwich	5 12 fast	Vienna	1 5 32 ,,
Nottingham	4 36 slow	Warsaw	1 24 9 ,,
Oxford (Obs.)	5 3 ,,		
Plymouth	16 29 ,,		
Portsmouth (Obs.) ...	4 24 ,,		
Ramsgate	5 36 fast		
Sheffield	6 0 slow		
Southampton	5 38 ,,		
Windsor	2 22 ,,		
Worcester	8 52 ,,		
York	4 24 ,,		

Digitized by Google



Thomas Faed. R.A.

Digitized by Google

G. F. Watts, R.A.

Digitized by Google

The Garden.

THE NEW ROSES OF 1873.

HYBRID PERPETUALS.

Félicien David (Verdier).—Deep red, shaded with bright carmine; a very nice, compact rose of very large size, and very full; highly scented, and a free bloomer.

Madame Emma Combey (Gounod).—A finely-built flower, and a free bloomer, of full average size, say 4in. diameter; the colour is a brilliant carmine, very showy; it is quite full, and opens well.

Alexander Dickson (Dickson).—Deep rose, the outer petals shady rosy lilac; a large full flower, of the most perfect form, and very fragrant; one of the best for exhibition. The inside petals are bright, and about the same colour as Annie Wood. In form it is in the way of Comtesse de Chabrilliant, but larger in size. It was raised by Mr. Dickson, a nurseryman near Dublin.

Bessie Johnson (Curtis).—A very pretty blush white rose, with a good habit of growth, large and full, quite a ladies' flower, and very sweet. It is a sport from Abel Grand, a well-established favourite. Mrs Curtis obtained for it a first-class certificate at Kensington.

Madame Lacharme (Lacharme).—One of the gems of the year. A white hybrid perpetual of large size; true, it does occasionally show a tinge of pink, but it is a large and grandly built-up flower, with great depth of petals, and, as a new white hybrid perpetual, it is quite an acquisition. A good white rose has long been wanting at the exhibition tables. The present one is very large and full, far surpassing any of the hybrid Noisettes of the Louise d'Arzens type, which Lacharme sent out some years ago.

Mrs. Veitch (Verdier).—A vigorous-growing rose, of good size, fine form, and full, colour deep rose. A good rose, but no improvement on existing varieties of the same colour. From its habit I think it will make a good pillar rose.

Mademoiselle Marie Cointet (Guillot Fils.)—A very pretty and effective rose; form compact and imbricated, colour delicate glossy rose. The growth is scarcely satisfactory, being only moderate; it appears as if it would make a nice pot rose, but we have many better of the same colour.

Mademoiselle Julie Pereard (Pernet).—The flowers of this rose are very large and full; colour a beautiful bright pink; blooms freely in autumn; growth satisfactory, and a very desirable new rose.

Claude Levet (Levet).—This is decidedly one of the best amongst the new batch for 1873; it is a grandly built-up flower, with great depth of petals, and is a great acquisition. It is described in the catalogues as of a velvety currant-red colour; but the best idea that can be conveyed to the reader is that it is much like a good bloom of Madame Victor Verdier; though it will be somewhat darker than that variety. This is undoubtedly one of the finest dark roses we have, and one of Levet's best productions; it ought to be in every collection.

Monsieur Pierre Seletzky (Levet).—This is a very desirable variety, and an addition to M. Levet's dark roses. It is a large full-petalled rose, of the finest form: the colour dark red, shaded purple, the same colour as Pierre Notting. It obtained a premier prize when exhibited at Lyons.

Souvenir de la Princesse Amelia des Pays-Bas (Liabaud). — This is another good rose in the dark class; red shaded purple, the colours very rich; large and full, a finely-built flower, and very effective. Its habit is also good.

The year 1873 is remarkable on account of the large number of tea-scented and Noisette roses sent out by Ducher and Levet (two celebrated men), and these roses, or most of them, were of a new style of colouring—viz., orange, apricot, copper, and yellow of various shades blended together, and changing colour continually according to age and weather. They open well when grown in the open air, and many of them are novelties; such as turn out hardy may be grown as standards to reinforce our old and faithful Gloire de Dijon, which always pleases, and is one of the best roses known for growing in the suburbs of large towns—for as a rule all yellow roses are impatient of smoke, and will not live within a mile of it. I have seen Gloire de Dijon surviving many of the hybrid perpetuals, all grown, or attempted to be grown, in the suburbs. Tea-scented roses are generally best under glass, but beds of them can be grown in the country, and very beautiful objects they are. They must be planted deeply in the soil, as they are nearly always cut down in winter, but Phœnix like, they will rise up again.

THE BEST NEW TEA-SCENTED ROSES OF 1873.

Madame Cheverel (Levet).—This rose has bloomed very freely with us in a pot immersed in the soil. It is very beautiful and distinct, quite new in character; the foliage is thick, and of a dark green colour, shining like the leaves of Ophirie. Outer petals creamy fawn, centre deep apricot, very beautiful. It appears to be a great improvement on Saffrano. When fully expanded it is four-quartered, and shows very plainly that it contains a mixture of the blood of Ophirie.

Amazone (Ducher).—A very pleasing rose, of moderate size; colour deep yellow, the outer side of the petals veined rose. A nice sort for a pot rose.

Madame Denis (Gounod).—White, with sulphur-coloured centre. A beautiful sweet-scented, free-blooming rose, large and very full. This has bloomed well with me in the open garden this summer, and made good growth. It is now in bloom (Oct. 4). It is more sulphur-coloured than Devoniensis. The form is globular.

Madame Docteur Jutte (Levet).—Grenade yellow, which means a new shade of apricot yellow; the colour varies. It is large, full, and very sweet; blooms freely; the wood is short jointed, and the habit good. Said to be a seedling from Ophirie, which is a copper-coloured rose, with very beautiful shining dark green foliage.

Madame François Janin (another of Levet's).—Orange-yellow, with salmon or coppery centre; very full, with thick petals; opens freely, and blooms abundantly. A seedling from Vicomtesse de Cazes, a well-known bright sulphur-coloured rose. I fancy this rose has some of the Ophirie blood in it, which will harden its constitution.

Mademoiselle Marie Arnaud (Levet).—Flowers of good size and quite full, beautifully formed; pale canary yellow or sulphur, outer petals nearly white; very sweet; a free grower and liberal bloomer. A good rose for exhibition. It is an improved Niphetos, and obtained a premier prize at the exhibition of Lyons.

Marcelin Roda.—A very fine rose, with good habit of growth; vigorous; colour white, with yellow centre, very sweet.

Mont Rosa (Verdier).—A pretty free blooming rose of medium size, full; the colour a rich rosy salmon, the reverse of the petals rose colour.

Perle de Lyon (Ducher).—This is the best yellow tea-scented rose of the season; very vigorous growth; sometimes the colour is a rich apricot. It is large and very full, opening freely in the open air. It will be useful where Maréchal Niel cannot be grown. It has strong short-jointed wood, which blooms at every break; the foliage is handsome being of a rich dark shining green. It has the good property of throwing up strong shoots from the base, which will most probably give flowers large enough for exhibition. It is not likely to equal the Maréchal Niel, which is very difficult to grow in the open air, in the northern counties particularly, as a few fine days in early spring cause the buds to break, which are nearly always destroyed by the late spring frosts.

Ville de Chamounix (Ducher).—The flowers of this rose are only of medium size; copper and yellowish white, or creamy. It is a good vigorous grower; the blooms are distinct and fine for button-holes.

THE BEST NOISETTE ROSES OF 1873.

Bouquet d'Or (Ducher).—Colour deep yellow, shaded copper in the centre; large and double; the habit is climbing. A distinct and remarkable variety; will probably make a good wall rose.

Madame Caroline Kuster (Pernet).—Habit of growth good; flowers very fine, of an orange yellow colour, very full, the form globular; a very distinct and pleasing variety. We do not know whether it can be obtained large enough for the English exhibition table, but it has obtained a premier prize at the Lyons Exhibition.

Leaves for garnishing the Dessert.—A rare old leaf is the ivy, green or golden. And yet its smell is anything but sweet, its taste is rank and poisonous, and it leaves somewhat of both on the fruit it adorns. Therefore it ought not to be brought into contact with fruit. The Portugal or common laurels are much better. Unless bruised, they give out little odour, and no taste. Their size is suitable, and their bright glossy surface cleanly. The colour, especially of the Portugal variety, is a rich dark green, and the forms of both are well adapted for dishing up fruit. Hollies, especially the plainer leaved varieties, form beautiful garniture for desserts, and give out neither smell nor taste. Even the pricklier varieties, both green and variegated, may be turned to useful purpose by using terminal tufts instead of single leaves. Aucuba leaves are very handsome, but they smell rather strong. The common A. japonica is the best for this purpose, and, barring its smell, is very pretty. The Berberis aquifolium and the Mahonias are among the most useful of all leaves for the garnishing of the dessert. They yield so many leaves of different sizes and colours as to afford a rich variety; they are also clean and scentless, and fit in well with most fruits. Rhododendron leaves are bright and glossy, and look well either singly or in terminal branchlets. Laurustinus is clear, bright, shapely, and has a good effect. The Arbutus is also clean and pretty, in terminal bunches or single file; and the Sweet Bay is light, glossy, and sweet, without, however, flavouring the fruits that rest upon them. Many, however, elect to cushion their fruit on the variegated or green kale. It is pretty enough, but both the sight and smell are suggestive (often highly so) of cabbage. All leaves from the outside should be cleaned and strained before being used. Frozen leaves will lower the quality of most fruits that touch them. Therefore gather the leaves for the garniture of your dessert early in the morning, sponge them perfectly clean, if not already so, and lay them aside in a temperature ten or more degrees above freezing, but not in the sunshine; they will then be in a proper state for use when wanted. Those who grow stove or greenhouse plants in quantity—and especially climbers—or force early fruit and flowers, will hardly ever be scarce of choice leaves for the garnishing of their desserts. The whole family of pelargoniums must be set aside, from their excess of perfume. Pleasant enough in itself, it is apt to taint the fruit with the flavour of pelargoniums. There are other beautiful leaves, again, that are too thin to go through a dinner without shrivelling up. Such is to a great extent the case with Abutilons of all varieties. The variegated and plain Cobæa scandens have the same failing. Again, there are some of the passion flowers that give out a disagreeable odour, and some of them, like quadrangularis, are too large; and kermesina, in a young state, is almost too tender. Still, this noble family is rich in leaves for garnishing. P. alata, edulis, and racemosa being among the very best species, are also rich in beautiful leaves; but some are fragile, and those that are suitable have more or less scent. Camellias are models of smooth, glossy beauty; while those of oranges, lemons, &c., are too highly perfumed. Stephanotises are too leathery. Even common leaves out of season acquire an uncommon beauty. Of course those who have vine leaves need no other. Early fig leaves are also admirable. Even early peach, plum, pear, apple, and cherry leaves are admirable; while the leaves of forced roses have a cleanly beauty that is seldom seen on those out of doors. The lily of the valley leaf, with a flower or two here and there, gives one of the choicest, sweetest finishes to a dessert, without flavouring the fruit. A fine Czar violet and leaves of the common primrose are by no means to be despised. That most useful of all plants for cutting, the Hoteia japonica, yields a harvest of exquisite leaves for the adorning of the dessert. Again, forced lilacs, especially all the varieties of the Persian, are invaluable.

Digitized by Google

Our Portraits.

The Shah of Persia.

(See page 1.)

His Majesty Nasr Eddin, Shah of Persia, is the fourth sovereign of the Kadgar dynasty, which came to the throne in 1794. He was born in 1830, and on his father's death assumed the reins of government in October, 1848. While Crown Prince he lived at Tabriz, and governed the province of Aderbeijan, being assisted by Tagi Khan, one of the most gifted and honourable of Persian statesmen, who afterwards became his Prime Minister, and remained so during the first four years of his reign. On ascending the throne in his eighteenth year, Nasr Eddin at once introduced a variety of useful administrative reforms and undertook to reorganise the army on the European model. Not unmindful of the arts of peace as well as of the necessities of preparation for war, the Shah has entered into engagements for the construction of railways, roads, and tramways throughout his dominions, and has taken measures for the exploration and working of all the mines within the borders of the state. Mr. Mounsey, whose work on Persia is an authority, tells us that the Shah's preoccupations with these grave affairs of state do not prevent him from having a strong turn for practical joking. He recounts how his Majesty, having been present at a skating party of Europeans in Teheran, the Persian capital, expressed a desire to see his courtiers try their feet on the ice. Accordingly the skates were attached to their feet, and they were launched. Our author likens the effect of this unaccustomed exercise on the grave long-robed Persians to that which would be produced by several Lord Chancellors in their state robes taking their first skating lesson on Virginia Water.

The Shah usually passes five or six months of the year under canvas. He is generally accompanied by forty ladies of the harem, and his own and their marquees, which are scarlet, form the centre of the encampment. At some distance are grouped the white tents of ministers, courtiers, and guards—the abode of the chief executioner, distinguished by the display before it of several felleks and a plentiful supply of sticks, being conspicuous amongst them—and around these, soldiers and servants to the number of three or four thousand bivouac.

The Shah is under the average height, well proportioned, and has regular features, though his forehead is rather low, and his nose somewhat prominent. His eyes are dark, and overhung by thick black eyebrows. He wears a moustache and closely-cropped beard. The magnificence of his dress adds not a little to his appearance. In his hat he wears an aigrette (the distinctive emblem of royalty) of diamonds and rubies, his tunic, cut square and descending to his knees, is a blaze of brilliants and pearls, and in his belt, from which hangs a jewelled sword and scabbard, glitters the Darya-i-Noor, or Sea of Light, a sister diamond of our Koh-i-Noor.

The Persian monarch, having been officially invited to the Universal Exhibition at Vienna of 1873, decided on making a visit to the kingdoms of the West. The moolahs or priests opposed the journey, but he remained firm in his purpose. He was proud of the idea that he would be the first Shah who abandoned the old usages which have been hitherto maintained by the priests, and have prevented the sovereigns of Persia from leaving their own dominions, and above all from setting foot on European soil. At the usual public reception on the last Persian New Year's Day the Shah himself explained the motives of his impending journey to his people. He desired, he said, to develope his relations with the sovereigns of Europe, to improve the commercial intercourse of Persia with other countries, and to inform himself by personal experience of the institutions which it might be desirable to engraft on the domestic administration of his realm. In pursuance of his plans he visited the powerful European capitals during the summer months of 1873, returning to his capital on September 23.

The Shah's European tour and the warm reception he met with at every court, has been an absorbing subject of interest, during the season of 1873. His Majesty was accompanied in his travels by a numerous suite of high officials, as becomes a "king of kings." Thirteen of its members are dignitaries of the first rank, the remainder of the eighty being made up by minor officials of all kinds, but mostly of rank. It is the custom of the Shah of Persia to be waited on by a set of gentlemen, who are named *peishkidmets*, or waiters in the presence. They correspond in rank and title to the lords and gentlemen in waiting at the courts of Europe; but, unlike them, they perform the actual duties of servants. The Shah's dishes at breakfast and at dinner are placed upon the tablecloth by men holding a high position in the country, some of them being the sons of his ministers, and others being themselves governors of provinces. The Shah's pipe is held by a nobleman when his Majesty smokes, and when he leaves the room the royal slippers are placed before his feet by a man who may any day be called on to fulfil some high office.

The Shah has two children, Muzaffer-ed-Din, born in 1850, and Dijilal-el-Daulob, born in 1853.

The Queen of Sweden.

(See page 8.)

Sophia, Queen Consort of Sweden, is a princess of German origin, daughter to the late Duke of Nassau. This union of the Bernadotte dynasty with German blood is the first fusion of the kind that has taken place since the soldier of fortune, who won his marshal's baton under the leadership of Napoleon I., was chosen to fill the vacant throne of Sweden. King Oscar I., the son of Bernadotte, had a strong predilection for German literature and philosophy, so that during his life-time German influence was strong in the Swedish court. His son, the late King Charles XV., was as decidedly French in his tastes and sympathies, and a strenuous worker for Scandinavian unity, which was naturally distaseful to the Germans. The present King Oscar II. is reported to be much influenced by his wife's German tendencies, and their son, the heir to the crown, has been brought up in a specially German manner. The Queen of Sweden was born in 1836, and married in 1857 to the Prince Oscar, now King of Sweden. The royal pair have three sons, of whom the eldest was born in 1858. The coronation of the King and Queen of Sweden took place during the month of July, 1873. The English Court was represented on the occasion by H.R.H. Prince Arthur.

Her Imperial Highness The Grand Duchess Maria Alexandrovna of Russia.

(See page 9.)

We have much pleasure in laying before our readers a portrait of the young Princess, the announcement of whose betrothal to H.R.H. the Duke of Edinburgh has caused so universal a feeling of satisfaction throughout the country. It is authoritatively stated that his Royal Highness first formed an intimate acquaintance with the Princess when he was a young midshipman at St. Petersburgh, and that further association with her at Hesse-Darmstadt deepened the original impression. Thus the approaching marriage will not only be one of the most splendid to which any prince could aspire, but will be one of affection. The Grand Duchess Marie Alexandrovna, only daughter of the Emperor and Empress of Russia, was born on the 17th of October, 1853; she is said to be endowed with great personal attractions and intelligence, and, what promises still better for the future happiness of the royal pair, with a sweet and amiable disposition. It is said that it was proposed as a condition of the alliance that the Duke of Edinburgh should reside a certain period of time every year in Russia, but that he refused to bind himself. This difficulty is now happily overcome. The Princess, too, being a member of the Greek Church, special arrangements were necessary as to matters of religious observance. It is at present understood that H.I.Highness will remain in the faith in which she was born and brought up. The children of the royal pair, if their union should be blessed with offspring, will, it is stated, be brought up in the Protestant creed of this country. The Grand Duchess will bring her husband a dowry of £20,000 a year, besides a sum of £200,000; whilst on his side Parliament has sanctioned an increase of £10,000, making the Duke's income £25,000 per annum, and £6000 per annum to the Grand Duchess in case of widowhood.

Their Imperial Highnesses, the Cesarevna and the Czarewitch of Russia.

(See pages 12 and 13.)

The Grand Duchess Cesarevna of Russia will always be known to the majority of English people as the Princess Dagmar, the name under which, ten years ago, her Imperial Highness accompanied her sister the Princess of Wales, on her entry into London. She is but little altered since that day—the personal charms which then captivated all hearts, the clear pale complexion, the masses of black hair, the sweet expression of countenance, are as striking now as they were then. Born in 1847, the Princess Dagmar was brought up in a quiet, simple way, like the rest of that family whose destinies have since called them to live in "that fierce light which beats upon a throne." That the training received by these kings, empresses, and queens "to be" was thoroughly good in itself has been proved by the manner in which they have fulfilled the duties of the elevated positions circumstances have placed them in. The visit to London of her Imperial Highness with her consort and two sons has been the event of the London season of 1873. She accompanied her sister, the Princess of Wales to every entertainment. The two sisters were inseparable and always dressed alike.

Alexander, the Czarewitch and Heir Apparent of all the Russias, was born on the 10th of March, 1845, and, as a matter of course, went through the usual military curriculum indispensable to the princes of the Russian royal family. According to the Russian custom, the Danish Princess was obliged to lay down her own charming name, and adopt the more high-sounding name of Maria Federowna when she entered the royal family of Russia. It will be remembered that the Princess Dagmar was first betrothed to the brother of the present Czarewitch, and the time appointed for their marriage was near, when the Grand Duke was struck down by a fatal illness. He had been travelling at the time in Western Europe, and the Emperor of Russia, the present Czarewitch, and the Princess Dagmar were hastily summoned to his death-bed at Nice. They arrived in time to hear his last words, and to enable him to express his last wish. This he did by taking the hand of his brother and the hand of the Princess Dagmar and joining them together. The desire thus signified on his deathbed by the dying Czarewitch was fulfilled. Two sons have been born to the royal pair—Nicholas in 1868, and George during the last year. The Czarewitch is in his twenty-eighth year. He is thought by the Russians to bear a

Digitized by Google

Miss O'Neill (late Lady Becher).

Digitized by Google

Mrs. Somerville.

Digitized by Google

strong resemblance to the late Emperor Paul; is over 6ft. in height, broad-shouldered, powerful, and majestic in mien, like most of the Russian Princes of the blood.

Archduchess Gisela of Austria and Prince Leopold of Bavaria.

(See pages 16 and 17.)

THE MARRIAGE on the 20th April, 1873, of the Crown Princess the Archduchess Gisela of Austria with her cousin, Prince Leopold of Bavaria, was an event which interested the Austrian royal family alone, but excited the liveliest interest in the population all over the country. The marriage was celebrated by Cardinal Rauscher, who performed the same ceremony for the parents of the bride nineteen years ago.

The bride, who is the only daughter of the Emperor and Empress of Austria was born on the 12th of July, 1856. She is tall and slight, and has the haughty expression of countenance that characterises her mother and her aunt, the Duchess d'Alençon. From her mother, the Empress Elizabeth, she seems to have inherited her taste for horsemanship, an accomplishment in which she is second to no lady in the empire. So anxious was the Empress on this matter, that she undertook the entire training of the Princess in equestrianism, and has succeeded in her aim to her utmost desires. The trousseaux of the royal bride was laid out for inspection in Vienna, and contained a number of valuable as well as beautiful objects. Besides sets of costly lace and magnificent shawls and robes, a complete toilet table in silver with all its appendages was much spoken of for its exquisite design. There was also a prayer book painted on vellum in the cinquecento style, and, a perfect antithesis, a fan of our day, set with precious stones and painted by Lebrun of Paris. The Grand Duchess Alice of Tuscany gave the bride a set of antique cameos of great beauty and value; and the Countess of Chambord, who is related to both bride and bridegroom, added to the collection a costly ornament of pearls and diamonds.

The bridegroom, Prince Leopold, is ten years older than his youthful bride. He is a son of Prince Luitpold, uncle to the reigning King of Bavaria, who is recognised as the chief of the Anti-Unity party in the Southern Kingdom.

Marshal Macmahon, President of the French Republic.

(See page 20.)

MARSHAL MACMAHON, Duc de Magenta, succeeded to the Dictatorship of France upon the resignation of M.-Thiers. He is of noble and ancient Irish extraction, and was born in 1808. His full baptismal name is Marie Edmé Patrice Maurice. He received his early education in the house of his father, and afterwards entered the military school of St. Cyr, whence he passed to the staff corps, and within five years of his entering the military service he was sent to Africa, where he took part in the Algerian wars. In 1830 the young soldier began to distinguish himself in such a manner by his reckless daring and bravery, that he had conferred upon him on the field of battle, at the hill of Mongai, the cross of Legion of Honour. MacMahon shortly afterwards became a lieutenant in the 8th Cuirassiers, and in 1832 we find him engaged in the siege of Antwerp, where he acted as aide-de-camp to General Achard. His gallant conduct in this expedition won for him the cross of the Order of Leopold. In the following year he returned to Africa, holding the rank of captain, and was present at the assault of Constantine in 1836. In this engagement he was slightly wounded, and for his distinguished bravery he was promoted to the grade of officer of the Legion of Honour. Four years later he was raised to the rank of Major of the Infantry Chasseurs, and in 1842 he assumed the rank of lieutenant-colonel of the Second Foreign Legion. In 1845 he was appointed colonel of the 41st Regiment of the Line, and in 1848 he became general of brigade and governor of Tlencen. In 1849 he was made a commander of the Legion of Honour, and advanced to the governorship of the provinces of Oran and Constantine—a position in which he had a still wider field for the display of his genius both as a warrior and a statesman. He became grand officer of the Legion of Honour, general of division, and commander of the Army of the North in 1852. Then came the Crimean War. When Marshal Canrobert was obliged to return invalided from the Crimea in 1855, General MacMahon, who was then in France, was selected by the late Emperor to succeed to the command of a division; and when the chiefs of the allied armies resolved upon the final assault of Sebastopol, the post of carrying the strong works of the Malakoff was assigned to General MacMahon. In this famous and successful assault he took a personal part; establishing himself in that formidable work, and holding it, notwithstanding the repeated and prolonged efforts of the Russians to dislodge him. In reward for his brilliant success on this occasion, he was presented with the grand cross of the Legion of Honour, and on the establishment of peace with Russia, General MacMahon returned home to receive the dignity of a Senator of the Empire; he was also nominated by Her Majesty an honorary Knight Grand Cross of the Order of the Bath. In 1857 he was again in Africa, commanding an expedition against the Kabyles, and was afterwards appointed commander-in-chief of the sea and land forces in Algeria.

On the breaking out of the Austrian war, he was appointed commander-in-chief of the second *corps d'armée* of Italy. For the conspicuous part he took in this campaign, more especially at the great and memorable battle of Magenta, he was made a Marshal of France and created Duke of Magenta—honours conferred upon him by the late Emperor on the field of battle. In 1861 he represented France officially at the coronation of the King of Prussia, a position which he sustained with great pomp and dignity. In the following year he was nominated to the command of the third *corps d'armée*, and in 1864 he was nominated Governor-General of Algeria.

He was recalled from Algeria to take the command of the first *corps d'armée* at the breaking out of the Franco-Prussian war, being appointed to the command of the first army corps, with its headquarters at Strasburg. On the 6th of August he was attacked by the Crown Prince of Prussia at Woerth, where, in spite of a desperate charge of cavalry under his orders, he was driven back, and on the 30th was again defeated, and forced to retreat from Beaumont beyond the Meuse. He was chief in command at the Battle of Sedan, but received a severe wound in the thigh at the beginning of the engagement. Having been disabled by his wound for several months, during which he kept to his sick bed at Wiesbaden, he returned to France in the following March, when he was nominated commander-in-chief of the army at Versailles. He successfully conducted the siege of Paris against the Commune, and aided M. Thiers in the reorganisation of the Army. In December, 1871, he was requested to become a candidate for the representation of Paris in the National Assembly, but he declined to accept the nomination; and it was only with great reluctance, and because he felt that his refusal might probably throw Paris and France into sudden anarchy, that he undertook in the early days of June, 1873, "relying on God and the army," the arduous task of the "Dictatorship" of France as successor to M. Thiers.

The New Bishop of Winchester.

(See page 21.)

THE Right Rev. Edward Harold Browne, D.D., hitherto Lord Bishop of Ely, who has been translated to the see of Winchester, as a member of the Episcopal Bench has been hitherto known rather for sound judgment, sober views, and theological learning than for any great brilliancy as a speaker or preacher. He was one of the contributors to "Aids to Faith," to Dr. Smith's "Dictionary of the Bible," and also to "The Speaker's Commentary on the Holy Scriptures," now in the course of publication; and his "Exposition of the Thirty-Nine Articles," first published in two large octavo volumes in 1850-53, has so far superseded Bishop Tomline's and Bishop Beveridge's treatises on the same subject as to have reached a ninth if not a tenth edition. According to "Crockford's Clerical Directory," he is also known as the author of "Sermons on the Atonement and other subjects," "The Messiah Foretold and expected," and "The Pentateuch and the Elohistic Psalms, in reply to Bishop Colenso."

Dr. Browne is a brother of Sir Thomas Gore-Browne, of New Zealand celebrity, being the youngest son of the late Lieut.-Col. Robert Browne, of Morton House, Bucks, who was a magistrate and deputy-lieutenant of that county. His mother was Sarah Dorothea, daughter of the late Mr Gabriel Stewart, of Nottington, in Dorsetshire, sometime M.P. for Weymouth. He was born at Aylesbury in the year 1811, and received his early education at Eton College, under Dr. Keate.

From Eton he passed to Emmanuel College, Cambridge, where he took his bachelor's degree in 1832, obtaining honours in both the classical and mathematical tripos. He proceeded Master of Arts in 1835, and about the same time was elected to a fellowship in his College. In 1836 he was ordained deacon by the then Bishop of Ely (Dr. Allen), and priest in the following year. He acted for a short time as one of the tutors of his college, and in 1842, on the death of Mr Courtenay, was appointed to the incumbency of St. Sidwell's Church, Exeter, then lately notorious for its surplice riots. From this sphere of duty he was promoted in 1850, by the patronage of Bishop Phillpotts, to the rectory of Kenwyn, in Cornwall. In 1857 he returned to Exeter as one of the canons of that cathedral, holding also the rectorship of the neighbouring parish of Heavitree. Having held for some years the office of vice-principal and professor of Hebrew at St. David's College, Lampeter, in South Wales, he was appointed in 1854 to the Norrisian professorship of Divinity at Cambridge, which he held until his elevation in 1864 on the recommendation of the then Prime Minister, Lord Palmerston, to the bishopric of Ely. In 1840 the Bishop married Elizabeth, daughter of Mr Clement Carlyon, and granddaughter of the late Mr Thomas Carlyon, of Tregrehan, Cornwall. Extensive as his former diocese was, Dr Browne will find that together with higher dignity and an increased income, his new diocese will be still more arduous, extending as it does from London Bridge very nearly to the coast of Normandy. The diocese of Winchester includes parts of Surrey and the whole of Hampshire, with the Isle of Wight, Guernsey, Jersey, Alderney, and Sark; it ranks third in precedence among episcopal sees, only those of London and Durham standing before it.

Mr. John Stuart Mill.

(See page 24.)

MR. JOHN STUART MILL closed his eyes at Avignon, on Friday, the 9th of May, 1873, after a few days' illness, from an attack of erysipelas, having all but completed his 67th year. He had left England for Avignon, in order to follow up his botanical studies, near the end of April, apparently in his usual health, so that his death was unexpected. The son of Mr.

Digitized by Google

James Mill, a gentleman well known in his day as the historian of British India, John Stuart Mill, was born in the northern suburbs of London, on the 20th of May, 1806. He was educated chiefly at home, under his father, until 1820, when he was sent to France to learn the language, and to attend lectures in science and philosophy. In 1823 he was appointed to a clerkship in the old East India Company's establishment in Leadenhall-street, entering the Examiner's Department under his father, and for upwards of thirty years continued to be employed in that and the Political Department, lending occasional aid in other departments also, as, for instance, those of public works and education. Rising by gradual steps of promotion, in 1831 he became an Assistant Examiner (without, however, any great change in his duties); and in 1856 he succeeded to the headship of the Examiners' Department. In 1858 the management of the company was transferred by Act of Parliament from the Board of Directors to the Crown; and, although Mr. Mill was most firm in his opposition to the transfer, yet so high a sense of his experience and acquaintance with Indian subjects was entertained, that Lord Stanley offered him a seat upon the New Indian Council of Her Majesty. Mr. Mill pleaded in excuse for declining it, his services of upwards of thirty-five years, and a desire to recruit his health by rest from labour. He retired from his official duties in the October of that year upon a well-earned pension.

After a few years of repose, he entered political life, and at the general election of July, 1865, he was chosen, as an advanced Liberal, as the colleague of Captain Grosvenor, in the representation of Westminster. In Parliament he made his mark; and, whether it was in dealing with such subjects as those of the Women's Suffrage, or the Irish Land Question, or the question of Standing Armies, he was always ready to espouse the weaker side, if he felt that it was in accord with his preconceived notions of abstract justice. In the House of Commons, though far from being in his native element, his wonderful stores of wisdom and learning caused him to be regarded with respect, and an educated audience could hardly *fail to* appreciate his superior attainments, even though its members disliked his sentiments. But the result of this line of action was far different in its effect on the electors of the constituency of Westminster, who, at the *last* general election, emphatically showed their own estimate of him as a practical senator, by leaving him at the bottom of the poll. For his own part, he was glad to escape from the bustle and turmoil of Parliamentary *life*; and during the latter period of his days he spent considerably more than half his year at his favourite home at Avignon.

In 1865, Mr. Mill was elected Lord Rector of the University of St. Andrew's. Mr. J. S. Mill from a very early period of his life connected himself with literature, and contributed to many of the more thoughtful periodicals of forty years since. From the time of the French Revolution of July, 1830, throughout the exciting period of the first Reform Bill, and even to a later date, he was a frequent and even constant writer in the leading London newspapers on the side of advanced Liberal opinions; and from 1835 to 1840 he carried on the *Westminster Review*, at first as the friend and associate of the late Sir William Molesworth, and afterwards on his own account. During this period also he contributed several papers on literary, philosophical, and political questions to the *Edinburgh Review*.

It was not until the year 1843 that Mr. J. S. Mill's name became extensively known, out of London, as an original writer and powerful thinker. In that year he published his "System of Logic, Ratiocinative and Inductive," in two large octavo volumes. This work has had a wonderful effect on the study of logic in the University of Oxford, which has always made that subject a special branch of teaching, and has largely helped to dethrone the older gods of logic from their seats of authority. A year or so later, Mr. Mill published his "Essays on some Unsettled Questions in Political Economy." In 1848, proceeding a step further in the same direction, Mr. Mill published a treatise on "The Principles of Political Economy, with some of their Applications to Social Philosophy." Mr. Mill was among the first who came publicly forward to advocate the redress of "Women's Wrongs;" and the fact of the cause of Englishwomen finding such a mouthpiece and advocate on the platform and in Parliamen, has had an immense influence in turning the tide of public opinion into the right channel, and conquering those prejudices of old standing which, more than anything else, were in the way of ameliorating the condition of women in this country.

The following is a list of Mr. Mill's chief publications:—"A System of Logic" (1843), "Essays on Unsettled Questions of Political Economy" (1844), "Principles of Political Economy" (1848), "Liberty" (1859), "Considerations on Representative Government" (1861), "Utilitarianism" (1862), "Auguste Comte and Positivism" (1864), an "Examination of Sir William Hamilton's Philosophy" (1865), "England and Ireland" (1868), and "The Subjection of Women" (1869). Mr. Mill was elected a Corresponding Member of the French Academy in 1860, and an Associate of the Belgian Academy in 1870. In 1851 Mr. Mill married Mrs. Harriet Taylor, the widow of one of his oldest friends, and the daughter of Mr. Thomas Hardy. She died a few years since, and lies buried at Avignon, and Mr. Mill had no family by his marriage. To his wife, while she lived, he was devotedly attached; she was ever the sympathiser of his thoughts and aspirations, and the companion of his leisure hours; and, happy in her society at home, he seldom went abroad, either at Blackheath, or in London, or at Avignon. He dedicated his work "On Liberty" to her memory as "the inspirer, and, in fact, the author of all that was best in his writings," and in the same page he commemorates her "unrivalled wisdom." After her death his chief companion and friend was his stepdaughter, Miss Helen Taylor, who kept his house, acted as his amanuensis, and entertained his friends. Mr. Mill was buried at Avignon, by the side of his wife.

The Late Lord Lytton.

(See page 25.)

WHATEVER Lord Lytton—the Bulwer of our earlier recollections— undertook, from government as a Cabinet Minister rejoicing in the addition of a new province to the empire, to the composition of a magazine article—as orator, novelist, dramatist, poet, satirist, essayist, translator, critic—he did all well, and some things more than well. This great writer, who contributed to give the English literature of the nineteenth century its unprecedented richness and variety, died on the 18th of January, 1873, at Torquay. The Right Hon. Edward George Earle-Lytton Bulwer-Lytton was the third son of the late General William Earle Bulwer, of Heydon Hall, Norfolk, by Elizabeth Barbara, daughter and sole heiress of the late Richard Warburton Lytton, Esq., of Knebworth Park, Hertfordshire. He was born in May, 1805, and received his first education from his mother. He took his degree of B.A. at Cambridge in 1826, and became M.A. 1835, receiving the honorary degree of LL.D. from the same University in 1864. His love for literature was early displayed, and at the age of fifteen he appeared in print as the author of "Ismael, an Oriental Tale." Passing over, however, the list of immature works which used to give point to the gibes of *Fraser's Magazine* forty years ago, his novel "Pelham," anonymously published in 1827, was the first that marked the advent of a great master. This was at first coldly received, but afterwards attained a brilliant success. His next novels followed in rapid succession. "The Disowned" appeared in 1828, "Devereux," in 1829, "Paul Clifford," in 1839, "Eugene Aram" in 1832, and "Godolphin," in 1833,

Somewhere about the latter year Bulwer succeeded Campbell the poet in the editorship of the *New Monthly Magazine*, to which he contributed a series of papers, afterwards republished in 1835, under the title of "The Student." With "The Last Days of Pompeii" Lord Lytton may be said to have commenced his second manner as a novelist; and in "Rienzi," published in 1835, his increase in breadth and mellowness was still more marked. He now also began his career as a dramatic writer, with the play in five acts of "The Duchess de la Vallière;" and in 1836 appeared an uncompleted historical work, "Athens, its Rise and Fall." In fiction, "Ernest Maltravers" and its sequel, "Alice;" and in the Drama "The Lady of Lyons"—perhaps the most widely popular play of modern times—"Richelieu," "The Sea Captain," and "Money," a comedy, were all produced before 1840. In 1838, on the occasion of the coronation of her present Majesty, Mr Bulwer was created a baronet, in conjunction with Sir John Herschel, as representatives respectively of literature and science. The *Monthly Chronicle*, a short-lived periodical which he started in conjunction with Sir D. Brewster and Dr. Lardner in 1841, will perhaps be best remembered by its containing the germ of what afterwards became the remarkable romance of "Zanoni;" though to this magazine Sir Edward also contributed an "Historical Review of the State of England and Europe at the Accession of Queen Victoria," which received the highest commendations from M. Guizot. Sir Edward's career as a novelist, which had been for a while interrupted, was renewed in 1841 by the production of "Night and Morning," followed in 1842 by the completed "Zanoni"—"the well-loved work of his mature manhood." The result of the German studies to which about this time he devoted himself, appeared in his translation of the "Poems and Ballads of Schiller," in 1844. This, however, had been preceded by his ambitious and picturesque romance, "The Last of the Barons" (1843). Passing over the labours of intermediate years, about the beginning of 1848 was inaugurated Bulwer Lytton's latest and best "manner." He began to contribute to *Blackwood's Magazine* "The Caxtons," which was published in a completed form in 1849. In 1848 also was published his fine historical romance, "Harold." The last three novels of this great and prolific author are "My Novel," and "What will He do with it," both contributed to *Blackwood*; and "A Strange Story," which appeared serially in *All the Year Round*, and in which the author returned to that weird debatable ground between the natural and supernatural which he had formerly explored in "Zanoni."

Our notice has necessarily the form of a catalogue, yet we have by no means exhausted the list of Lord Lytton's works. His poems alone form no brief list; but of these we shall only mention his "King Arthur," which, first published anonymously, and completed in 1849, was republished two or three years since by its author as the work upon which he elected that his fame as a poet should rest.

As a politician Lord Lytton played a distinguished part. He entered Parliament in 1831 as a member for St. Ives, in the Liberal interest, and in 1832 he was returned to the new Reformed Parliament for Lincoln, which he continued to represent till 1841, when he lost his seat. He now for some years kept aloof from the strife of parties, and his political views underwent a change; when he re-entered Parliament as one of the members for Herts in 1852, his sympathies were with the Conservatives. It was as a Conservative that he became in 1858 Secretary of State for the Colonies, under Lord Derby as Prime Minister, and it was during his term of office, and under his auspices, that the colonies of Queensland and British Columbia were added as new commonwealths to the British Empire. Sir Edward, who had added his mother's name to his patronymic by royal licence in 1844, on

Digitized by Google

her decease, elected to retain that name on his elevation to the dignity of the peerage, and in 1866 entered the Upper House as Baron Lytton; and certainly no name in that august chamber has been more illustrious.

Lord Lytton died in harness. For some years he had passed his winters at Torquay, and here he had just finished revising the last proof sheets of a new novel, "Kenelm Chillingly; His Adventures and Opinions." He had recently enjoyed unusually good health, and a week before his death letters written by his own hand had been received in London. He had been subject, however, to occasional attacks of violent ear-ache; and which ended fatally with violent inflammation.

Thomas Faed, R.A.

(See page 28.)

MR. FAED is the most distinguished representative of the school of painters founded on the practice of the late Sir David Wilkie. His works, though falling short of those of his prototype in delicacy of insight and refinement of rendering, are conceived in the same spirit and show a true congeniality of idea with that master. The characteristics of both are a close imitation of external nature united with the expression of human feeling told with a considerable amount of dramatic force. In Mr. Faed's works these peculiarities are most strongly exemplified in his two popular pictures, "The Last of the Clan" and the "Mitherless Bairn."

Thomas Faed was born at Burley Mill, near Kirkcudbright, in 1826. His father, who was a man of considerable mental power, with a genius for mechanical contrivances, which he had no opportunities for developing, there carried on business as an engineer and millwright. The beauty of the surrounding scenery, and the marked character of the peasantry, soon attracted the attention of the incipient artist. When the mill was standing still in the summer time for want of grist, he converted the smoke-begrimed room into a studio, and there painted assiduously, from the rustic world around him. Faed's father died while he was yet in his boyhood, but the eldest brother John, who had already achieved distinction as a painter in Edinburgh, appreciated Thomas's drawing talent, and invited him to his house in that city in 1843. At the Scott Centenary banquet in August, 1871, a large panel, with Sir Walter Scott's full coat of arms, was placed on the wall of the hall. Concerning this coat of arms it was related that it was painted some thirty-two years ago for the Scott Monument Festival, by Thomas Faed. The artist commissioned to paint the panel fell ill, and a lad, then a mere student in painting, was employed to do the work. This lad was the now celebrated artist, and it is further stated that the payment for this work was the first money his brush ever earned him. The design was painted afresh for the festivities in 1871, but, in deference to the artist's reputation, the gigantic supporters—a mermaid and a black man—were left untouched. Thomas Faed remained in his brother's house for some years, cultivating his talent for painting by studying with assiduity in the Edinburgh school of design, under Sir William Allan, annually carrying off prizes in various departments of art. The first work he exhibited in public was a drawing in water colours, "The Old English Baron," but he afterwards devoted himself to oil painting. In 1849 he became an associate of the Royal Scottish Academy, and produced amongst other works the picture of "Scott and his friends at Abbotsford." In 1852 he turned his face southwards, and settled permanently in London. His works exhibited at the Royal Academy in 1851 and 1852 attracted attention, his first decided hit being made in the picture entitled "The Mitherless Bairn." From that time Mr. Faed was an established favourite with picture buyers and picture dealers, and continued painting pictures of the same tone of feeling, exhibiting in 1856 his "Home for the Homeless" and "Highland Mary." In 1857 Mr. Faed's "First Break in the Family" appeared, a picture representing a young man leaving his cottage home and all his early ties, another work appealing directly to the domestic feelings, and full of those pathetic incidents which "all who run may read." In his "Listener ne'er hears good of Himself" Mr. Faed showed the humorous side of his talent; returning to his original style in "My Ain Fireside" and "Sunday in the Backwoods." The last-mentioned picture is popularised to an immense extent by engravings, woodcuts, and photographs; it was purchased by the late Mr. Holdsworth for 900 guineas, and resold at the dispersion of his pictures for 1310*l*. Another favourite picture of Mr. Faed's is "His Only Pair," a work full of nature and humour, showing a poor little ragged urchin waiting while his boots are being patched. The most dramatic of his works, "From Dawn to Sunset," is also in most respects the most powerful picture he has ever painted. This picture ensured Mr. Faed his election to the associateship of the Royal Academy, of which he became a full member in 1865.

G. F. Watts, R.A.

(See page 29.)

MR. WATTS represents among English artists the ideal school, of which the principal leaders are himself and Mr. Leighton. It is perhaps as a painter of portraits that Mr. Watts is most widely known and admired. His power of perceiving the most prominent mental characteristic of his sitters, and of placing them on canvas, is very great, and shows to a marked extent how much his manipulative capabilities are informed by his perceptive faculties. His portrait heads of Alfred Tennyson, Thomas Carlyle, Mr Gladstone, Herr Joachim, and many other personages famous in the world of intellect and art, are highly appreciated. It is understood that Mr. Watts selects his sitters, admitting no one to the honour of being transferred to canvas by him, unless they possess some special distinction of intellect, avocation, or charm of personal appearance. All his heads illustrate in various degrees the qualities that interest us in his work in general, and raise his portraiture into the region of the ideal, the mental atmosphere in which his mind usually works. Hence no one would care to see him break his rule and employ on common-place subjects those powers which are now fitly consecrated to the perpetuation of originals either beautiful or artistic, powerful of mind or distinguished in some way.

George Frederick Watts, R.A., was born in London in 1818, and studied at the Royal Academy. His name occurs in the exhibition catalogue as early as 1836, and we find some historical pictures of his included in the catalogues of subsequent years. He first came into public notice in 1843, on the occasion of the cartoon exhibitions in Westminster Hall, where his "Caractacus" secured a first-class prize of 300*l*.

Mr. Watts then went to Italy, in order to study the works left us by the great masters of religious and historical painting, and there acquired a bias towards the early Roman manner, which influenced some of his subsequent productions. On his return to England he engaged in the fine arts competition in 1847, and was again successful, his oil painting of "Alfred encouraging the Saxons to resist the Danish Invaders" having been awarded a first-class premium of 300*l*., and been subsequently purchased by the Royal Commissioners. It now forms the chief ornament of one of the committee rooms in the new Houses of Parliament, where its quiet tone, broad manner, and harmonious colour form a favourable contrast with others of the pictorial decorations of the building. Though so successful in the competitions for the decoration of the Parliament Houses, Mr. Watts was only employed to paint one of the actual decorations of the building—the fresco of St. George in the Poets' Hall. Of this work, as of the others in this apartment, but little now remains on which to base any judgment. Fortunately, Mr. Watts has had other opportunities afforded him for displaying his powers in mural painting. His most important work of the kind is "The School of Legislation" in the great hall of Lincoln's Inn, a picture in which are assembled the chief lawgivers of every name and country, somewhat after the manner in which Raffaelle has assembled the great teachers of religion in his "School of Theology." The subject has been thoughtfully conceived, and regarded throughout from a noble point of view; the colouring is harmonious and grave. Another specimen of fresco decoration from the hand of Mr. Watts is the "Majesty" in the church of St. James the Less, Westminster. His easel pictures are mostly of classical and scriptural subjects. From amongst them we may cite his "Time and Oblivion" and "Love and Death" as very fine examples of his peculiar style of art and feeling. The meeting of "Jacob and Esau" is remarkable for its Titianesque richness of colour and pathos of conception; the "Orpheus and Eurydice" a most poetical rendering of the old Greek myth; and the "Dove returning to the Ark over the waste of waters" a most original and impressive conception of the subject. Mr. Watts has turned his attention to the kindred art of sculpture as well as to painting, and has exhibited a bust of Clytie, which was held to indicate much plastic power. He has contributed some critical notes on the art of the ill-fated B. R. Haydon to the biography of that painter's life written by Mr. Tom Taylor. These pages show a considerable amount of ability on matters relating to painting, and form not the least interesting portion of a deeply interesting book.

Miss O'Neill (late Lady Becher).

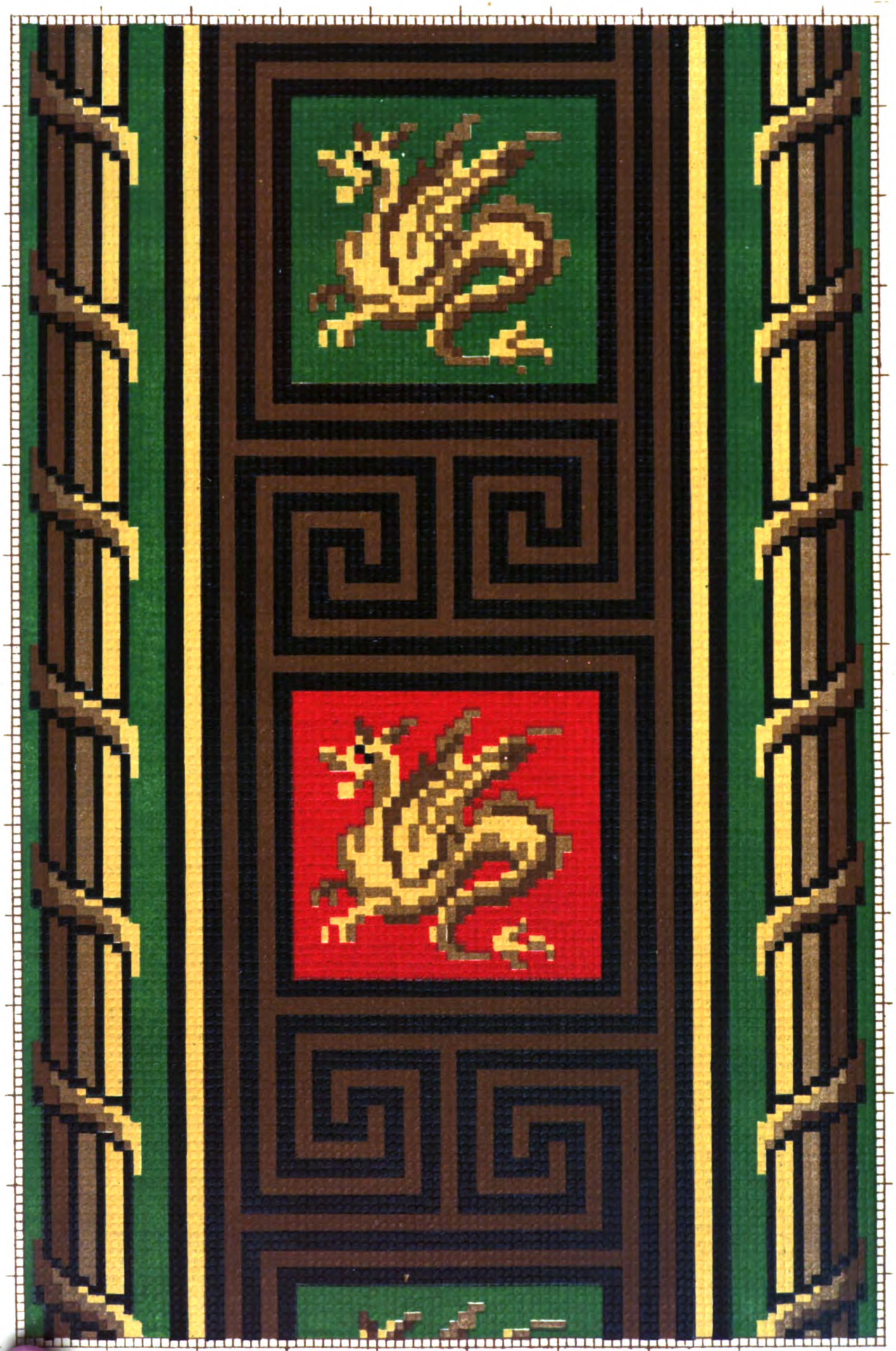
(See page 32.)

LIKE so many gifted and beautiful women, Miss O'Neill was of Irish birth and parentage. She owed but little to education beyond which she might have acquired in the theatrical company at Drogheda, of which her father was manager. It would seem that until the year 1812, when she must have been twenty years of age, she was acting with her father's company in Dublin, with only such success as resulted in a life of misery. The luck, however, for which she waited was not long in coming. A favourite actress of the day, presuming on her hold of the public, repaid their somewhat generous admiration with a waywardness of temper that in the case of so many stage heroines has been the despair of the *impresario*. For some obscure reason, just as the curtain was about to be raised, the lady refused to appear in her part, which was a principal one. In this dilemma the manager was told of the clever and beautiful girl, who was acting at some barn or shed in the proximity of the theatre. A few words will tell the story. She took the part with success, and the Dublin people by storm. There was no manner of doubt about it; one night had decided the question.

From the T. R. Dublin to the metropolitan boards was but a step. In October, 1814, she came out at Covent Garden as Juliet. London was in a *furor* of admiration. Old and established favourites were forgotten, and nothing was heard of but this beautiful Irish girl. We can scarcely realise a Juliet with a brogue, but it would seem to have been as attractive on her lips as we know it is on those of her fair compatriots generally; and we gather that it was not felt to be a drawback, as we are told that "for grace, sweetness, delicacy, and refinement, she was unequalled," not only amongst her contemporaries, but also amongst her predecessors of that generation. Something possibly of her attraction might have been owing to her youth. The public, for the first time for many years, saw before

Digitized by Google

Digitized by Google



DESIGN FOR BORDER.

A. GOATER, NOTT.M

Digitized by Google

them an actress who not only enacted, but who looked the part; and (with reverence be it spoken), whatever may be the potency of genius, there are occasions when we prefer to worship it with our eyes open. An aged Juliet lies under a crushing disadvantage. Mrs. Siddons, with her good sense, evidently felt this, and finding the *débutante* occupying with *éclat* the principal characters that were once considered almost exclusively her own, prepared to retire from the stage. Perhaps the relative merits of the two actresses were best expressed in the terse and epigrammatic remark of Sir Thomas Lawrence, "Siddons is Melpomene always; O'Neill is nature and herself."

Notwithstanding her natural physical advantages, her success in comedy was by no means great. It was in serious and pathetic parts that her genius shone to its full advantage; consequently, as Juliet, Belvedera, Isabella, and Bianca, in "Fazio," she reigned unequalled, a reign, however, that was destined to be a brief one, as in 1819 she bade adieu to the stage, preparatory to becoming the wife of Mr. Becher, afterwards Sir William Wrixon-Becher, Bart., of Ballygiblin, co. Cork.

After becoming established in her domestic circle, she took but little interest in the stage or things relating thereto. Once only did she forget herself, it is said, in this new *rôle*. A few years since she witnessed the success of Miss Kate Terry in the part of Juliet, and in the impulse of the moment she sent to her "the congratulations of a Juliet of a long past time." She passed away at the close of the year 1872, at the age of eighty-one years, leaving a family of three sons and two daughters.

The late Mrs. Somerville.

(See page 33.)

Mrs. Somerville was in many respects the foremost woman of our own time. Her death took place at Naples on the 4th December, 1872, when she had attained the great age of ninety-one. In all the enumerations of women, who, from time to time have broken through the bonds of conventionality with regard to mental acquirements, Mrs. Somerville has always been, and will continue to be, mentioned as one of the few women remarkable for scientific attainment. In 1869 Mrs. Somerville gave to the world her last important work, "Molecular and Microscopic Science." The publication of such a work as the last-mentioned by a lady in her ninetieth year is altogether without a parallel. Mrs. Somerville's labours were rewarded by the receipt of a pension of £300 a year, bestowed upon her by the nation. The scientific world showed its estimation of her attainments by conferring on Mrs. Somerville the "blue ribands" of science. In addition to the award of the Geographical medal, the Royal Astronomical Society elected her in 1834 one of its honorary fellows, the same honours being at the same time bestowed upon Miss Caroline Herschel, the only two ladies upon whom such a distinction was ever conferred. The Fellows of the Royal Society subscribed for a bust of her, which was executed by Chantry, and now adorns the library of the Royal Society.

Mrs. Somerville was born on the 26th of December, 1780; her maiden name was Mary Fairfax. She is said to have been sent to school at Musselburgh, and to have always shown a strong love for reading. She obtained her first insight into arithmetic and geometry by listening to the lessons her brother received from his tutor. She became so interested in the problems, that she always managed to carry off her brother's Euclid to her own room, so that she might go over the ground by herself.

In early life, Mary Fairfax married Capt. Creig, of the Russian navy, an officer of scientific attainments and tastes, to whom she is said to owe the culture of her mathematical talents and her devotion to the physical sciences. At his death she married her cousin, Dr. William Somerville, and went in 1839 to reside at Florence. Sir Henry Holland tells us, in his pleasant "Reminiscences of Past Life," that he saw the Donati comet in 1858 at Florence, in company with Mrs. Somerville, of whom he speaks as "probably the only woman in Europe capable of calculating the orbit of a comet from the elements given by observation. By both marriages she had children, Mr. Woronzow Greig, who died a short time ago, having been her son by the first marriage.

The work by which Mrs. Somerville is best known, and the one which is necessarily the most popular, is her physical geography. In this she treats of the whole organisation of the earth, and, to enable her to do this thoroughly, she lays under contribution many cognate sciences, such as geology, meteorology, botany, and many others. This book has done more than any other to render physical geography a matter of real interest. Her "Connexion of the Physical Sciences" appeared earlier than her "Physical Geography," and reached a ninth edition. Mrs. Somerville's scientific life extended over a period of sixty years, the first public distinction gained by her being a medal awarded in 1811 by the Edinburgh Philosophical Institution. The "Mechanism of the Heavens" was not published until her thirty-fourth year. Mrs. Somerville took an active interest in all branches of science down to the last, and suffered but little from bodily ailment, except from extreme deafness. She was noted for her cheerfulness and her love for the society of young people. No subject, we are told, could be started in which she did not take a lively interest. Till within a short period of her death a portion of every morning was devoted to reading and writing; and in the spring of last year she amused herself for several hours in the day with mathematical studies. The last years of her life, it is said, were partly occupied in the compilation of her autobiography.

The Lady's Work Table.

INTRODUCTION.

An important exhibition of art needlework has been held at the South Kensington Museum during the year 1873, which has given fresh life to designers and fancy workers. An inspection of the wonderful treasures displayed therein imbued them with more ambitious aims as to the destination of their productions, the object of the exhibition being to make decorative needlework a prominent feature in the ornamentation of household furniture. The specimens exhibited comprised articles worked before the present century; and all who have studied the contents of the exhibition must have felt a certain sense of humiliation on comparing the work of the present day with that of the past, as there are signs of retrogression in almost every particular—in material, in workmanship, and in colouring. Many of the specimens worked a century ago will not only proudly bear comparison with, but will bear off the palm against the greater part of the work of the present day; even in such details as quilting, where the modern worker has the advantage of that most useful invention, the sewing machine. Let us hope that the incitement given by a band of Royal and high-born ladies, through whose exertions the exhibition was collected, may prove beneficial, and serve to illustrate the point that needlework is not only one of the most useful, but also a most ornamental accomplishment. If thoroughly cultivated and developed, it serves as a prominent agent in producing very artistic and pleasing effects.

The lucrative industries practised by ladies during the past year have been fan painting, tile painting, illuminating books and albums—autograph and photograph—screen painting, and screen making. Broderie Persse is a novelty for screens and borders. It is cretonne chintz cut out—that is, the figures and flowers are cut out, and then *appliqué* on an écru linen ground, the flowers and stems being painted in. Fern work has been made a remunerative employment. The ferns are preserved so that the colour is retained, and these are arranged between panes of ground glass, so as to produce pleasing effects for windows, doors, screens, &c., &c.

In lace there is some alteration in the braids, wider ones are made, and close imitations of Louis Quinze are produced with it. Attempts are being made to copy leaves and flowers with braid, and the hand-screen we here give in colours is the most successful design of the sort yet produced. Macramé lace is once more revived. It is worked on a pillow with twine, and is found useful for trimming écru dresses as well as furniture. The accompanying designs show the latest patterns in Renaissance embroidery, knitting, point lace, crochet, and tatting, guipure d'art, &c., all of which are popular in the fancy-working world.

Description of Coloured Plates.

Bannerette in Point Lace.

Designed by Madame de G.

(see frontispiece.)

After tracing the design on kid or tracing calico, and tacking the braid on the scrolls and butterflies, commence tacking on the fern leaves, at the end leaf; double in a small piece of braid, and tack it flat down to the first pair of leaves, then turn the braid, and tack it on each leaf, and carry it flat on to the next pair of leaves until the spray is complete. Then with a fine linen thread, whip round and form the first leaf into shape by drawing the thread a little where required, and sewing it tight at the beginning of stalk; for the stalk, fold each edge of the braid over towards you, and overcast it into the round form required; continue forming the leaves and stalk to the end of the spray, then with soft flax thread (such as is ordinarily used in working satin stitch on cambric) sew over and over evenly all down the stalk. Fill in the scrolls and butterflies with the various stitches, and work the bars with thorns, and the edge last. There must be a thick thread tacked along the edge, before working, to make it firm.

Coloured Design for Border.

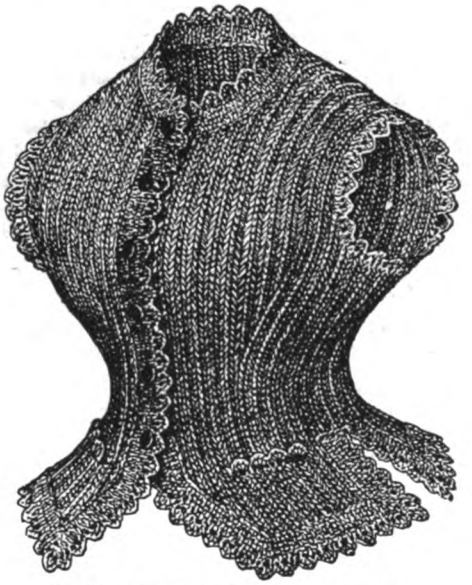
By Madame de Boutellier, 125, Oxford-street, W.

This border, which is a mixture of Greek and Renaissance styles, is suitable for a variety of purposes. It serves as a bordering to table covers, or *portières*, or window curtains, and it likewise looks well used alternately with velvet or cloth stripes for chairs, ottomans, cushions. It is worked in Penelope canvas with single Berlin wool. Filoselle is used for the lighter shades of yellow. We are indebted for the design to Madame Le Boutellier, 125, Oxford-street, W.

Digitized by Google

1. Opera Cape with Hood (Knitting)

2. Cross-over Fichu (Tricot).

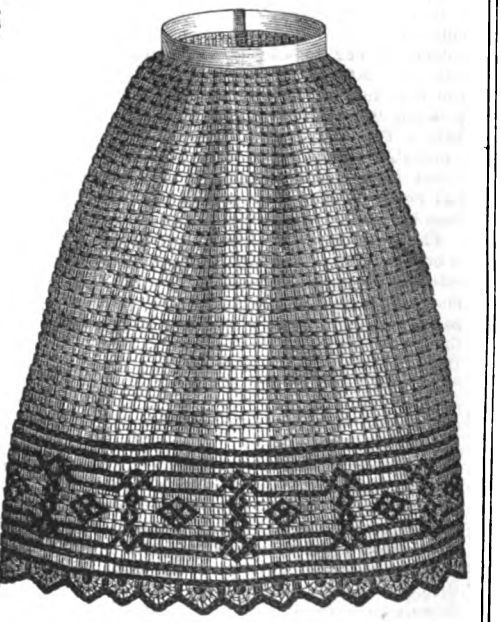


3. Lady's Vest (Russian Crochet).

4. Cross-over Fichu (Tricot).

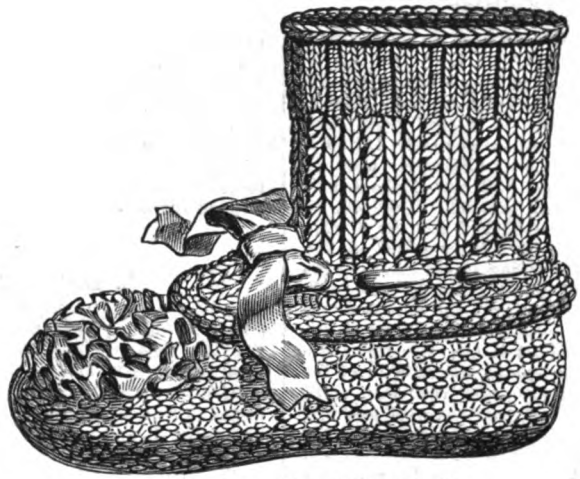
5. Knitted Petticoat.

6. Scarf.



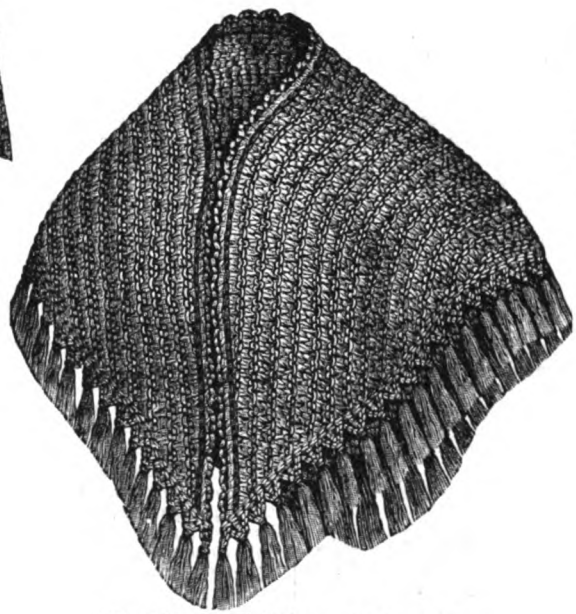
7. Under Petticoat (Crochet Tricote).

Digitized by Google



8. Baby's Shoe with white Stocking.

9. Knitted Petticoat for Child from four to six years old.



10. Shawl (Knitting and Crochet).

11. Child's Petticoat (Crochet).

12. Knitted Overalls, combining Drawers, Gaiters, and Socks.

13. Child's Jacket (Knitting).

14. Gentleman's Knitted Ribbed Sock, in Scotch Fingering.

Digitized by Google

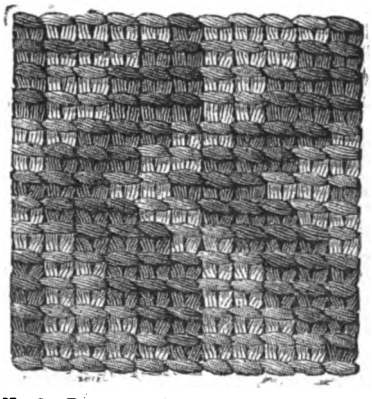
1. Opera Cape with Hood (Knitting).

THE opera cape with hood is designed by Mrs. Mee, of 8, Brook-street, Hanover-square.

Three oz. of white Shetland wool and a pair of long ivory or wooden needles No. 5 are required. Cast on 368 stitches.—1st row. Knit 1, make 1, * knit 1, slip 1, knit 2 together, pass the slipped stitch over, knit 1, make 1, knit 1, make 1; repeat from *; at the end make 1, knit 1. —2nd row. Plain knitting.—Repeat these two rows alternately until 16 are done.—17th and 18th rows. Plain knitting.—19th row. Make 1, knit 2 together; repeat.—20th and 21st rows. Plain knitting. Take off, on separate needles, 5 patterns of the border at each end, and the 2 plain stitches of the knitting (these will afterwards have to be joined up the fronts of the cape), and knit the stitches remaining in the centre in the following pattern: 1st row. * purl 5 stitches together, pass the wool back, knit 1 stitch, but do not let it off, pass the wool over the needle to the back; again knit the same stitch, pass the wool over the needle to the back; knit the same stitch a third time and let it off; this forms one pattern; repeat from * to the end. Take up one of the stitches of the side border, and knit it with the last stitch as one.—2nd row. Purl.—3rd row. * Knit the 1st stitch, but do not let it off, pass the wool over the needle to the back again; knit the same stitch, pass the wool over the needle again, knit the stitch again and let it off, seam 5 together, and repeat from *.—4th row. The same as 2nd. Repeat from 1st row once more. In the next or 9th row, only the 14 centre patterns are to be knitted; slip off the stitches till you come to these, take a fresh ball of wool and knit 14 patterns; turn and knit these same stitches as before for 3 more rows, break off the wool, leaving a good needleful to draw the knitting together, and fasten off the end into one of the bumps (but this need not be done until the knitting is finished). Now return to the first ball of wool, and knit the whole number of stitches for 8 rows, joining to the side border whenever the rows go to the end. Then knit 120 stitches only in the centre, for 4 rows in the same way as before; then knit all the stitches for 8 rows. Knit 168 stitches in the centre of the knitting for 4 rows. Repeat the 4 first rows 6 times, next row knit 8 patterns, purl 6 together twice following, pass the 2nd stitch on right hand needle over the last, knit 4 patterns, repeat the decreasing with 4 patterns between, till only 7 patterns remain, knit these. Repeat the 4 first rows 6 times more with the whole number of stitches, then cast off. For the Hood cast on 150 stitches, knit 5 plain rows.—6th row. Purl 2 together, make 1, repeat; knit 6 plain rows, * knit 4 patterns in the centre of the knitting for 4 rows in the same stitch as the cape; then 6 patterns for 4 rows, then 8, 10, 12, 16, and 20 patterns, each for 4 rows. Repeat from * twice more, then knit the whole number of stitches for 4 rows, draw in the last row of the cape to about half a yard, and the same with the hood, bind them together with a coloured satin ribbon, leaving enough at each end for strings to tie round the neck, run a narrower ribbon of the same colour into the row of holes round the cape and hood. Work a row of crochet round the hood in the following manner: Work * 7 extra long stitches into 1 loop, make 3 chain, miss 2 loops, work a stitch of double crotchet into the next 3 chain, miss 2 loops, and repeat from *. A pretty bow of satin ribbon of the same colour as the strings, sewed in the centre of the hood in front, completes it.

2. Cross-over Fichu (Tricot).

MATERIALS REQUIRED.—Pearl-grey, black and white single Berlin wool, a long wooden tricot needle No. 4, a short bone crotchet needle, and one large jet button. The body of this fichu, which is also to be worked in crochet tricoté, is the same as that at No. 4, except that the basque is open up the centre. The fichu is commenced at the back of the waist by 7 stitches, and the back, shoulder pieces, and front are to be worked from the directions given for No. 4. After these are completed, the basque is to be crocheted, as follows: On half of the 7 stitches at the commencement of the back, *i.e.*, up to the 4th stitch, 6 stitches are to be raised and worked back, for which purpose the upright loops of the 1st row and the horizontal ones of the foundation chain are to be employed. In the 2nd row the number of stitches are to be doubled, by raising them both in the upright loops and in the chain stitches between, and the same is to take place again in the 3rd row. The 24 stitches thus made are to be worked straight for 12 rows, and then rounded off, by taking in a stitch on each side, and in every row (in the manner directed in No. 4), until only 8 remain. The second portion of the basque is of course to be worked like the first, upon the remaining stitches of the original 7 at the waist. The border, which is shown in detail at No. 2*a*, is worked separately in the tricot stitch with white and black wool, and sewn to the fichu. For the width make 14 Ch., and work, as the detail shows, with both colours at once. Of course the black stitches are raised and worked back with black wool, and the white ones with white, and care must be taken in passing the colours at the back not to tighten them. The number of stitches of each colour can be plainly seen in the detail. After the border is completed and sewn on, an outer scolloped edge of 4 rows, like the one in No. 4, is to be added to it in black and white wool, and the first three rows of it are to be repeated on the inner side of the fichu. The cross-over fastens with a button and two loops at the back, as described in No. 4.



No. 2*a*. DETAIL OF CROSS-OVER FICHU (No. 2).

3. Lady's Vest, in Russian Crochet.

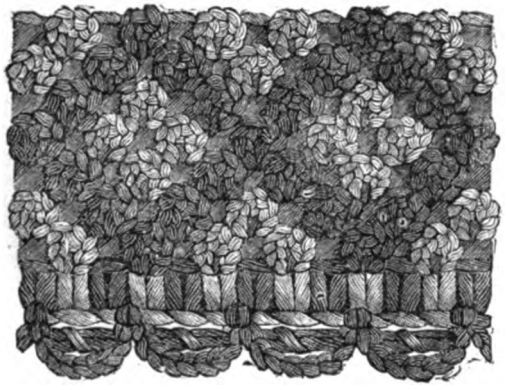
THIS vest is worked with single Berlin or Saxony wool, of any colour preferred, in Russian or ribbed crochet, which consists in always taking up the lower part of the stitch, or that nearest to the first finger of the left hand when holding the work. Before commencing, an exactly fitting pattern of the vest must be cut out in stiff paper, with the plaits in front basted in their proper places, and basques shaped according to those in the design No. 3, and to this pattern the crochet work must be fitted. In cutting the pattern allowance should be made both in the depth and width of the front for the border, which is to be added when the rest of the vest is completed. Begin by one of the fronts, making a chain of the required length for the edge, and crotchet up and down lengthways in rows (turning the work every time), gradually increasing at the top for the throat, and also at the other end for the shape of the basque, in both of which the paper pattern must be consulted. The first row is plain DC., in the next the ribbed crochet begins, and at the end of each row 1 Ch. is made to turn with, otherwise a stitch is lost. To increase, add one or more Ch. at either end of a row as you may require stitches, and work back upon them in the next. After a certain number of plain rows begin to slope the shoulder; leaving out the Ch. to turn with will diminish a stitch in each row, but if this be not sufficient, stop short of the end of the last row by one or two stitches, as may be required, in going up, and work the 1st stitch of the descending row as a single to keep the edge smoother. At the same time the shape of the gore in front must be attended to in the following way: when you have arrived at the place where it ought to begin, work a row down to the top of the plait, and turn back without going on to the edge of the vest, make no Ch. to turn with, and work the first stitch of the ascending row as a single; in coming down again stop one stitch before the last of the preceding row, and go back as before. Continue in this way till the gore has the shape required by the pattern; then work a row from the edge of the vest the whole way up, carefully taking up the ends of all the sloped rows, and do a few more long rows, but begin again to decrease at the top for the armhole, according to the pattern. Afterwards the rows must turn back at the height of the armhole, and be continued only between it and the waist for one slit of the basques, which must be left sufficiently open to admit of the border being added on both sides. This completes one front, as the back is to be made to meet it under the arm. The second front must be worked to correspond, taking care that the two pieces, the gore, &c., should face each other, which will not be difficult, as the ribbed crochet is alike on both sides. The back must be worked to fit the paper pattern, beginning by the edge of the basque under the arm, increasing the rows at the top gradually for the other portion of the armhole, sloping the shoulder to correspond with the front, and keeping several of the following rows straight at the top for the centre of the back at the throat, in short by increasing and decreasing where requisite, the shape of the paper pattern must be followed. The basque at the back is open up the centre to the waist, which gives it room. The pockets are merely simulated by a piece of the border being placed along in the proper position. This border, which is to be added (either in a darker shade or in black) to the edge of the vest, and round the throat and armholes, consists of 4 rows of crochet tricoté done with a rather smaller crochet needle than the rest of the work.—5th row. For the scollop; insert the needle under the horizontal stitch, between the upright loops, *DC. in 1st space, 2 trebles in each of the next two, and DC. in the 4th; repeat from *; this will form a kind of open heading to the scollops. It will be found more convenient to measure the length required for the armholes, throat, &c., make a chain for each, and work them separately, running them down afterwards on the edge of the vest. The border only goes up the sides of the slits in the basques meeting at the top. In putting it on round the basques, make a plait at the corners to turn with. Sew six jet buttons at equal distances on the border of the right front, and make the six button-holes in the border of the opposite one in the following manner: When raising the stitches of the 2nd row of the crochet tricoté, miss 3 upright loops of former row at regular intervals, to correspond with the position of the buttons, passing the wool along at the back, not straining it too tightly. In working the same row back make 3 Ch. to supply the place of the stitches missed, wherever they occur, treating the rest as usual. In the following row raise stitches in the 3 Ch., taking up at the same time the loose wool left at the back so as to conceal it, and work the rest in the usual manner. Should some workers, however, think this too troublesome, hooks may be placed at the back of the buttons, which will easily fasten into the border of the other side of the front.

Digitized by Google

4. Cross-over Fichu in Tricot.

MATERIALS required: Pearl-grey, violet and white, single Berlin wool, a long wooden or bone tricot needle, No. 4, a short bone crochet, of suitable size, and one large jet button. The body of this fichu is worked in crochet tricoté with pearl-grey single Berlin wool; the border, with violet and white wool in looped crochet, is done separately and sewn on. The fichu is commenced by the basque at the back, for the width of which 66 chain are to be made. In the first row raise stitches in the first 36 of these, and work back 6 of them.—2nd row. Raise stitches again in these last 6 stitches, and in the following 4 chain, and work back the first 14 stitches, or 4 more of the original 36.—3rd row. Raise stitches again in these 14, and in the following 4 Ch., and work back 22 stitches. Continue in this way, lengthening the rows by 4 stitches at each end until the whole 66 stitches are taken up (the last turns there will only be 2 stitches to increase.) After 5 plain rows, a stich is to be decreased in the next 20, on each side of every row, by taking up as one the 2 perpendicular loops after the edge in raising the stitches, and also the 2 before the last stitch. This will diminish the stitches to 26, which are to be still further reduced in the next row to 13, by taking 2 together every time in raising the stitches, and these in the next row are to be decreased again in the same manner to 7, which completes this portion of the fichu to the waist at the back. After one plain row a stitch is to be increased after the 1st stitch of each row, and before the last, by raising a stitch in the chain between the perpendicular loops; and this increase is to be continued for 34 rows, when there will be 75 stitches, and the top of the back is reached. You then proceed to crochet the two pieces that go over the shoulders, each separately, leaving the 7 centre stitches of the back unworked. The outer edge at the side next the shoulders is kept straight for the next 45 rows, whilst on the side next the throat in the same rows the number of the stitches is to be reduced to 16. For this purpose decrease in the manner before directed in the 2nd, 3rd, and 4th rows, then 5 times with one row between, and 10 times with 2 rows between; 12 rows follow, in which, by taking in at both edges in every row, the end is brought to a point of one stitch, which completes one side of the fichu. The other must be worked from the shoulder to correspond, and the whole have a row of DC. crocheted round it.

The border, the detail of which is given at No. 4*a*, is worked in raised loops with violet and white wool. The three lengths required for the two sides of the fichu and the edge of the basque are worked each separately. For the width of the border 7 Ch., and one for the edge, must be made in violet wool. It is worked in the tricot stitch, and the loops (which are made in the working - back row) consist of 5 Ch., the loops in the border there is a white loop between the 2nd and 3rd stitches, a violet one between the 4th and 5th, and again a white one between the 6th and 7th, then work the edge stitch with violet.—Next row. Raise stitches with the violet wool in all the perpendicular loops as usual, taking care to take up those that are close behind the raised loops (keeping the latter of course in front), as this it is which will bring them into their proper places, and see that you always have the proper number (8) on your needle before beginning the working back. In the 2nd row of loops there will be a white loop between the 1st and 2nd stitches, a violet one between the 3rd and 4th, another violet one between the 5th and 6th, and a white one between the 7th and 8th. With these directions the worker must carefully follow the position of the loops in the detail No. 4*a*, so as to form the pattern regularly. After the border is sewn on, the following edge is to be crocheted round the outside of it, and also along the whole of the plain side of the fichu.—1st row. DC. with violet wool.—2nd row. Alternately a violet and a white DC. (to make these distinct, each DC. must be finished with the colour required for the next one).—3rd row. Like 1st.—4th row. With violet wool, * 1 DC., 5 Ch., 1 long (thread twice over) on the 1st of the 5 Ch., missing 3 stitches of last row; repeat from *. To fasten the fichu, make a loop on the under side of each point by a DC., 10 Ch., DC., and sew a large jet button on the middle of the back at the waist, over which both loops will pass.



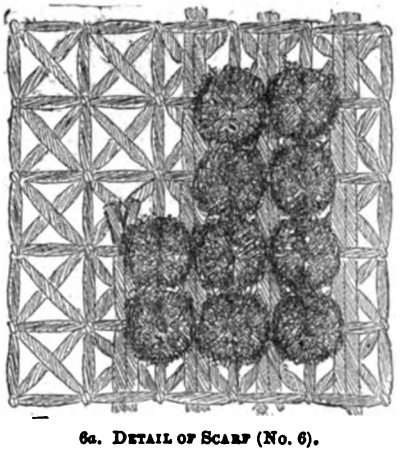
4a. DETAIL OF CROSS-OVER FICHU (No. 4).

5. Knitted Petticoat.

THIS PETTICOAT is knitted with white fleecy wool and two rather coarse bone needles; it is knitted in seven parts, which are crocheted together upon the wrong side. It may be knitted in fingering with No. 8 needles, but of course a much smaller petticoat will be made. You knit for each of the seven parts in exactly the same manner. Cast on 46 stitches, and knit them back.—1st row. Knit 5, * 2 purl, 2 knit; repeat from * to the end of the row, and knit 5 stitches plain again. These five plain stitches are represented in the engraving by the plain stripe running up the skirt. Repeat this first row eight more times, then in the next ten rows reverse the pattern. Knit the 5 edge stitches, and the two following, so that the little rib forming the pattern will be broken; knit 9 more rows in this way, reverse the pattern again. In these directions "a row" signifies one needle being knit off. Work as described until you have 9 little sets of patterns; in the 10th pattern and each of the following until you come to the 17th pattern, counting from the bottom of the work, just after the first five edge stitches; decrease by knitting two stitches together; then follow the pattern, and decrease at the end of the needle in the same manner before the last five stitches, then work without any decreasing until you have 22 patterns in the whole stripe, and fasten off; repeat this stripe 6 more times. The front stripe is knitted with 56 stitches instead of 46. The pattern and edge are formed in the same manner as the other stripes. If when all these are finished the petticoat is too narrow, a plain stripe should be knitted for the back; by a plain stripe we mean a stripe with no decreasings. When all the stripes are finished and joined together you should knit on the foundation row 6 rounds of purl knitting (more needles will be required for this), and then two rounds plain knitting, and fasten off loosely. For the width of the border round the bottom of the petticoat you cast on 22 stitches.—1st row. Knit plain.—2nd row. Purl.—3rd row. Knit plain.—4th row. Purl.—5th row. Knit plain.—6th row. Purl.—7th row. Purl.—8th row. Plain.—9th row. Purl.—10th row. Plain. Commence again from the first row; repeat this until you have the necessary quantity, and sew to the bottom of the petticoat. On the under edge of this border you crochet a small edge as follows: In the next stitch work 1 DC., 3 treble, 1 DC., * miss the next stitch, and work 1 DC., 3 treble, 1 DC. in the following; repeat from *. The waistband of this petticoat should be elastic, and a vent hole be left behind.

6. Scarf.

THIS scarf is of German manufacture, and the fabric is certainly a novelty in England. We have seen similar work made in machines; but, though we have not yet had sent to us the proper frames for the work when done by the hand, we think many of our readers will be able to copy our illustration, and have a very satisfactory result by using the old-fashioned square frame used for mats, with the little holes at equal distances from each other in the centre, or more easily still by stretching a length of the very wide coarse Leviathan canvas, cut the necessary length and width, in an embroidery frame. The detail gives the manner of crossing the wool on the frame, and this, it is easily seen, can be quickly followed on canvas. The slanting lines should be laid on first, then the perpendicular, lastly the horizontal, and these horizontal lines are worked twice over, and the last time you tie all the threads underneath together, but *not* to the canvas. It is very pretty work, and very effective without any balls, and should be mounted on silk of a bright colour, with cotton wool inside as a wadding; this must be cut the exact size required, and the woolwork laid on. We can recommend this work done in a simple manner, like our engraving, as a nice employment for boys.

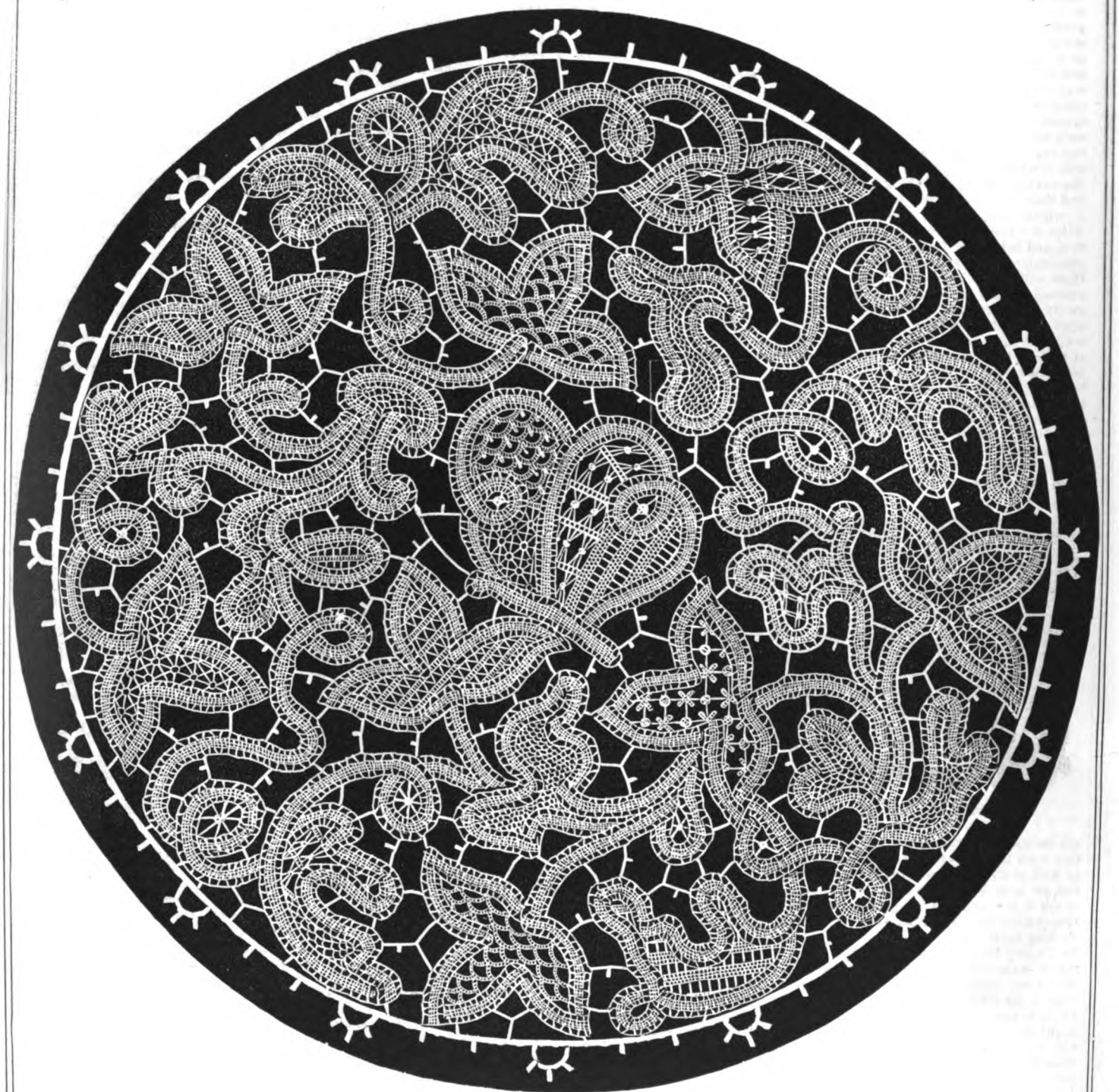


6a. DETAIL OF SCARF (No. 6).

7. Under Petticoat (Crochet Tricoté).

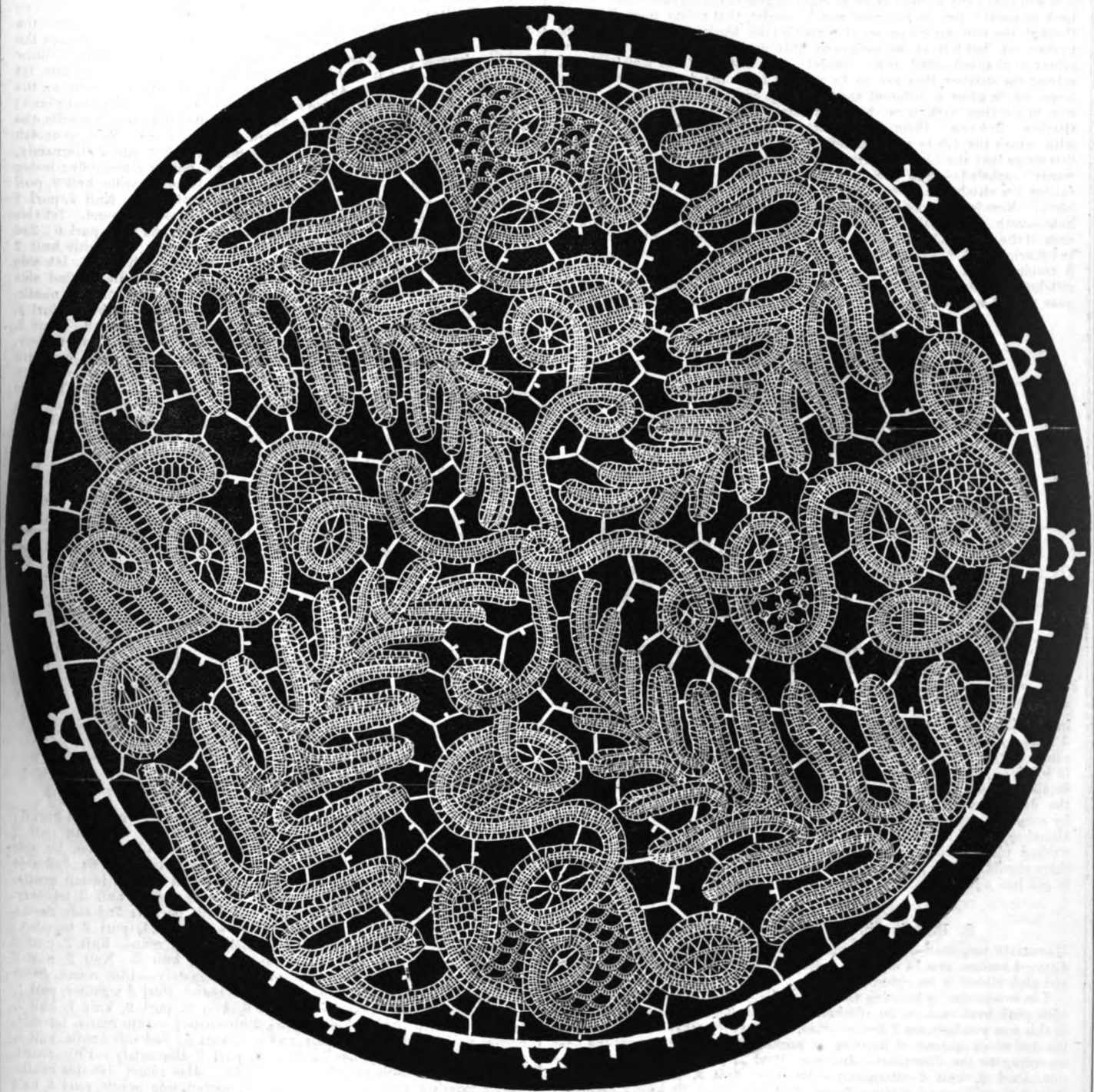
MATERIALS required—¾lb. scarlet "petticoat wool," or 4-thread fleecy, and 2oz. of black 4-thread fleecy, 3 long wooden or bone tricot needles, the stem measuring No. 4 of the Bell gauge, and a short bone crochet needle of about the same size. The Scotch "petticoat" wool is a particularly nice wool for the purpose, softer than 4-thread fleecy, and about the same thickness, to be had at Haig and Vince's, 209, Oxford-street; but it is only made in scarlet and white, so that for the black, 4-thread fleecy must be used. The upper part of the petticoat, which is gored, is worked first in rows up and down, and then the lower border crocheted upon it in straight rows across. Make 85 Ch. (which can all be held on one needle), with the scarlet wool, for the length of the upper part, and work 9 rows in plain crochet tricoté. In the 10th row the slope for the first gore must be begun in the following manner: Raise stitches in all the loops as usual, but work back the first 30 only of them. Raise stitches again in these 30, and work them back, and 5 more from the reserve, thus making 35 stitches. Proceed in this manner, taking 5 more stitches from the reserve in working back each row, till the whole 85 are used up, which forms the gore.

Digitized by Google



15. Dessert D'Oyley in Point Lace.

Digitized by Google

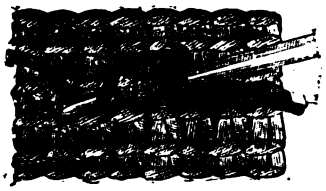


16. Dessert D'Oyley in Point Lace.

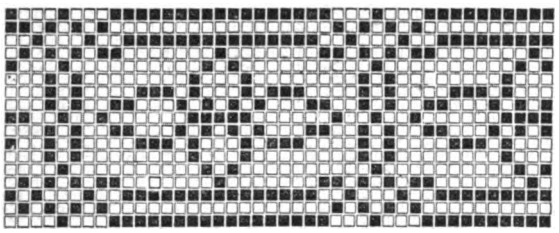
Digitized by Google

Four similar gores, with 9 plain rows between them, are to be crocheted for the first half of the petticoat, then 12 rows for the middle, and the other half is to be worked to correspond, but the gores of course must be reversed.

For the lower portion or border.—1st row. With black, plain, raising the stitches the whole way along in the ends of the rows of the parts already worked (to hold which two more tricot needles will be required); this will make the upright loops at right angles to the former ones. Work back as usual; but, as the next row is scarlet, that colour must be taken through the two last loops on the needle (the black, however, not being broken off, but left at the back) and this must be done each time the colour is changed.—2nd row. Scarlet; but, instead of the usual way of raising the stitches, they are to be worked from the back of the upright loops, which gives a different and raised appearance to the stitch. This row, in working back, must have the black wool taken through the last 2 stitches. 3rd row. Plain, with black, preparing at the end for the scarlet, with which the 4th to the 21st row are to be worked plain; and it is on this stripe that the black pattern seen in detail at No. 7*b*, is to be afterwards crocheted.—22nd row. Plain with black.—23rd row. Scarlet, raising the stitches as directed for the second row.—24th row. Plain with black. Now join up the petticoat at the back to the height of the placket hole.—25th row. DC. in black with the short crotchet needle, taking up each of the upright loops.—26th row. Begin the scollops for the edge with the scarlet wool, *DC. on the 1st stitch, 1 Ch., miss 2 stitches of last row, 3 treble, with 1 Ch. between each, in the following one, 1 Ch., miss 2 stitches, and repeat from*.—27th row. With black. *DC. taken entirely over the 1st scarlet DC. and into the black stitch of the row below, 3 DC.



7*a*. Detail of Under Petticoat (No. 7).



7*b*. Detail of Under Petticoat (No. 7).

in the Ch., treble and Ch. of last row, 3 DC. in the centre one of the 3 treble, 3 DC. in the next Ch., treble and Ch., and repeat from*.—This completes the scollops. The border, which is to be done in single crochet in black on the wide scarlet stripe prepared for it, must be worked from the detailed pattern given at No. 7*b*, the manner of doing which is shown in the detail No. 7*a*. As this, however, may be considered too troublesome by some, it is as well to mention that the petticoat will look very well if the alternate rows from the 4th to the 20th—viz., the 5th, 7th, 9th, &c.—be worked plain in black; but to make both sides of the stripe correspond there should be only 20 rows altogether instead of 21. The petticoat is to be put into a linen band at the waist.

8. Baby's Shoe with White Stocking.

Materials required—¾oz. of coloured single Berlin wool, ¾oz. of white ditto; 4 needles, size 14 or 15 for a loose knitter; pink rosette for instep and pink ribbon to tie round the ancle.

You commence by knitting the heel of the shoe, only using two needles, with pink wool cast on 30 stitches.—1st row. Knit 2, purl 2 alternately; in this row you knit the 2 first stitches, but in every other row always slip the 1st stitch instead of knitting or purling it, and knit or purl the next according to the directions.—2nd row. Purl 2, knit 2 alternately.—3rd row, Purl 2, knit 2 alternately.—4th row. Knit 2, purl 2 alternately, Repeat these 4 rows five times more—25th row. Knit 20, knit 2 together; * turn your needle, slip 1, knit 10, knit 2 together; repeat from * until you have only 12 stitches left on your needle; these 12 stitches form the sole. Break off your wool.

For Sides of Shoe.—The loops are now taken up down the sides of heel. Place your heel as in diagram, and begin to take up at A. If your heel was on the right foot it would be at the top of left side, and you may also know it by the end of wool being there which you first cast on with. Beginning therefore at A, take up, and as you take up knit down the side of heel to B 12 stitches. Knit on the same needle the 12 sole loops, then down the other side of heel, take up, and as you take up knit 12 more stitches, making 36 in all on your needle. These 36 stitches are worked backwards and forwards as follows till the sides of the shoe are long enough:—1st and 2nd rows. Knit 2, purl 2 alternately for 12 stitches, knit plain the 12 sole loops, knit 2, purl 2 alternately the remaining 12.—3rd and 4th rows. Purl 2, knit 2 alternately for 12 stitches, knit plain 12 sole loops, purl 2, knit 2 alternately the remaining 12. Repeat these 4 rows five times more, 24 rows in all.

To Form the Instep.—You now use 4 needles. Slip 18 stitches on one needle, leaving 18 on the 2nd; on a third needle, with the 4th, cast on 12 stitches in the German way, to come across the foot and form the instep. The German way of casting on is to put your needle through the last loop knitted (it will be the last of the 18 on your 2nd needle), throw the wool over, draw it through, and put it on the needle. Do this 1st loop with the 3rd needle, and repeat the same with a 4th needle on the 3rd, until you have made twelve stitches. The shoe is now knitted round; the 1st needle after forming the instep is called the 1st side needle, the next the 2nd side needle, and the 3rd the instep one. With your 4th needle commence the 1st round. 1st side needle, knit 2, purl 2 alternately, end with purl 6; 2nd side needle, purl 6, knit 2, purl 2 alternately; instep needle, knit 2, purl 2 alternately.—2nd round. 1st side needle, knit 2, purl 2 alternately, end with knit 6; 2nd side needle, knit 6. Knit 2, purl 2 alternately; instep needle, knit 2, purl 2 alternately.—3rd round. 1st side needle, purl 2 together. Knit 2, purl 2 alternately, end with purl 6; 2nd 2nd side needle, purl 6. Purl 2, knit 2 alternately, end with knit 2 together; instep needle, purl 2, knit 2 alternately.—4th round. 1st side needle, purl 1. Knit 2, purl 2 alternately, end with knit 6; 2nd side needle, knit 6. Purl 2, knit 2 alternately, end with knit 1. Instep needle, purl 2, knit 2 alternately.—5th round. 1st side needle, knit 1. Purl 2, knit 2 alternately, end with purl 6; 2nd side needle, purl 6. Knit 2, purl 2 alternately, end with purl 1; instep needle, knit 2, purl 2 alternately.—6th round. 1st side needle, knit 1. Purl 2, knit 2 alternately, end with knit 6; 2nd side needle, knit 6. Knit 2, purl 2 alternately, end with purl 1; instep needle, knit 2. Purl 2 alternately.—7th round. 1st side needle, knit 2 together. Knit 1. Purl 2, knit 2 alternately, end with purl 6; 2nd side needle, purl 6. Purl 2, knit 2 alternately, end with purl 1, purl 2 together; instep needle, purl 2, knit 2 alternately.—8th round. 1st side needle, knit 2, purl 2 alternately, end with knit 6, 2nd side needle, knit 6. Purl 2, knit 2 alternately; instep needle, purl 2, knit 2 alternately.—9th round. 1st side needle, purl 2, knit 2 alternately, end with purl 6; 2nd side needle, purl 6. Knit 2, purl 2 alternately; instep needle, knit 2, purl 2 alternately.—10th round. 1st side needle, purl 2, knit 2 alternately, end with knit 6; 2nd side needle, knit 6. Knit 2, purl 2 alternately; instep needle, knit 2, purl 2 alternately.—11th round. 1st

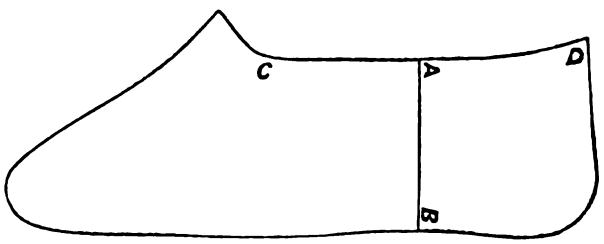


Diagram of Shoe.

side needle, knit 2 together. Purl 2, knit 2 alternately, end with purl 6; 2nd side needle, purl 6. Purl 2, knit 2 alternately, end with purl 2 together; instep needle, purl 2, knit 2 alternately.—12th round. 1st side needle, knit 1. Purl 2, knit 2 alternately, end with knit 6; 2nd side needle, knit 6. Purl 2, knit 2 alternately, end with purl 1; instep needle, purl 2, knit 2 alternately.—13th round. 1st side needle, knit 2 together, knit 1. Purl 2, knit 2 alternately, end with purl 6; 2nd side needle, purl 6. Knit 2, purl 2 alternately, end with purl 1, purl 2 together; instep needle, knit two, purl 2 alternately.—14th round. Knit 2, purl 2 alternately, end with knit 6; 2nd side needle, knit 6. Knit 2, purl 2 alternately; instep needle, knit 2, purl 2 alternately.—15th round. Same as 3rd.—16th round. Same as 4th.—17th round. Purl 2 together, purl 1, knit 2, purl 8; 2nd side needle, purl 6, knit 2, purl 2, knit 1, knit 2, together; instep needle, knit 2, purl 2 alternately.—18th round, 1st side, needle, purl 2, knit 2 alternately, end with knit 6; 2nd side needle, knit 8, purl 2, knit 2; instep needle, knit 2, purl 2 alternately.—19th round. Same as 11th.—20th round. Same as 12th. 21st round. 1st side needle, knit 2 together, knit 1, end with purl 8; second side needle, purl 6, knit 2, purl 1, purl 2 together; instep needle, knit 2, purl 2 alternately.—22nd round. 1st side needle, knit 2, purl 2, knit 6; 2nd side needle, knit 8, purl 2; instep needle, knit 2, purl 2 alternately.—23rd round. 1st side needle, purl 2 together, knit 2, purl 6; 2nd side needle, purl 8, knit 3 together; instep needle, purl 2, knit 2 alternately.—24th round. 1st side needle, purl 1, knit 8; 2nd side needle, knit 6, purl 2, knit 1; instep needle, purl 2, knit 2 alternately.—25th round. 1st side needle, purl 2 together, purl 7; 2nd side needle, purl 6, knit 1, knit 2 together; knit plain the instep needle, and knit on that needle the 1st stitch of the 1st side needle.—26th round. Knit plain the 7 remaining stitches on 1st

Digitized by Google

side needle, and on same needle the next 7 stitches off 2nd side needle, slipping the 8th stitch on the instep needle, so that you have 14 stitches on each of the two needles. Break off a short length of wool, turn your shoe inside out, carefully keeping the loops on the needles, and then knit them off together for the toe as you do in a stocking. After this, turn your shoe right before commencing the roll at the top.

ROLL AT TOP OF SHOE.—This is worked with four needles and coloured wool. Hold the shoe in your left hand, the toe towards you, take up, and as you take up knit 14 stitches across the instep. You begin to take up where marked C in the diagram. With another needle take up, and as you take up knit 27 stitches down side of shoe to middle of heel, marked in the diagram D. From D to C take up 27 more stitches on a third needle. Knit 5 rounds plain. Cast off loosely. This curls over and forms a roll at top of shoe.

WHITE STOCKING.—With white wool take up on same stitches as you did the pink roll, 12 stitches across the instep, 27 along each side.† See diagram. Observe, these stitches are to be taken up from the bottom of the coloured roll inside the shoe. Knit one round plain. Now the stitches on the instep needle only are knitted backwards and forwards, taking one at each side off the other needles, thus—1st row. Slip 1 * knit 2 together, make 1 (by throwing the wool over the needle), knit 1, make 1, knit 2 together; repeat from *. End with slip 1, knit the 1st stitch of the 27 loops on next side needle, and pull the slipped stitch over it. Turn and work backwards for—2nd row. Slip 1, purl 10, slip 1, purl the 1st stitch on next side needle, pull the slipped stitch over it; repeat these two rows 7 times more. You will have 12 loops on instep needle, 19 on each of the other needles.

COLOURED STRAP FOR SHOE.—Take your coloured wool and knit round like a stocking one round.—2nd round. Purl all the stitches.—3rd round. Knit 2, make 1, knit 2 together, knit 4, * make 1, knit 2 together, knit 2; repeat from * to end of round. These holes are to run ribbon into.—4th round. Purl all.—5th round. Knit plain.

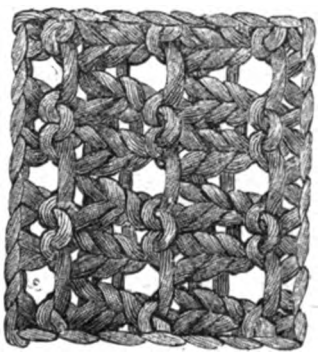
WHITE STOCKING.—With white wool—1st round. Knit plain. After this 1st round arrange your stitches thus: Knit the 1st front needle loop on to side needle, and slip the last loop on same needle on the other needle, leaving 10 on instep needle and 20 on each of the other needles.—2nd round. * Knit 2 together, make 1, knit 1, make 1, knit 2 together; repeat from * to end of round. Repeat these two rounds 7 times more.—17th, 18th, and 19th rounds. Knit 3, purl 2 alternately.—20th round. With coloured wool knit plain.—21st round. Knit 3, purl 2 alternately. Repeat these 2 last rounds in white; again in colour.—26th round. With white knit plain.—27th, 28th, and 29th rounds. Knit 3, purl 2 alternately; cast off.

9. Knitted Petticoat for Child from Four to Six Years Old.

MATERIALS REQUIRED.—Ponceau, black and white Scotch fingering, or single Berlin wool, if preferred, and 5 wooden needles, No. 10, without knobs. This petticoat is commenced by the lower edge, for the entire width of which 164 stitches are to be cast on, or 41 on each needle, with ponceau wool, and knitted in rounds.—1st round. * Over, 1 plain, over, 2 plain, slip 1, knit 1, pass stitch over, 1 plain, slip 1, knit 1, pass stitch over; 2 plain; repeat from *.—2nd round. Plain. These two rounds are to be repeated to the 6th round.—7th round. Purl.—8th round. Plain.—9th round. Purl.—10th and 11th rounds. Plain, with white wool.—12th and 13th rounds, with black wool, * 1 plain, take off a stitch as if about to purl, keeping the thread at the back; repeat from *.—14th round. Plain, with white wool; continue repeating the last three rounds, to the 35th round. It must be observed that the black stitches are always to be alternated, and the stitch that is taken off in one round is to be knitted in the following one. With the 36th round, the upper part of the petticoat begins, which is to be knitted throughout with the ponceau wool. Two plain rounds, and then a purl one. At the 11th repetition of the purl round, the opening for the placket-hole is to commence; and from this point, instead of continuing to knit round, it must be done backwards and forwards in rows, in such a manner that the pattern, of 2 plain and 1 purl row, should be kept up on the right side of the work. In this way repeat the 2 plain rows 7 times, and the purl row 6 times, and in the row after these, decrease the stitches to 112, by knitting 2 together, at short intervals, as may be required. With this number of stitches, knit the waistband in ribs of 1 plain, 1 purl alternately; it has 4 black and 3 white stripes of 2 rows each, keeping up the rib. When completed cast off all the stitches, and make a ponceau string of chain stitches, finished with tassels, to tie the petticoat together.

10. Shawl (Knitting and Crochet).

MATERIALS.—¾ lb. of Ponceau or rich crimson double German wool, 2 long wooden or bone needles, No. 9, and a coarse short bone crochet. This shawl, which is three-cornered, is knitted, and has a crochet edging round it, into which the fringe is tied. No. 10*a* shows the detail of the stitch, which is to be knitted backwards and forwards in rows.—1st row. * over, slip 1, knit 1, pass stitch over, 1 plain; repeat from *.—2nd row. Purl.—3rd and 4th rows. Plain.—5th row. Begin again at the 1st, and repeat these 4 rows throughout the shawl, which is commenced from the top or longest side with 270 stitches. At the beginning of every row a decrease is to be made by knitting the 2nd and 3rd stitches together. This must not be allowed to interfere with the pattern of the knitting, in which the holes made by the "over" must always be kept in a line over each other. The stitches are continued to be reduced in the above manner until only 5 are left, which are to be cast off for the point of the shawl at the back. The following edging is to be crocheted round the shawl when completed: * DC. on the 1st stitch, 3 Ch., 2 long (thread twice over) on the next 3 Ch.; repeat from *. The wool for the fringe is to be cut in lengths of 6 inches, 8 of which are to be tied in between every 2 longs of the edging.

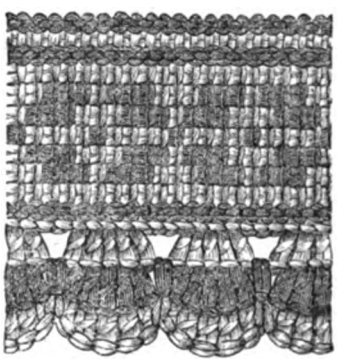


10*a*. DETAIL OF SHAWL.

† N.B.—Only 12 stitches are taken up across the instep now, not 14 as in coloured sole.

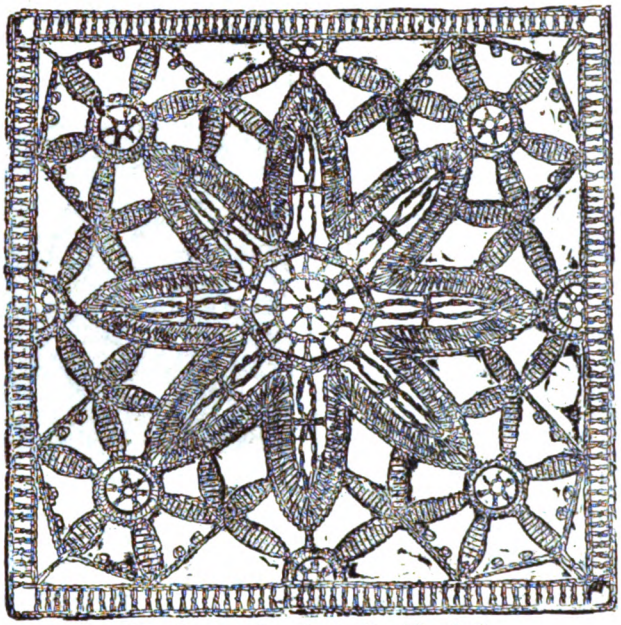
11. Child's Petticoat (Crochet).

THIS petticoat is crocheted in plain crochet tricotee, in black and white or red and black. Fleecy wool should be used, and a wooden crochet needle that measures No. 2 by the Bell gauge. The crochet is commenced just above the border, and with white wool. Make a chain of 206 stitches, work 5 plain rows. In the 6th row work 24 stitches plain, then decrease by taking 2 together, * 11 more plain, 2 together; repeat from * 13 more times, then work 5 more rows plain, and repeat the 6th row for the 12th row; this row is repeated again in the 18th, 24th, 30th, and 36th rows, all the intervening rows being plain. In the 37th row you begin the band, and you should have for this 96 stitches. Work the 1st row of the band with the coloured wool, and work it plain.—2nd row. With white wool, but instead of taking up the long loop take up the horizontal loop at the top of the long one.—3rd row. Plain, taking up the long loop.—4th row. Like the 2nd, with coloured wool.—The 5th row like the 2nd, with white wool; this finishes the band. You now work 5 rows with white wool quite plain for the waist, then divide the stitches for the backs; 24 stitches are taken for each back, the remainder for the front. Work 6 rows on the first 24 stitches, and decrease at the end of each row for the shoulder one stitch; then take up the last 24 stitches, and work 6 rows on these stitches, decreasing one stitch at the commencement of each row; then you work the stitches left in the middle, and decrease at each end of the row one stitch; work 6 rows in this manner, fasten off. You next take up 5 stitches on the shoulder for the sleeves, and work 12 rows plain on these 5 stitches; join this piece to the other shoulder. You now work the border round the top and sleeves; this is done with DC. crochet in the coloured wool; the edge to the sleeve is worked with a DC. on the sleeve, 2 Ch., a DC. on the next stitch. The detail gives the design for the border round the bottom. You crochet the first row plain round the bottom of the skirt with coloured wool, taking up the chain stitch and continuing the border in crochet tricotee.—2nd row. With white wool, taking up the loop lying at the top of the long loop.—3rd row. With colour, working as the last row.—4th row. With white.—5th row. In this row you commence the design, following the detail for your pattern; the dark stitches represent the coloured wool. In the next four rows continue the design.—10th row. White and plain.—11th row. Coloured wool.—12th row. With white, and in DC. crochet.—13th row. In this row commence the edge with white wool, 1 treble on each of the next 5 stitches, * 1 Ch., miss one stitch, 1 treble on each of the next 5 stitches; repeat from *.—14th row. With coloured wool, * 1 treble on each of the next 5 treble, 1 Ch.; repeat from *.—15th row. Same as the last row.—16th row. With white wool, * 1 treble on each of the next 5 treble, 3 Ch., 1 DC., taking up the chain stitch of the three last rows, 3 Ch.; repeat from *, and fasten off. You must crochet a row of DC. round the rent which is made in the back, and a piece of 4 stitches wide, which should be edged with coloured wool like the sleeves, then make two little loops and buttons to fasten it with.

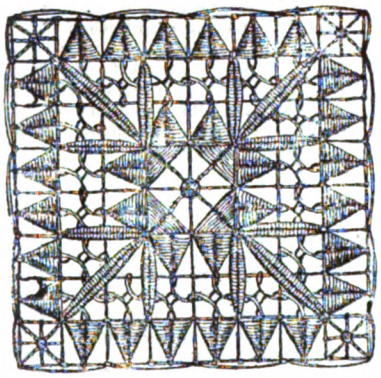


11*a*. BORDER FOR CHILD'S PETTICOAT.

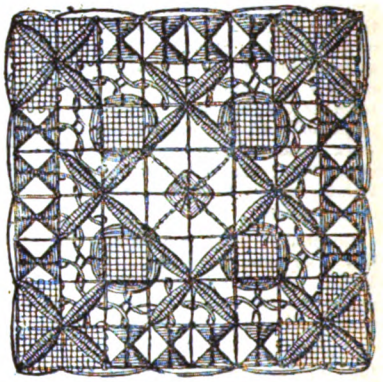
Digitized by Google



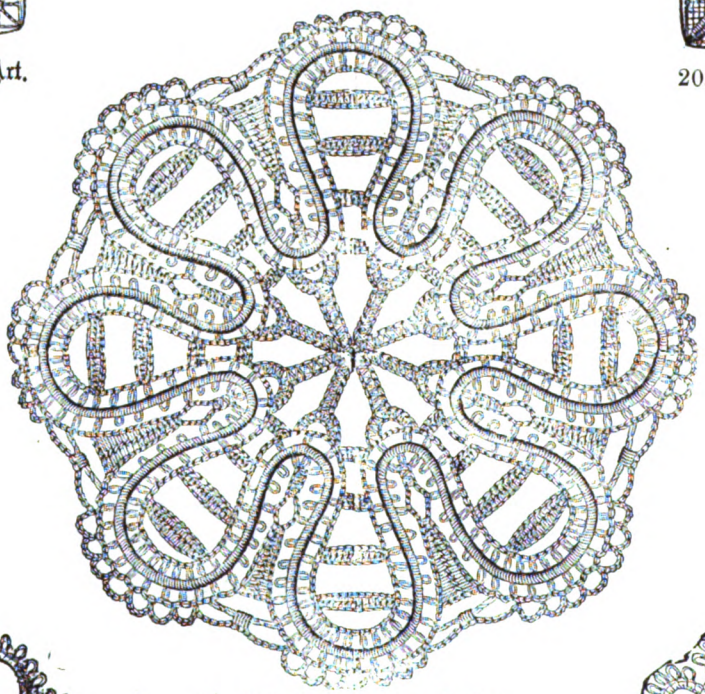
17. Square for Coubrette (Crochet).



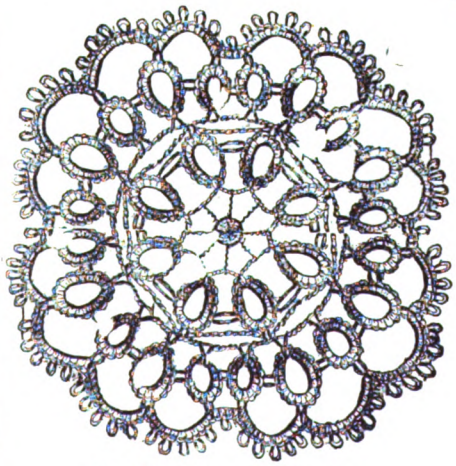
18. Small Square in Guipure d'Art.



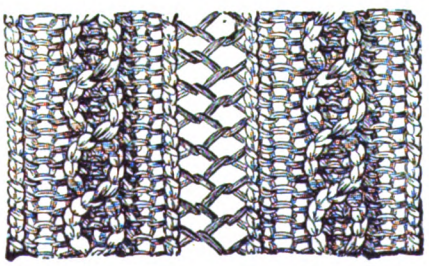
20. Small Square in Guipure d'Art.



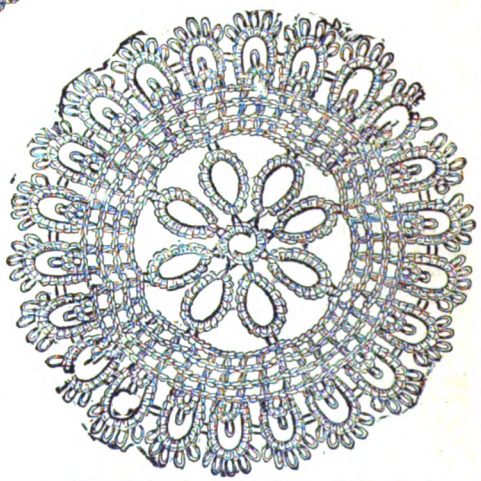
19. Medallion (Cordon Braid).



21. Medallion (Tatting).

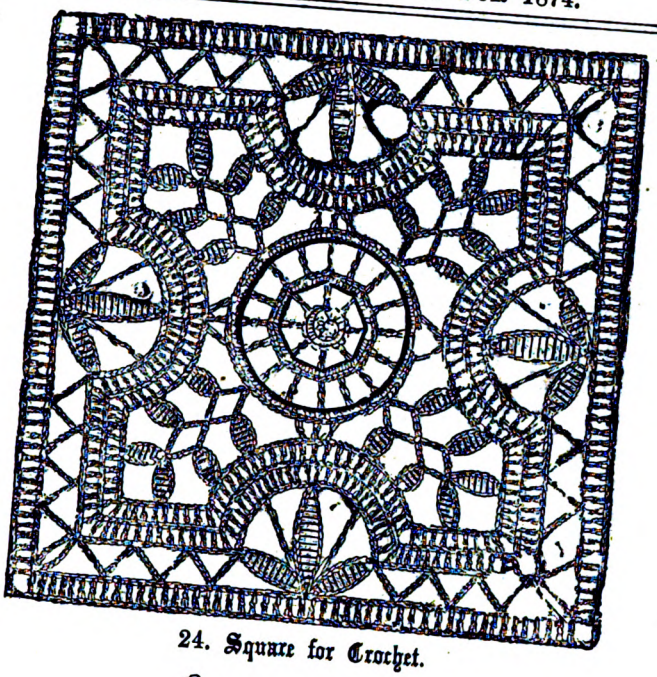


22. Fancy Knitting Stitch.



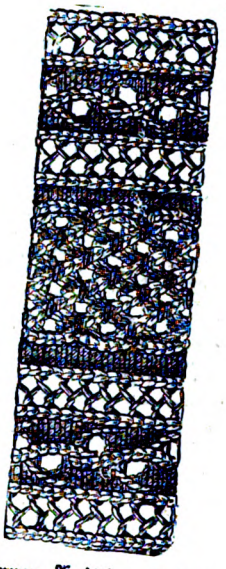
23. Medallion (Crochet and Tatting).

Digitized by Google

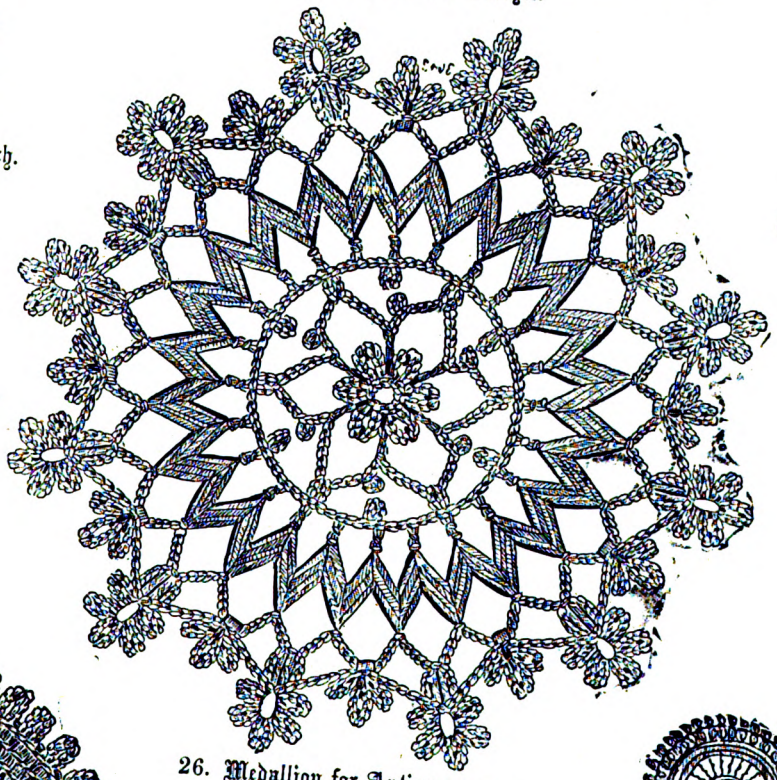


24. Square for Crochet.

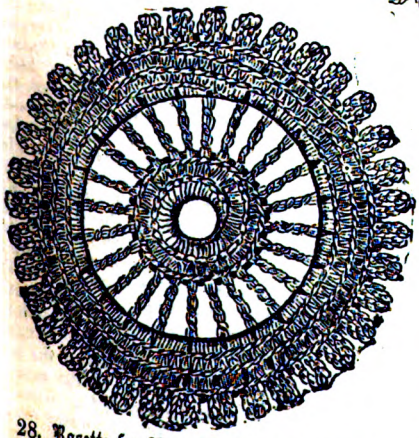
25. Fancy Knitting Stitch.



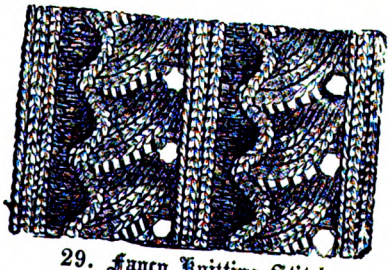
27. Fancy Knitting Stitch.



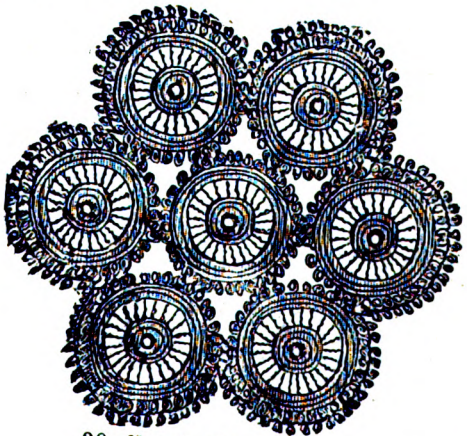
26. Medallion for Antimacassar (Braid and Crochet).



28. Rosette for Round Cober (full size).



29. Fancy Knitting Stitch.



30. Round Cober (Crochet).

Digitized by Google

12. Knitted Overalls, Combining Drawers, Gaiters, and Socks.

By Miss H. Ryder, Richmond, Yorkshire.

Materials required: 4 needles, No. 8 or No. 9, for a loose knitter; bone needles pointed at *each* end are necessary; 3½oz. of white Berlin fingering wool. The upper part of the drawers is knitted first, round and round like a stocking. The size given will fit a child of from eight months to eighteen. If wished for a younger child use smaller needles. Cast on 160 stitches, 52 on two needles, 56 on the third. Rib (that is knit) 3 purl, 1 alternately for a length of 4½ inches.

Pattern.—1st round. Purl all the stitches.—2nd round. Knit 3, purl 1 alternately.—3rd round. Knit 1, purl 1 alternately.—4th round. Knit 3, purl 1 alternately. Repeat these 4 rounds *eleven* times more. If you count the ribs formed by the purled rounds, you will find you have twelve.

To arrange the stitches for the leg.—Without knitting slip 32 stitches on one needle. Take a wool needle threaded with coloured wool, and draw the wool through the next 80 stitches, which are afterwards taken up for the left leg, and knot the wool securely to prevent any loops being let down. On a second needle slip the next 32 loops; 16 will be left on the 3rd. These 80 stitches on the 3 needles are knitted round and round for the leg. The last stitch on the first needle is the centre stitch down the back of the leg: it is always purled, and on each side of this stitch the narrowing, when commenced, is done. Knit once the 4 rounds that form the pattern.

Narrowing of leg.—1st round. Purl all.—2nd round. Knit 3, purl 1 alternately until within 4 of the end of the 1st needle, when knit 1, knit 2 together, and purl the last or centre stitch. On 2nd needle knit 2 together, knit 1, purl 1, and then knit 3, purl 1 alternately the rest of the round.—3rd round. Knit 1, purl 1 alternately until within 3 of the end of 1st needle, when knit 2, purl the centre stitch. On 2nd needle knit 2, then purl 1, knit 1 alternately rest of round.—4th round. Knit 3, purl 1 alternately until within 3 of the end of 1st needle, when knit 2 together, purl centre stitch. On 2nd needle knit 2 together, purl 1, then knit 3, purl 1 alternately rest of round.—5th round. Purl all.—6th round. Knit 3, purl 1 until within 6 of end of 1st needle, when knit 3, knit 2 together, purl centre stitch. On 2nd needle knit 2 together, then knit 3, purl 1 alternately rest of round.—7th round. Same as the 3rd.—8th round. Knit 3, purl 1 alternately until within 5 of end of 1st needle, when knit 2, knit 2 together, purl centre stich. On 2nd needle knit 2 together, knit 2, purl 1, then knit 3, purl 1 alternately rest of round. Repeat these 8 rounds until you have only 12 stitches on your 1st and 2nd needles, 16 on the 3rd. Knit the 4 rounds that form the pattern *four* times without any decreasing.

To form the holes for running in ribbon round the ankle.—Purl the 1st round.—2nd round. Knit 1 and make 1, knit 2 together alternately to end of 2nd needle. On 3rd needle (the one with 16 stitches) knit 1 and make 1, knit 2 together alternately twice. Knit 5, make 1, knit 2 together, knit 1, make 1, knit 2 together.—3rd round. Purl all.—4th round. Knit 3, purl 1 alternately.—5th round. Knit 1, purl 1 alternately.

To arrange loops for heel.—Without knitting slip all the loops on 1st and 2nd needles on one needle. Slip the 16 stitches on two needles, 8 on each.

Heel.—The 24 stitches on one needle are worked backwards and forwards for this. Always slip the 1st stitch at the beginning of each row though written knit 3, it is worked slip 1, knit 2.—1st row. Knit 3, purl 1 alternately.—2nd row. Knit plain.—3rd row. Knit 3, purl 1 alternately.—4th row. Slip 1 stitch, purl 1, knit 1 alternately. Repeat these four rows *three* times more.—17th row. Knit 15, knit 2 together, * turn your needle, slip 1st stitch, knit 6, knit 2 together. Repeat from * until you have only 8 stitches left on your needle.

To form the Foot.—Knit the 8 stitches, and with the needle that has these 8 stitches on it take up, and as you take up knit 9 stitches from side of your heel. On a 2nd needle, knitting 3 and purling 1 alternately, work the 16 stitches off the two needles. With a 3rd needle take up, and as you take up knit 9 stitches from other side of heel, also knit 4 stitches from next needle on this. You will have 13 stitches on each side needle, 16 on the centre one.—1st round. Purl all.—2nd round. Knit 3, purl 1 alternately, excepting at end of 1st and beginning of 3rd needle, when you must knit 4, purl 1.—3rd round. Knit 1, purl 1 alternately, excepting at end of 1st and beginning of 3rd needle, when knit 2, purl 1.—4th round. Same as 2nd.—5th round. Purl all, but reduce by purling 2 together at end of first and beginning of 3rd needle.—6th round. Knit 3, purl 1 alternately.—7th round. Knit 1, purl 1 alternately.—8th round. Knit 3, purl 1 alternately; repeat the last four rounds until you have only 8 stitches left on each side needle. After each narrowing you will have at the end of 1st needle and beginning of 3rd an imperfect pattern, but knit it as near like the pattern as you can; but observe the *last* stitch on the 1st needle must always be purled; the *first* on the 3rd knitted. Knit the 4 rounds that form the pattern without any reducing once or twice more according to the length you wish the foot to be.

To cast off.—The neatest way is to place all the stitches on the side needles on one needle. Turn your work inside out, and knit the toe together as in a stocking; or the stitches may have a piece of wool slipped through them and be sewn together, but always sew them together in the inside.

For other leg.—Arrange the 80 loops you have on the wool thus: Place 32 on two needles, 16 on the centre one. Your 1st needle, on which you commence to work, is the one that with 32 stitches on it ends with a purl loop which form your centre stitch. Be very particular to observe this. Knit *once* the four rounds that form the pattern. The rest of this leg is knitted exactly like the other from narrowing of leg.

Place a rosette of ribbon or wool on the shoe; ribbon or wool to tie round the ankle, and the same along the top of drawers to tie round the waist. Ribbon is easily run through with a wool needle.

Saxony wool, sold by Mr. Helbronner, 265, Regent-street, is suitable for these overalls; it is softer than the Berlin fingering, but thicker than single Berlin wool.

---

13. Child's Jacket (Knitting).

This jacket, which makes a nice out-door garment for children in autumn weather, is knitted with single Berlin wool, of any colour preferred (bright blue, scarlet, or violet look well), in rows backwards and forwards, with two long wooden needles, No. 10; but, in taking up the stitches for the neck, two or three more will be required, which may be shorter. No. 10 needles will make the jacket three-eighths of a yard deep without the edging, and, if a smaller size be desired, use needles No. 12. The pattern consists of the following 6 rows: 1st row. * 3 purl, 1 plain; repeat from *. This is on the right side of the work.—2nd row. * 1 purl, 3 plain; repeat from *, knitting the stitches as they *appear* on the wrong side, in order that they may continue the same as before on the right.—3rd row. Like 1st.—4th row. Like 2nd.—5th row. Purl throughout.—6th row. Plain throughout. Begin again at the 1st row. The jacket is commenced at the edge of one front by casting on 68 stitches, and after a plain row begin the pattern given above, and continue it for 48 rows. In the next 7, from the 49th to 55th row, increase 1 in each row for the slope of the neck, at the end of the 49th row, at the beginning of the 50th, and so on, as the increase must be all at the same end. The best way of increasing is to knit twice in the last stitch but one before taking it off the needle, and the same in the first stitch of the next row, and the pattern must be set right as soon as possible. The next 20 rows from the 56th to the 75th, are to be knitted in the pattern without increase, and in the 76th row the first 26 stitches are to be cast off for the armhole. The gore under the arm is commenced in the 77th row, for which knit the first 36 stitches only, going up.—78th row. Knit these back again.—79th row. Knit only 32 stitches.—80th row. Knit the same back. Continue in this way, shortening each uneven numbered row by 4 stitches, till in the 91st row there will be only 8 stitches knitted. Knit these back again in the 92nd row. Then in the same manner lengthen the number of stitches by 4 in each uneven numbered row, knitting those that have been left before, till in the 103d row you knit 32 stitches, and knit these back again in the 104th. In the 105th row knit all the 36 stitches, and in the 106th row knit them back again. At the end of the 107th row 28 stitches are to be cast on for the back of the armhole, and 21 rows, to the 128th, are to be knitted without increase or diminution. In the following 7 rows, viz., to the 135th, as in the front you increased a stitch in each row to shape the neck, so now a stitch must be decreased by knitting the 2 stitches before the last together at the end of one row, and the 2 first at the beginning of the next, in each of these 7 rows; after which, 29 rows are to be knitted without increase or decrease, to the centre of the back, and the second half of the jacket must be worked precisely the same, but of course reversed. When completed, all the stitches (68) must be cast off. To finish it round the throat, the edge stitches are to be picked up, placed on three or four needles as may be found most convenient, and after a plain row, the next is to be knitted as follows: 1 purl, * over, purl 2 together, repeat from *; then a plain row; this will form a row of holes through which afterwards a cord or narrow ribbon is to be passed to fasten the jacket. A notched edge composed of 7 rows follows.—1st row. Purl.—2nd row. Plain.—3rd row. Purl.—4th row. 1 plain, * over, knit 2 together; repeat from *.—5th row. Purl.—6th row. Plain.—7th row. Purl, and cast off. Turn this edging down at the row of holes, which will then form a notched edge, and run down the cast-off row, on the wrong side, to the plain one after the first row of holes. The edging for trimming the jacket is knitted separately and sewn on. Cast on for it 7 stitches with two needles (which makes it looser), and knit backwards and forwards in rows, as follows: 1st row. 1 plain, over, knit 2 together over, knit 2 together, over, 2 plain.—2nd row. 8 plain (knitting twice, once from the back, in each of the 2 first overs), over, knit 2 together.—3rd row. 1 plain over, knit 2 together, 7 plain.—4th row. Cast off four stitches, knit the remainder, 4 plain, over, knit 2 together.—5th row. Begin again at the 1st, and continue the pattern as given till you have a sufficient length. The sleeves are also knitted separately and sewn into the armholes. Cast on 50 stitches for the lengh of the sleeve, and knit in the same pattern as the rest.—1st row. Only 5 stitches.—2nd row. Knit them back again.—3rd row, 9 stitches.—4th row. Knit the 9 back again. Continue in this way, knitting 4 additional stitches in each unevenly numbered row until all the stitches are used up, knitting 5 more instead of 4 the last time; knit 12 rows with the 50 stitches, and at the end of the 12th row (to shape the top of the sleeve) increase a stitch; do the same at the beginning of the 13th, end of the 14th, and beginning of the 15th row, and continue this till 10 stitches in all have been increased, and the number on the needle has reached 60. Then follow 35 straight rows to the middle of the sleeve, the second half of which must be knitted the same, but reversed, decreasing where the first half was increased, &c. When completed, cast off the stitches, sew the sleeve together on the wrong side, and trim round the wrist with the same edging as the rest. By looking at the illustration No. 13, it will be seen that the jacket crosses over considerably

Digitized by Google

in front. Three or four rather large mother-of-pearl buttons must be sewn accordingly on the left front, and brought through the open stitches of the edging.

14. Gentleman's Knitted Ribbed Sock in Scotch Fingering.

MATERIALS.—Four and a half ounces of Scotch fingering, needles No. 14; or if a loose knitter, No. 15. Needles are numbered by Chambers's registered bell gauge. This sock is reduced in the leg. The term rib used here means knit 3, seam 1, alternately. Cast 96 stitches on one needle, knit them off on three needles, knitting two more on the first than on the last, which, when you join the sock by knitting two off last needle on the first, will give 32 stitches on each needle. (This first needle you must consider your heel or back needle throughout the sock.) Knit 3, seam 1, every round until you have knitted about five inches in length. You now commence to narrow down the leg, the narrowing is always on the *back* needle. 1st round. Knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 3, knit 2 together, knit 2, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 6, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times. On back needle, where you have 31 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 2, knit 2 together, knit 2, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 5, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 30 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 2, knit 2 together, knit 1, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 4, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 29 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 1, knit 2 together, knit 1, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 28 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 1, knit 2 together, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 2, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 27 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 2 together, seam 1. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 1, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 26 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, seam 2 together. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 2. Knit 3, seam 1, to end of round. Repeat from * four times. On needle you have 25 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 2 together. Knit 3, seam 1, to end of round. In next round * knit 3, seam 1 to end of round; this completes the reducing of leg, and you have 24 stitches on back needle and 32 on each of the other two. You must now rib every round until you have knitted about two inches and a half from the last narrowing. Prepare for heel by ribbing to the end of your back needle, and from first side (or next needle) rib on to back needle 12 stitches, rib the remaining 20 stitches from 1st side needle to another needle, rib 2nd side needle to within 12 stitches of the end; these 12 you must pass to the heel or back needle without knitting. You ought to have 48 stitches on heel, and 20 on each side needle. (The two front needles are not used again until the heel is completed.) The heel is made by ribbing alternate *rows* until it is long enough, which it will be after 36 rows. The first stitch of every row must be slipped on the needle. The front row is knit 3, seam 1; the back row is knit 1, seam 3. The 37th row, which commences round of kneel, is knitting, you no longer rib under the foot. Knit 31 stitches, knit 2 together * turn your needle, seam 15 stitches, seam two together, turn your needle, knit 15, knit two together, repeat from * until you have only 16 stitches left on your heel needle; this finishes heel. With this needle on which you have the 16 stitches take up, and as you take up knit 20 stitches from side of your heel, rib four stitches off from front needle on the same, rib all the stitches from the two front needles excepting the four last on another needle. (Observe the front needle is ribbed throughout until you commence narrowing for toe.) These 4 stitches must be ribbed on a third needle, with which take up, and as you take up knit 20 stitches from side of heel; also knit 8 stitches from other side needle to this. You will now have 32 stiches on each side needle, and 32 on front needle. In next needle, which is your *first* side needle, knit plain excepting the last stitch, which is seamed. Rib front needle. 2nd side needle.—Knit 3, seam 1, knit plain to end of needle. 1st side needle.—* Knit plain until within six stitches of the end, then knit two together, knit 3, seam 1.—Front needle. Rib. 2nd side needle. —Knit 3, seam 1, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to end of needle. 1st side needle.—Knit plain, excepting the last stitch, which is seamed.—Front needle. Rib. 2nd side needle.—Knit 3, seam 1, knit plain to end of needle; these last three needles to be repeated *once*, then repeat from * until the foot is sufficiently reduced, which will be when you have 86 stitches in all left on your needles. Knit the foot about 8½in. long, including the heel; but this entirely depends on the length of foot required. It is all plain knitting on the *side needles*, excepting the last stitch on first side needle, and the fourth stitch on 2nd side needle; these stitches are always seamed, the front needle is always ribbed.

To reduce for Toe.—All the needles are now knitted plain. Take 6 stitches off one side needle and 5 off the other, place them on front needle, which leaves 21 on one side needle and 22 on the other side needle. You have 43 stitches on front needle. Commence the toe at front needle by knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to within 3 of the end, when knit 2 together, knit 1. 1st back needle.—Knit 1, slip 1, knit 1, pull the slipped stitch over knitted one; knit plain to end of needle. 2nd back needle.—Knit plain to within 3 of the end, knit two together, knit 1. This reducing is repeated every third round, the intervening rounds being knitted plain until you have about 36 stitches in all left on your needles; then knit the front and back needles together, and as you knit cast them off. The term "round" here used means knitting round the sock or stocking. The term "row" means the length of one needle.

15 and 16. Dessert d'Oyleys in Point Lace.

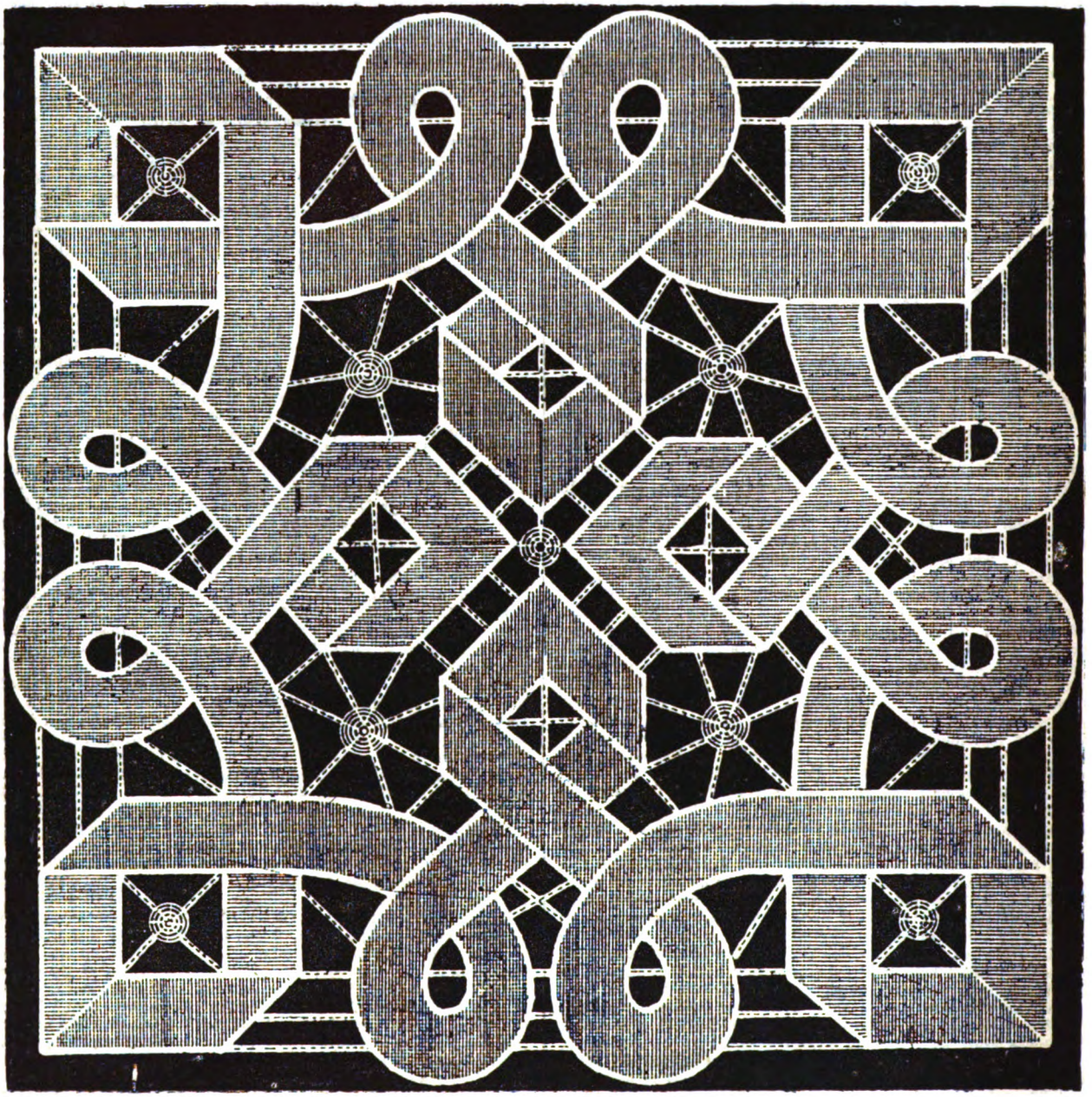
(Designed by MRS. DE G.)

TRACE the design on kid or tracing calico, then tack the braid carefully on, whip the edges where it is at all full in the turns, and draw it as flat as possible. Work the stitches in the various leaves and scrolls where indicated, and the bars with thorns on and edge last. It is intended to give several different designs of these d'oyleys. They can either be used without linings on coloured plates, or they form a lovely set when each is mounted on a different coloured piece of satin, particularly if the white tablecloth remains on for dessert.

17. Square for Couvrette (Crochet).

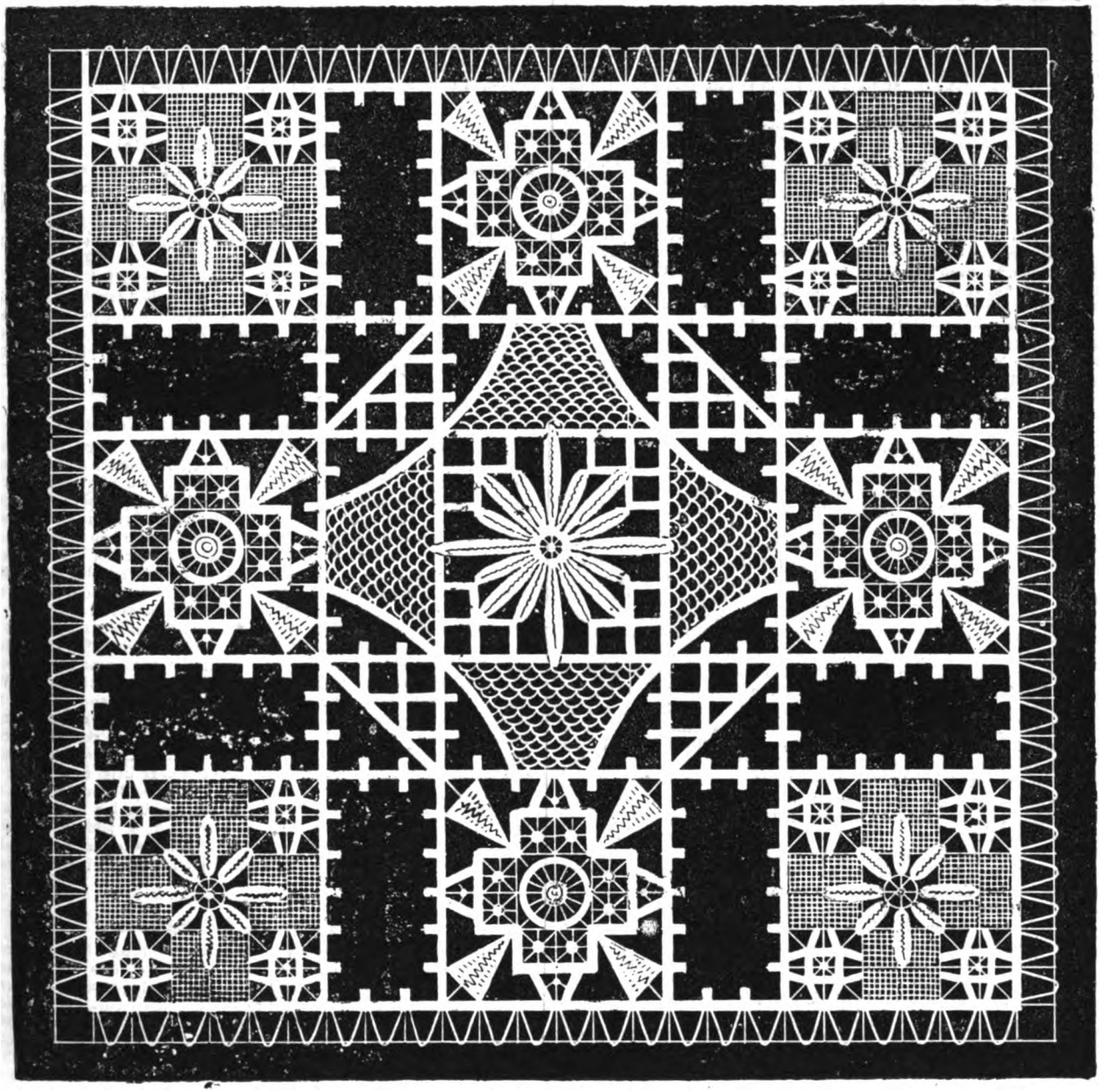
THE engraving represents a square of crochet; these should be joined together either with a fancy insertion, bands of satin ribbon, or thick linen. Use Arden's cotton No. 30 and the finest size of Penelope crochet hook. You commence in the centre of the square with 5 Ch., which form into a ring.—1st round. 5 Ch., 1 treble on the ring, * 1 Ch., 1 treble on the ring; repeat from * 6 more times, then 1 single on the 4th of the 5 Ch.—2nd round. 5 Ch., * 1 treble on the next stitch of the last round, 1 Ch.; repeat from *, and at the end of the round work a single on the 4th of the 5 Ch.—3rd round. 2 DC. on the next chain stitch of the last round, * 20 Ch., 1 single on the 6th of the 20 Ch., 5 Ch. 1 single on the last DC., 2 DC. over the next Ch., DC. over the following Ch.; repeat from * 7 times. At the end of the round work a single on the first DC. in the round.—4th round. * 5 Ch., 1 treble on the 6th of the next 20 Ch., 7 Ch., 2 DC. on the 13th of the 20 Ch., 7 Ch., 1 treble on the single stitch worked in the last round on the 6th Ch., 5 Ch., 1 DC. just between the 2nd and 3rd of the next 4 DC.; and repeat from *.—5th round. 2 Ch., miss 1 Ch., work a treble on each of the next 3 Ch., taking up each of these in the usual way, but do not finish them until the 3rd is taken up, then take off all three as one, * 1 treble on each of the next 9 stitches, then on each of the 2 DC. work 3 treble, 1 treble on the next 9 stitches, and then 3 worked as the first 3, then commence these three again on the 2d of the next 5 Ch.; and repeat from *.—6th round. 1 DC. on the first treble, which is the three worked together, 1 DC. on each of the six following treble. Now work the first leaf in the pattern; for this make 12 Ch., work back on it 1 D.C. on the 10th, * 1 treble on the 8th and each of the next 6 Ch., 1 DC. on the first, 1 D.C. on each of the next 12 treble; now a leaf like the last, then 1 DC. on each of the next 6 treble, 1 DC. on each of the next 6 treble in the next point, 11 Ch. for the leaf, draw the stitch through the point of the last leaf, 1 DC. on the 10th Ch.; and repeat from *; at the end of the round join the last leaf to the first, and when the round is finished fasten off. You now work the corner, consisting of a ring and 5 leaves just over the point of treble and DC. stitches. Commence with a ring of 5 Ch., 1 DC. on the first of the same 5 Ch., 1 treble over the ring; then 2 Ch., 1 treble over the ring 5 times, 2 Ch., 1 single on the 3rd of the 5 Ch. at the beginning of the round.—2nd round. * 3 DC. over the next 2 Ch., a leaf worked in the same manner as those in the last round of the centre part; repeat from * 3 times, in the last leaf join to the two leaves on the left-hand side of a point of treble worked in the centre; then 3 DC. over the next 2 Ch., 1 single on the top of the point, 3 DC. over the next 2 Ch., a leaf, and join this leaf to the two leaves on the right-hand side of the same point; then work a single on the 1st DC. in this round, and cut the thread off. Work the other three corners in the same manner; then you work the half star in the middle of each side; for this make 5 Ch., unite, 5 chain, 1 treble over the ring, then 2 Ch., 1 treble over the ring, three times, turn, over the last 2 Ch., work 3 DC., then a leaf, join to the three leaves on the right-hand side the side point, 3 DC. over the next 2 Ch., 1 DC. on the point, 3 DC. over the next 2 Ch., a leaf, joining to the three leaves on the left-hand side of the same point, 3 DC. over the next 2 Ch., and fasten off. Work these four pieces; you then work the picots in the corners. Commence with a DC. on the 4 leaves together in the corner, 3 Ch., a picot worked to fall under the bar. These picots are worked with 5 Ch., and the needle is put into the first loop, then the 5th, drawn through, 2 Ch., an under picot, 3 Ch., 1 DC. on the first single leaf in the corner, * 3 Ch., an under picot, 2 Ch., an under picot, 3 Ch., 1 DC. on the next leaf; repeat from * twice more, and fasten off. Work 3 more of these corners; you then frame your work with a row of chain and D.C. stitches. Commence with a long on the leaf in the corner, then work a sufficient number of chain to reach to the 3rd of the three chain before the picots, 1 DC. on that

Digitized by Google



31. Square (Renaissance Guipure).

Digitized by Google



32. Square (Guipure d'Art).

Digitized by Google

stitch, the point of the leaf, and the next Ch. stitch, then chain to the 1st DC. on the half ring; work in single crochet on the ring to the last DC. on it, then chain to the 3rd of the next Ch. by the leaf, a DC. on it, the leaf, and the next Ch., then chain to the corner, on which work a long or double long as necessary. When this round is complete join with a single on the first long, and work the last round, for this 9 Ch., 1 treble on the long, *, then 1 Ch., miss 1 Ch. of last round, 1 treble on the next stitch; repeat from * to the next long, work a treble on it, 6 Ch., 1 treble on the long again, then repeat again to the end of the round, and finish by working 1 single on the 3rd of the 9 Ch.; fasten off.

18 and 20. Small Squares in Guipure d'Art.

These two small specimens of guipure d'art, which will be found useful for a variety of purposes, are both worked on squares of 8 meshes of netting each, which must be stretched in a small wire frame to be embroidered. In No. 18, a small wheel occupies each of the 4 outer corners; between these is a border of vandykes in Maltese point, and the next row is filled in point d'esprit. The centre star is composed of 2 vandykes on each of the 4 sides, also in Maltese point, within which the halves of the 4 centre meshes are filled in diagonally in the same stitch, and a wheel, the radiating threads of which pass over the last mentioned, finishes the centre. It will be seen from the illustration No. 18 that four sets of 3 long leaves, each in relief, done in point de réprise, and only attached to the foundation netting by the two ends, spring from the centre star, extending to the corner wheels and vandyke border between, completing the design. In No. 20, 3 meshes of the netting at each corner of the square are filled in with point de toile, between which are 2 rows of vandykes in Maltese point facing each other, but only taking up one mesh, and then a mesh all round in point d'esprit. The 4 circles towards the centre are worked in point de toile, each being on one mesh only, but the desired shape is given to them by passing a thread 3 times round their outer edge. Stars in relief, of 4 leaves each, are worked at the corners over the point de toile and the point d'esprit, and 4 similar ones meet round the centre, forming it into a square, which has a wheel of corresponding shape in the midst.

19. Medallion (Cordon Braid).

This medallion is worked with the fine cordon braid and Evans's cotton No. 30, the finest size of the Penelope crochet hook. You work the inner circle of crochet first, for this—1st round. 1 DC. on the first loop of the braid, * 3 Ch., 1 DC. on the next or second loop of braid, 5 Ch., draw the last chain through the 1st of the 3 Ch., 1 DC. on the three first of the 5 Ch., 8 Ch., turn, work on this 8 Ch., 7 DC., then 1 DC. on each of the three next of the 5 Ch., 1 Ch., 1 Ch., 1 DC. on the next or the 3rd loop of braid, 2 Ch., 1 DC. on the 4th loop, 2 Ch., 1 DC. on the 5th loop, 1 Ch., 1 DC. on the 6th loop; and repeat to the 12th loop of braid, then 1 DC on the 13th loop and each of the next 6 loops, 1 Ch., 1 DC. on the 19th loop, 9 Ch., take the needle out, draw it through the DC. on the 11th loop of braid, and draw the 9th chain through, 1 DC. on the 9th Ch., 1 treble on the 8th and 7th, 1 long on the 6th, 5th, and 4th Ch., 1 treble on the 3rd and 2nd, 1 DC. on the 1st Ch., then 1 Ch., 1 DC. on the 20th loop, 1 Ch., 1 DC. on the 21st loop, 1 Ch., 1 DC. on the 22nd loop, 7 Ch., draw the chain through the DC. on the 7th loop, 1 DC on the 7th Ch., 1 treble on the 6th and 5th, 1 long on the 4th, 1 treble on the 3rd and 2nd, 1 DC. on the first of the 7th Ch., 1 Ch., 1 DC. on the next loop of braid, 2 Ch., 1 DC. on the next loop, 2 Ch., 1 DC. on the next loop, 4 Ch., draw the last chain through the Ch. between the 4th and 5th loops; on this 4 Ch. work 1 D.C., 2 treble, 1 DC., 1 Ch., 1 DC. on the next or 26th loop, 3 Ch., 1 DC. on the 27th loop, 3 Ch., draw through the DC. on the 3rd loop, 1 DC. on the 3rd Ch., 1 treble on the 2nd, 1 DC. on the first, 1 DC. on the next; loop and repeat from *; when you have worked the 7th chain for the bar in the centre draw through the point of the last 8 Ch. You must repeat until you have 8 bars or scollops, then join neatly and fasten off. The first outside round. Commence * with a DC. on the loop between the 9th and 10th loops on the left-hand side of the scollops, holding the right side of the work towards you, 10 Ch., 1 DC. on the 5th loop, working to the bottom of the scollop, 4 Ch., 1 DC. on the 8th, 9th, and 10th loops, turn, 1 DC. on the 4th and 3rd of the 4 Ch., turn, 2 Ch., 1 DC. on the 13th loop, 2 Ch., turn the work, now work on the 10th Ch., 1 DC., 2 treble, 2 long, 2 double long, beginning on the 7th of the 10 Ch., and working to the first 2 Ch., 1 DC. on the 17th loop of braid, then a 5 long on the 1st DC. in this round, then 2 Ch., 1 DC. on the next loop of braid 10 times, which brings you to the 27th loop, from where you commenced, then 2 Ch., and repeat from the 1st *; finish the round with 5 Ch., after the join to the first DC.—2nd round. * 1 DC., 1 treble, 1 DC. on the five long, 5 Ch., 1 DC. on the chain between the 19th and 20th loops in the last round, then 4 Ch., 1 DC. on the next two chain, 7 times, 5 Ch., and repeat from *; at the end of the round fasten off neatly. These medallions should be joined together in the three centre loops of four chain at the top of each scallop, and one of the many stars so constantly appearing in our pages, or a wheel worked in thread introduced in the spaces left between the medallions.

21. Medallion (Tatting).

This medallion forms a good lappet worked in very fine cotton, and several of them joined together for the ends. You work first the eight ovals in the centre, leaving a sufficient quantity between each oval to correspond with the engraving. Each oval is worked with 6 double, 1 purl, 5 double, 1 purl, 5 double, 1 purl, 6 double, draw up. The ovals are joined together in the first and last purl stitches. Before you proceed further these ovals should be fastened in their places on a piece of paper, and a wheel worked in the centre with the same thread, and the connecting thread between the ovals also worked over; then a twisted thread worked between the top of each oval. The next round of ovals is worked separately, and joined to the last as you work over the thread; there are 20 ovals in the round, 8 of them being larger than the others; these 8 are worked with 6 double, 1 purl, 5 double, 1 purl, 5 double, 1 purl, 6 double; the small ones with 4 double, 1 purl, three times, 4 double. You will here observe that two small ovals are worked together on the four sides. When this round is finished you must join in the centre as before; then join two threads together, and unite them to the top of one of the large ovals. Work over the 2nd thread 2 double, 1 purl, 5 times, 2 double, knot to the top of the next oval; continue to work in this manner, but when the two small ovals come together, you work instead 2 double, 1 purl, 2 double; fasten off very neatly at the end of the round.

22. Fancy Knitting Stitch.

The stitch can only be knitted in rounds on 4 needles, and an additional one must also be provided; the number of stitches to be cast on must be divisible by 9.—1st round. * 1 purl, 2 plain, over, slip 1, knit 1, pass stitch over, 1 purl, 1 turned (knitted plain from the back of the stitch), 1 purl, 1 turned; repeat from *.—2nd round. * 1 purl, knit 2 together, over, 2 plain, * 1 purl, 1 turned, 1 purl, 1 turned; repeat from *.—3rd round. * 1 purl, 2 plain, over, slip 1, knit 1, pass stitch over, 1 purl, 1 turned, 1 purl, 1 turned; repeat from *.—4th round. * 1 purl, knit 2 together, over, 2 plain, 1 purl; take off the next 2 stitches, a turned and a purl, on a separate needle, and keeping it at the back, knit the following stitch, on the original needle, plain, then knit the 2 on the extra needle, 1 purl, 1 turned, and repeat from *.—5th round. Like the first.

23. Medallion (Crochet and Tatting).

You commence the medallion by working the centre ring of the tatted star with 1 double, 1 purl, then 2 double, 1 purl 7 times, 1 double; draw up; join the cotton to the first purl, and work an oval of 6 double, 1 purl, 6 double, 1 purl, 6 double, 1 purl, 6 double; draw up; join to the next purl, and repeat the oval, joining to the last one worked in the first and last purl stitches; fasten off at the end. With a very fine crochet needle you work the border to this star.—1st round. 1 DC. on the centre purl stitch of the first oval, * 11 DC. on the next oval; repeat from *.—2nd round. 1 treble on the first DC. 3 Ch. must be worked for this treble at the commencement of the row, * 1 Ch., miss 1 stitch of last row, 1 treble on the next; repeat from *.—3rd round. 1 treble on the first treble, * 2 Ch., 1 treble on the next treble; repeat from *.—4th round. 1 treble on the next treble, * 2 Ch., 1 treble on the following treble; repeat from *. In the next round you commence tatting again; join the thread to the first of the two next chain. With the shuttle work 4 double, 1 purl, 4 double; draw up and join to the 2nd chain, crochet in single crochet over the next 2 treble stitches and intervening chain stitches, and repeat this little oval on the next two chain, repeat all round.—2nd round of tatting. Commence by drawing the cotton and fastening it to the treble just before the next little oval, work an oval of 8 double, 1 purl, then 1 double, 1 purl 4 times, 8 double, draw the oval partially up, but leave enough space in the opening for it to lie flat at the back of the small oval, then with the crochet hook join the thread to the crochet stitch and knot it, then to the treble before the next oval, repeat the oval, joining it to the last in the first purl stitch, fasten off carefully at the end of the round.

24. Square for Crochet.

These squares are very effective worked in fine thread and arranged alternately with squares of guipure d'art. Muslin or lace for antimacassars. Commence with a chain of 5 and unite; in this ring work 8 DC. for the 1st round. 2nd round. 16 DC.—3rd round. 6 Ch., 1 treble on the 2nd DC. of the last round, * 3 Ch., miss 1 DC., 1 treble on the following, repeat from * 6 times, then 3 Ch., 1 single on the 3rd of the first 6 Ch.—4th round. Over every 3 Ch. work 5 DC.—5th round. 6 Ch., * 1 treble on the 3rd of the next 5 DC., 3 Ch., 1 treble just over the next treble in the 3rd round, 3 Ch., and repeat from *, at the end of the round work 3 Ch., 1 single on the 3rd of the 6 Ch.—6th round. 4 DC. over each of the next 3 Ch. in the last round, * 3 Ch., a leaf: for this leaf work 6 Ch., 1 DC. on the 5th Ch., 1 treble on each of the 4th, 3rd, and 2nd Ch. stitches, 1 DC. on the 1st Ch., then 5 Ch., a leaf, 3 Ch., two leaves close together, 3 Ch., a leaf, 2 Ch., 1 single on the 3rd of the 5 chain between the two first leaves, 2 Ch., a leaf, 3 Ch., 1 single on the last DC. in the round, then 4 DC. over each of the next 4 sets of 3 Ch. in the last round, and repeat from * at the end of the round: after the spray work 2 sets of 4 DC., 1 single on the 1st DC. in the round.—7th round, 3 Ch.; this three chain is for the first treble stitch in the round; miss the next DC., 1 treble on the next, * 5 Ch., 1 DC. on the top of the 1st leaf, 3 Ch., 1 DC. on the 2nd leaf, 8 Ch., 1 DC. on the 3rd leaf, 11 Ch., 1 DC. on the 4th leaf, 8 Ch., 1 DC. on the 5th leaf 3 Ch., 1 DC. on the 6th leaf, 5 Ch., 1 treble on the 3rd of the second set of

Digitized by Google

4 DC. in the last round, 1 treble on the 1st of the next 4 DC., 1 treble on the 3rd of the same 4 DC.; repeat from *; at the end of the round work a single on the 3rd of the 1st three chain in the round.—8th round. 3 Ch. for the 1st treble, * 1 treble on each of the next 5 Ch., miss the DC., 1 treble on each of the next 3 Ch., miss the DC. on the next leaf, 1 treble on each of the next 3 Ch., then 3 Ch., 1 treble on each of the next 5 Ch., the DC., and next 6 of the 11 chain, 3 Ch., 1 treble on the 6th of the 11 chain again, and each of following 5 Ch., the DC., and next 5 Ch., 3 Ch., 1 treble on the 3 next Ch., miss the DC., 1 treble on the following 3 Ch., the 5 Ch., and 1st of the 3 treble, miss the next treble, a treble on the following, and repeat from *; at the end of the round work a single on the 1st Ch.—9th round. 3 Ch. for the first treble stitch, * a treble on the 3rd, 5th, and 7th treble stitches of the last round, then 1 treble on each of the following treble until you come to the first three Ch. of the last round, work a treble on the two first of these, a treble again on the 2nd Ch., 1 treble on the 3rd Ch. and each of the following stitches to the 2nd of the next three chain, work a treble on it, 3 Ch., a treble on the second chain again, on the 3rd Ch., and each of the next treble and first of the next 3 Ch., 2 treble on the 2nd chain, 1 treble on each of the next treble until you come to the 7th stitch from the centre of the scollop, work a treble on it, the 5th, 3rd, and 1st; and repeat from *, at the end of the round work a single crochet on the 3rd of the first 3 Ch., and fasten off securely.—10th round. Commence on the 2nd of the 3 Ch. at the corner with a treble long stitch or the thread three times round the needle, 1 Ch., a treble long on the same stitch, 6 Ch., a treble long on the same stitch again, * miss 5 treble of the last round, a treble long on the following stitch, 5 Ch., a treble long on the same stitch, miss 4 treble, a treble long on the following, 5 Ch., a treble long on the same treble again, miss 5 treble, a treble long on the following 6 Ch.; now work a leaf. For this make 8 Ch., 1 single in the same stitch as the last treble long, turn, on the 8 Ch., work 1 DC., 6 treble, 1 DC. a 6 long on the 6th treble from the last treble long; now work the centre leaf with 12 Ch, 1 single on the centre treble in the scollop of the last round, turn, work on this 12 Ch., 1 DC., 10 treble, 1 DC., a 6 long on the 6th treble from the next corner, then a leaf of 8 Ch. on the next corner; when this is worked, make 6 Ch., a treble long on the corner stitch, miss 5 treble, a treble long on the next stitch, 5 Ch., a treble long on the same stitch, miss 4 treble, a treble long on the next stitch, 5 Ch., a treble long on the same stitch as the last treble long, a treble long on the next corner stitch, 6 Ch., a treble long on the corner stitch, 1 Ch., a treble long on the same corner stitch, 6 Ch., a treble long on the same stitch; again repeat from *; end the round with 6 Ch., 1 single on the 1st treble long.—11th round. 1 single on the next chain, 9 Ch., 1 treble on the chain stitch again, then 1 Ch., miss the next stitch, 1 treble on the following to the next corner, on it work 6 Ch.; repeat to the end, and work a single on the 3rd of the first 9 Ch., and fasten off securely.

25. Fancy Knitting Stitch.

This stitch is given for 4 and 2 needles. For 4 needles cast on any number that will divide by 27.—1st round. * 1 turned (knitted plain from the back), 1 purl, over, slip 1, 1 plain, knit 2 together, pass the slipped stitch over both the others, over, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 5 plain, over, 1 plain, over, 5 plain, knit 2 together, 2 purl; repeat from *.—2nd round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 4 plain, over, 3 plain, over, 4 plain, knit 2 together, 2 purl; repeat from *.—3rd round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 3 plain, over, 5 plain, over, 3 plain, knit 2 together, 2 purl; repeat from *.—4th round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 2 plain, over, 7 plain, over, 2 plain, knit 2 together, 2 purl; repeat from *.—5th round. * 1 turned, 1 purl, over, slip 1, 1 plain, knit 2 together, pass the slipped stitch over both the others, over, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 1 plain, over, 9 plain, over, 1 plain, knit 2 together, 2 purl; repeat from *.—6th round. * 1 turned, 1 purl, 4 plain, I purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, over, 11 plain, over, knit 2 together, 2 purl; repeat from *.—7th round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 5 plain, over, 1 plain, over, 5 plain, knit 2 together, 2 purl; repeat from *.—8th round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 4 plain, over, 3 plain, over, 4 plain, knit 2 together, 2 purl; repeat from *.—9th round. * 1 turned, 1 purl, over, slip 1, 1 plain, knit 2 together, pass slipped stitch over both the others, over, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 3 plain, over, 5 plain, over, 3 plain, knit 2 together, 2 purl; repeat from *.—10th round. Like 4th.—11th round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, 1 plain, over, 9 plain, over, 1 plain, knit 2 together, 2 purl; repeat from *.—12th round. * 1 turned, 1 purl, 4 plain, 1 purl, 1 turned, 2 purl, slip 1, 1 plain, pass stitch over, over, 11 plain, over, knit 2 together, 2 purl; repeat from *. Commence again at 1st round. For antimacassars use two wooden needles, No 10 or 9, and a coarse number of Ardern's cotton. Add 3 purl stitches at each edge to sew the fringe or edging on, and repeat the pattern, consisting of 27 stitches, three times, making, with the three edge stitches, 84, then, to make both edges alike, repeat the first 8 stitches of the pattern, and add 3 purl stitches at the end, making in all 95 stitches. The edge stitches are to be purled on the right side of the work, and plain in the alternate rows, and will not be mentioned in the pattern. Knit a purl row, except the edge stitches which are plain.—1st pattern row. Some as 1st round given above, and after the third repetition of the pattern, knit again the first 8 stitches of the row, ending with "1 turned."—2nd row. * 1 purl, 1 plain, 4 purl, 1 plain, 1 purl, 2 plain, purl 2 together, 4 purl, over, 3 purl, over, 4 purl, 1 purl, put back on left hand needle, draw the next stitch over it, and pass to right hand needle, 2 plain; repeat from * twice more, then knit again the first 8 stitches of row.—3rd row. Same as 3rd round given above, repeating at the end the first 8 stitches.—4th row. * 1 purl, 1 plain, 4 purl, 1 plain, 1 purl, 2 plain, purl 2 together, 2 purl, over, 7 purl, over, 2 purl, 1 purl, put back on left hand needle, pass next stitch over, 2 plain; repeat from * twice more, then knit again the first 8 stitches.—5th row. Same as 5th round, repeating at the end as before.—6th row. * 1 purl, 1 plain, 4 purl, 1 plain, 1 purl, 2 plain, purl 2 together, over, 11 purl, over, 1 purl, pass next stitch over as before, 2 plain; repeat from * twice more, and knit again the first 8 stitches.—7th row. Same as 7th round; end as before.—8th row. * 1 purl, 1 plain, 4 purl, 1 plain, 1 purl, 2 plain, purl 2 together, 4 purl, over, 3 purl, over, 4 purl, 1 purl, pass next stitch over as before, 2 plain; repeat from * twice more, and knit again the first 8 stitches.—9th row. Same as 9th round; end as before.—10th row. Same as 4th row.—11th row. Like 11th round; end as before.—12th row. * 1 purl, 1 plain, 4 purl, 1 plain, 1 purl, 2 plain, purl 2 together, over, 11 purl, over, 1 purl, pass next stitch over as before, 2 plain; repeat from * twice more, and knit again the first 8 stitches. Commence again at 1st row.

26. Medallion for Antimacassar (Braid and Crochet).

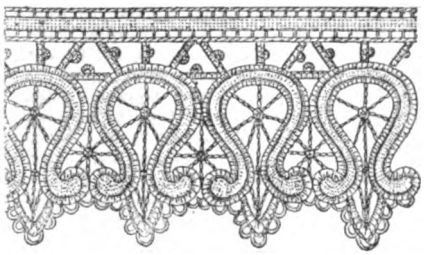
You work this medallion with the Vandyke braid No. 4 and Evans's cotton No. 30, the finest size of the Penelope crotchet hook. You commence the rosette with the crotchet star in the centre *, 5 Ch., 1 long on the 2nd of the 5 Ch., 3 Ch., 1 single on the 2nd of the 5 Ch.; this forms the first of the six leaves in the centre; repeat from * 5 more times, and when the sixth is worked join the first and last leaf together by working a single on the 1st Ch. of the first five made. 2nd round.—6 Ch., * a picot of 5 Ch., 1 single on the first of the 5 Ch., 2 Ch., a picot worked as the last, 6 Ch., 1 long on the chain just between the two next little leaves of the last round, 2 Ch., and repeat from *. At the end of the round work a single stitch on the 4th of the first six Ch., and fasten off. Now take a piece of braid, 25 points should be cut and joined together firmly in such a manner that there will be 24 points inside the circle.—3rd round. In this round you join the braid to the two first rounds. Commence with a treble on a point of the braid, 2 Ch., 1 DC. on the top of the 2nd picot of the two first picots in the last round, * 1 treble on the next point of the braid, 2 Ch., 1 treble on the next point of braid, 2 Ch., a picot worked as before, 1 treble on the next point of braid, 2 Ch., 1 treble on the next point of braid, 2 Ch., 1 DC. on the 2nd of the two next picots in the last round; repeat from * and fasten off securely at the end of the round. Commence the next round on the other side of the braid.—4th round. 1 DC. on the first point of braid after the join. *7 Ch., 1 DC. upon the next point of braid, 8 Ch., 1 DC. upon the next point of braid, repeat from *, and at the end of the round work in single crotchet to the 3rd of the first 7 Ch. in the round.—5th round. 1 DC. upon the 4th of the 7th Ch., * 5 Ch., 1 DC. on the second and the first of this 5 Ch., 5 Ch., 1 DC. on the second and first of this last 5 Ch. 5 Ch., 1 DC. on the 2nd and first of this last 5 Ch., 1 DC. on the 4th of the 7 Ch. again. 8 Ch., 2 long on the 4th of the next 8 Ch., 2 long upon the next of the 8 Ch., 5 Ch., turn, work a single on the last of the last 8 Ch., which is the stitch nearest the first of the 4 long stitches just worked, 6 Ch., 1 D.C. over the 5 Ch. just worked, 6 Ch., 1 DC on the next stitch of the 5 Ch., 6 Ch., 1 DC. on the next of the 5 Ch., 6 Ch. 1 DC. on the next of the 5 Ch., 6 Ch., 1 D.C. on the first of the 5 Ch., 8 Ch. 1 DC. on the 4th of the next 7 Ch.; repeat from *, and fasten off neatly at the end of the round. These medallions should be joined together in the 3rd of the 5 picots over the 4 long stitches in this last round, and one of the many small circles so constantly given in our pages introduced to fill up the space between the medallions.

27. Fancy Knitting Stitch.

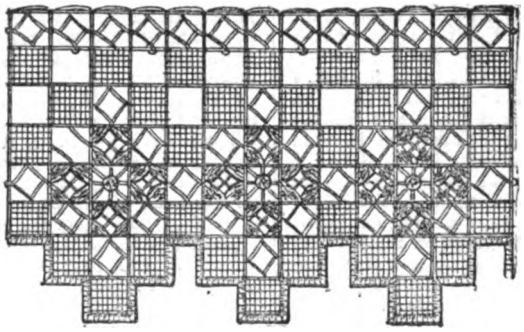
This stitch is given both for 4 and 2 needles, with the latter (say No. 10 wooden needles and a coarse number of Ardern's cotton), it is a handsome pattern for antimacassars, and with needles No. 17 or 18, and fine crochet cotton, it would be very pretty for the top of a toilet pincushion. For 4 needles cast on any number that will divide by 26.—1st round. * 1 plain, over, knit 2 together, 2 purl, † over, slip 1, 2 plain, pass the slipped stitch over the two others, repeat from † 3 times more; then 2 purl, 1 plain, over, knit 2 together, 1 purl, over, knit 2 together, 1 purl; repeat from *.—2nd round. * knit 2 together, over, 1 plain, 2 purl, 12 plain, 2 purl, knit 2 together, over, 1 plain, 1 purl, 2 plain, 1 purl; repeat from *.—3rd round. * 1 plain, over, knit 2 together, 2 purl, 12 plain, 2 purl, 1 plain, over, knit 2 together, 1 purl, 2 plain, 1 purl; repeat from *.—4th round. Like 2nd.—5th round. * 1 plain, over, knit 2 together, 2 purl, slip 1, 1 plain, pass slipped stitch over, † over, slip 1, 2 plain, pass slipped stitch over the others, repeat from † twice more; then over, 1 plain, 2 purl, 1 plain, over, knit 2 together, 1 purl, knit 2 together, over, 1 purl; repeat from *.—6th round. Like 2nd.—7th round. Like 3rd.—8th round. Like 2nd.—9th round. Repeat from the 1st.

For antimacassars with 2 needles, add 3 purl stitches at each edge to

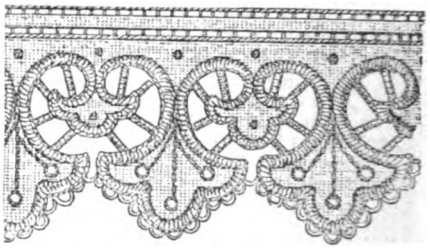
Digitized by Google



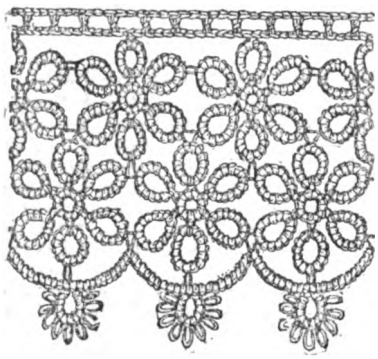
34. Border (Renaissance Embroidery).



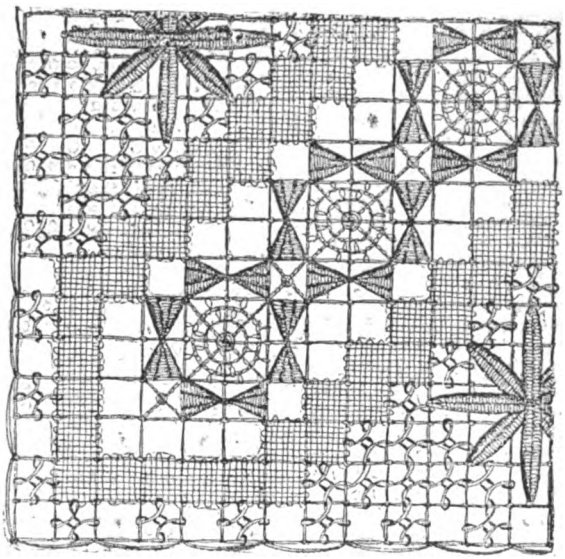
33. Edging (Guipure d'Art).



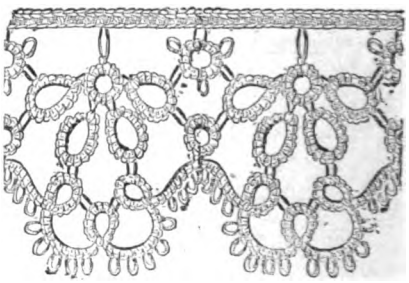
35. Border (Renaissance Embroidery).



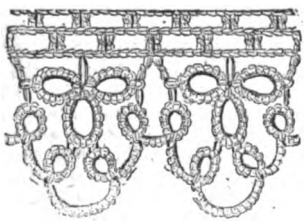
36. Border (Tatting and Crochet).



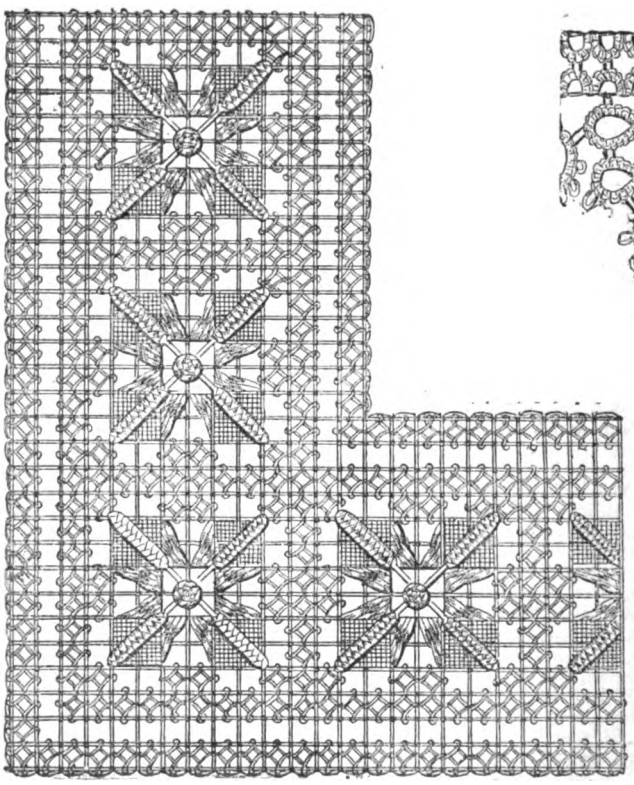
37. Square (Guipure d'Art),

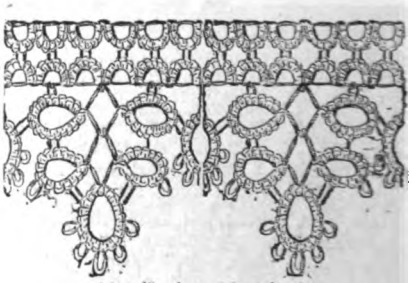


38. Border (Tatting).

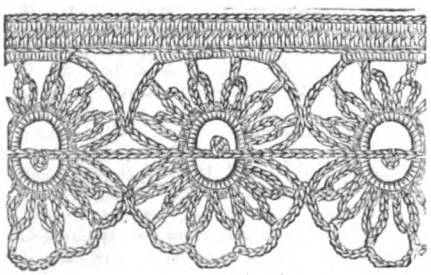


39. Tatted Border

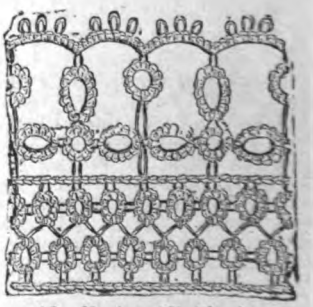




40. Border (Tatting).



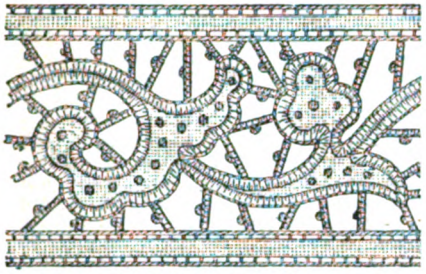
41. Edging (Crochet).



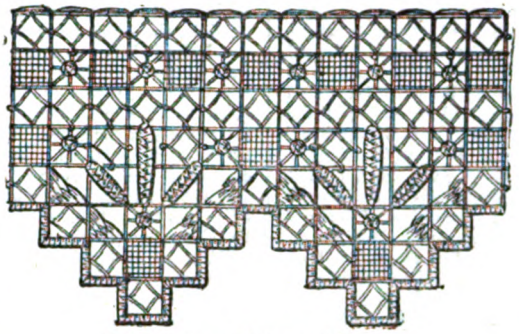
43. Border (Tatting).

42. Pocket Handkerchief Border (Guipure d'Art).

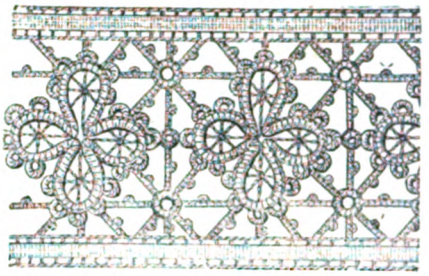
Digitized by Google



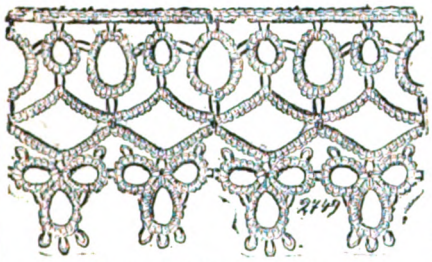
45. Insertion (Renaissance Embroidery).



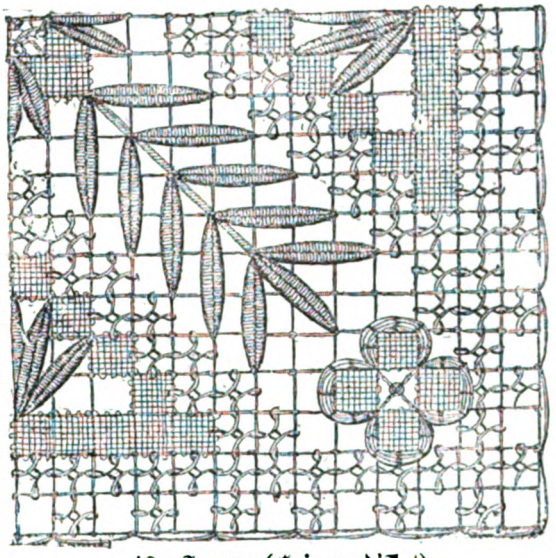
44. Edging (Guipure d'Art).



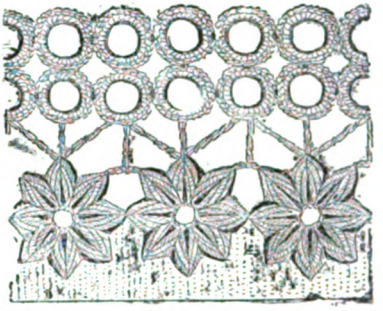
46. Insertion (Renaissance Embroidery).



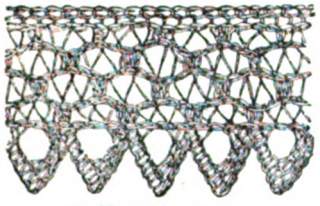
47. Border (Tatting and Crochet).



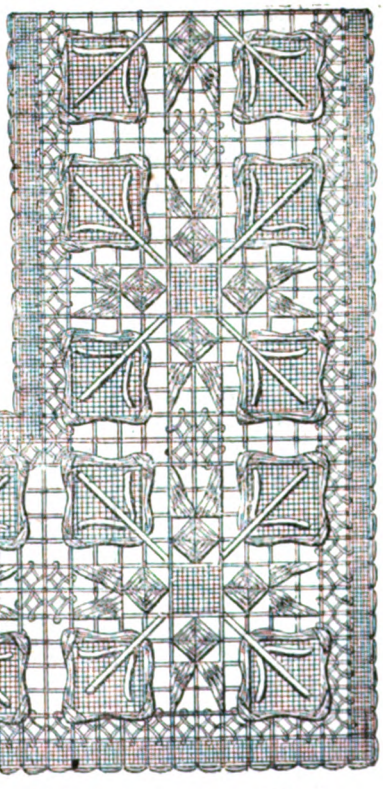
48. Square (Guipure d'Art).

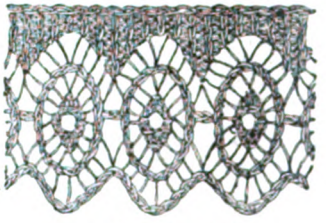


49. Edging (Crochet, Vandyke Braid, and Lace Stitch).

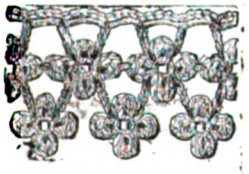


50. Knitted Edging.

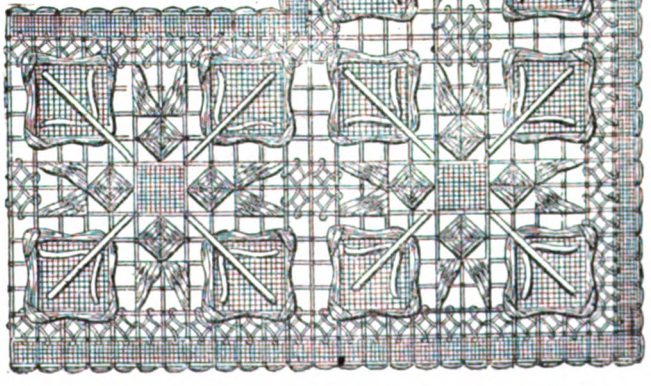




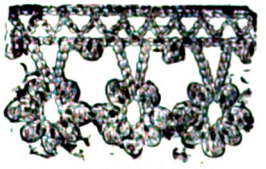
51. Knitted Edging.



52. Edging (Crochet).



53. Pocket Handkerchief Border (Guipure d'Art).



54. Edging (Crochet).

Digitized by Google

sow the fringe or edging to, and repeat the pattern consisting of 26 stitches three times, making, with the 3 purl edge stitches, 81; then, to make both sides alike, repeat the first 22 stitches of the pattern, and add 3 purl stitches at the end, which will make in all 106 stitches, wide enough on No. 10 needles for a good-sized antimacassar.—1st row. Same as 1st round given above, adding 3 purl at the beginning, and after 3rd repetition of the pattern knit again the first 22 stitches, ending with "knit 2 together," and add 3 purl as at the commencement.—2nd row. 3 plain (for edge), 1 purl, over, purl 2 together, 2 plain, 12 purl, 2 plain, 1 purl, over, purl 2 together, then * 1 plain, 2 purl, 1 plain, 1 purl, over, purl 2 together, 2 plain, 12 purl, 2 plain, 1 purl, over, purl 2 together; repeat from * 3 times more, and 3 plain edge stitches.—3rd row. Same as 3rd round given above, adding 3 purl at the beginning and end, and after 3rd repetition knit again the first 22 stitches of the row.—4th row. Like 2nd.—5th row. Like 5th round given above, adding the edge stitches, and repeating the 1st 22 stitches at the end as before directed.—6th row. Like 2nd.—7th row. Like 3rd.—8th row. Like 2nd.—9th row. Commence again at 1st row.

28 and 30. Round Cover (Crochet).

THIS cover is worked in rosettes of white cotton, which are joined together in the outside round; worked in fine cotton they make a very good toilette cushion. We give the rosette full size: use Ardern's cotton No. 40, and the finest Penelope hook. Make a chain of 14 stitches, and unite into a ring.—1st round. Work 24 DC. over the ring.—2nd round. Work a DC. on each DC. of the last round.—3rd round. 8 Ch., the first 8 of these chain form the first long stitch, 1 long, with the thread three times round the needle on the next DC., * 2 Ch., 1 long as before on the next D.C., repeat from * 22 more times, and at the end of the round work a single on the 6th of the eight chain.—4th round. Over each of the two chain in the last round work 3 DC.—5th round. 1 DC. on each stitch of last round, and if the work should be too tight, increase a stitch here and there.—6th round. 1 DC. on the next DC. of the last round, * 6 Ch., 1 DC. on the first of the 6 Ch., miss the next DC., work a DC. on the following; repeat from *. At the end of the round fasten off. Join all the rosettes together in working the picots of this last round, in three picots, one after the other, as shown in the engraving.

29. Fancy Knitting Stitch.

THE stitch seen at No. 29 requires 11 to be cast on for each repetition of the pattern, and we give it both for 4 and 2 needles. For 4 needles.—1st round. * 2 plain, 2 purl, slip 1, knit 1, pass stitch over, 5 plain, over twice, repeat from *.—2nd round. * 2 plain, 2 purl, slip 1, knit 1, pass stitch over, 4 plain, over, 1 plain, on the "over twice" of last round, taking it as one stitch.—3rd round. * 2 plain, 2 purl, slip 1, knit 1, pass stitch over, 3 plain, over, 2 plain, repeat from *.—4th round. * 2 plain, 2 purl, slip 1 knit 1, pass stitch over, 2 plain, over, 3 plain, repeat from *.—5th round. * 2 plain, 2 purl, slip 1, knit 1, pass stitch over, 1 plain, over, 4 plain, repeat from *.—6th round. * 2 plain, 2 purl, slip 1, knit 1, pass stitch over, over, 5 plain, repeat from *.—7th round. Commence again at 1st round. For 2 needles, add 2 edge stitches at each side to any number of elevens that may be required for the width of antimacassar, &c.; the edge stitches to be always knitted plain, taking off the first stitch. The 1st, 3rd, and 5th rows will be the same as those given above.—2nd row. * 1 purl, on the "over-twice" of last row taken as one stitch, over, 4 purl, purl 1, put it back on left-hand needle, keeping the thread in front, draw the next stitch over it, then take it on the right-hand needle, 2 plain, 2 purl; repeat from *.—4th row. * 3 purl, over, 2 purl, purl 1, put it back on left-hand needle, draw next stitch over, keeping the thread in front, and take it on right-hand needle, 2 plain, 2 purl; repeat from *.—6th row. * 5 purl, over, purl 1, put it back and draw next stitch over as before, 2 plain, 2 purl, repeat from *.—7th row, Like 1st.

31. Square (Renaissance Guipure).

THIS style of work is much in vogue at the present time. Our model, which produces a charming effect on a coloured ground, is quickly and easily worked. The grecque, which forms the principal motif, can be executed either on a plain square of linen, the outlines embroidered in button-hole stitch, and the remainder cut away, or braid the width of pattern may be used. The bars are button-holed.

32. Square (Guipure d'Art).

THIS square is in the new style of guipure d'art, in which a great part of the netted foundation is cut away after the embroidery is done. A complete square of 26 meshes must be netted as usual to work upon, washed, stiffened, and stretched in a wire frame, and all the embroidery must be done before any of the ground is cut away. Flemish thread of different sizes (to be had at Helbronner's, 265, Regent-street) is used. All the thick white lines in the pattern are to be closely button-holed with the coarser thread; wherever the design admits of it, the button-hole stitch is to be worked on the meshes of the netting, making the picots or thorns by taking 2 or 3 stitches, where they occur, on the thread of the netting at right angles, and in order to continue the previous line of button-hole, pass the needle back through these stitches to the place where it was interrupted, and go on again. Where, from the form of the design, this manner of working is impossible, the overcasting must be done in relief, *i.e.*, on a thread passed in the desired shape without taking hold of the netting, but fastening it at the ends to the work or previous line of button-hole, as the case may be. Commence by the large star in the centre, which is worked, as usual, in relief in point tissé, then button-hole the frame round it, and the small squares at the corners of the same. The lace stitch (point de tulle) to be done in finer thread, and the button-hole line inclosing it, are worked in relief. The four corners of the square are in point de toile, with centre star in point tissé and at the angles smaller wheels and ovals in buttonhole stitch crossing each other; in these last, where the lines of button-hole cross, the thread must be taken through the previous line (but not the netting below), which will make them firm and keep them in their place. The alternate squares have a larger wheel in the middle, button-holed round, encircled by smaller wheels, framed in with button-hole, and cones at the angles, in point de reprise, or interlaced. One mesh of the netting round the outer edge of the whole square is filled in with point lace, in which the thread is laced in and out, forming a V in each mesh. When all the embroidery is completed, with a small and sharp pair of scissors carefully cut away the netted ground from the picots and wherever indicated by the black spaces in the design.

33 and 44. Edgings (Guipure d'Art).

THESE borders will be found useful for trimming either furniture or antimacassars. Instructions for the netted foundation have so often been given that we will not repeat them here. The stitches used in darning are point de toile, reprise, d'esprit, and wheel stitches.

34, 35, 45, and 46. Borders and Insertions (Renaissance Embroidery).

THE edging and insertion are worked in the same manner with linen and lace braid. The pattern is traced on the linen, either buff or white, and the outlines and bars are all button-holed. The dots are worked in satin stitch. The braid is added after the design is worked, and the linen cut away.

36. Border (Tatting and Crochet).

THE stars forming this border are all worked separately, and are joined together as they are finished. Commence the star in the centre with a ring of 1 double, 1 purl, then 2 double, 1 purl, 5 times, 1 double, draw up, * join to the first purl on the ring, and work an oval of 9 double, 1 purl, 9 double, draw up; repeat from * 5 more times, and then fasten off securely. In working the next star join to the preceding one in the 5th and 6th ovals, joining to the purl stitches in the two last ovals of the star; repeat these two stars the length required, then work the upper row of stars. For the first star work the three first ovals and the ring in the same manner as the first star in the last row, in the next oval join to the first oval of the star underneath, in the fifth oval join to the purl stitch connecting the two stars in the row underneath, in the 6th oval to the top oval of the next star in the under row; fasten off. Work the next star in the same manner, only joining the 3rd oval to the first of the last star, the 4th to the 6th oval and the star underneath. When these two rows are finished, you work the row of crochet. Work a DC. on the 2nd oval of the star, * 12 Ch., 1 DC. on the next star; repeat from *.—2nd row of crochet, 1 treble on the first DC., * 2 Ch., miss 2 Ch., 1 treble on the next stitch; repeat from * and fasten off. You now work the row forming the edge of the pattern. Join two threads together, and then join them to the purl on the 4th oval of the first star in the first row. * over the 2nd thread, work with the shuttle 11 double, join to the purl on the next oval of the star. With the shuttle only work an oval of 2 double, 1 purl, 9 times, 2 double; draw up, over the 2nd thread, work 11 double; then join to the purl stitch connecting the two stars, and repeat from *. Fasten off securely at the end of the row.

37. Square of Guipure d'Art.

A QUARTER of the design for this square is given at No. 37. For the whole, a square of 25 meshes of netting is required, which for embroidering upon must be stretched in a wire frame as usual. The small wheel seen in the right-hand upper corner of the illustration is the centre of the whole square; from it proceed 4 diagonal lines of 3 stars, worked in vandykes of Maltese point, with light wheels in the centre of each. These lines of stars are to be framed in, according to the design, in point de toile, and the ground beyond filled with point d'esprit and 4 large stars in relief, done in the usual point de reprise, and only attached by the two ends of each ray to the meshes of the netting beneath.

38. Tatted Border.

YOU work first in this pattern the half stars, which are in the centre of each scollop; there should be several made before the other part is commenced, or you would not be able to follow the pattern. Each half star commences with a ring of 3 double, 1 purl, this purl is made very long, 3 double, a short purl, then 2 double, 1 purl, three times, draw up. Now

Digitized by Google

work the first outside oval of 5 double, 1 purl, 5 double 1 purl, 5 double, 1 purl, 5 double, draw up; join to the next purl on the ring, and repeat this oval joining to the last one in the first purl stitch; then join to the two succeeding purl stitches, working on each an oval like the last one joining them to each other, fasten off carefully. You next work the outside edge, join two threads together, and over the second work an oval of 4 double, then with the shuttle only work an oval of 6 double, 1 purl, 2 double, join to the second purl on the first oval of a half star, 6 double, draw up. * Over the second thread work 4 double, 1 purl, then 2 double, 1 purl 4 times, 4 double; reverse the work, and make an oval with the shuttle of 6 double; join to the purl on the 2nd oval of the star, 2 double 1 purl, 4 double; draw up, reverse the work: over the 2nd thread work 4 double, 1 purl, then 2 double, 1 purl 4 times, 4 double; reverse the work, and work an oval of 6 double; join to the purl on the last oval, 2 double, 1 purl, 6 double; draw up, reverse the work; over the 2nd thread work 4 double, 1 purl, then 2 double, 1 purl 4 times, 4 double; reverse and work the 3rd outside oval with 4 double; join to the purl on the last oval, 2 double; join to the next oval of the star, 6 double, draw up; over the 2nd thread work 4 double, 1 purl, 2 double, 1 purl 4 times. Work the middle oval of the border with 6 double; join to the next oval of the star, 2 double: join to the first oval of another half star, 6 double; draw up and repeat from *. The foundation row must be worked next. For this work a circle of 3 double, 1 purl 5 times, 3 double. The 2nd and 4th purl stitches should be joined to the stars on each side; draw the thread tight after the last purl, and fasten off. Work as many of these as you require, then take a fine crochet hook, and make a DC. in the centre outside purl stitch of this oval, and work a sufficient number of chain stitches to the corresponding stitch in the next oval; repeat in this way; at the end of the row turn, and work a DC. in each stitch of the last row.

39. Tatted Border.

You work first in this border the trefoils which are in the centre of each scollop. Commence with the first side oval of 10 double, 1 purl, 10 double, draw up; work close to this the large oval of 8 double, 1 purl, 5 double, 1 purl, 8 double, draw up. The third oval is worked like the first; fasten off securely. Work several of these trefoils, then commence the outer edge, this requires two shuttles or threads; make an oval, 6 double, join to the purl on the first oval of the trefoil, 6 double, draw up; over the next thread work 5 double, then with the shuttle only work another oval like the last, joining it to the first purl stitch on the large oval, 10 double over the 2nd thread, an oval as before joining to the next purl stitch on the large oval, 5 double over the 2nd thread, an oval joining to the purl on the next oval, 3 double over the 2nd thread, and repeat from the first small oval, taking up the next trefoil. The heading of the border is crocheted. Work for the 1st row 1 treble on the first purl on the trefoil, * 9 Ch., a DC. just between the three ovals of the trefoil, 9 Ch., a treble on the purl of the third oval in the trefoil, and also on the purl in the next trefoil; repeat from *.—2nd row. 1 treble on the first treble of last row, * 4 Ch., miss 4 Ch., 1 treble on each of the two next chain stitches; repeat from *.—3rd row. 1 treble on the 2nd and 3rd of the first four Ch. of the last row, * 4 Ch., 1 treble on the 2nd and 3rd of the next four chain; repeat from * and fasten off securely.

40. Border (Tatting).

Work this border with Arden's cotton No. 26. You commence by * working the first three small ovals in the 2nd row of the foundation. These are worked with 5 double, 1 purl, 5 double, leave rather more than the 8th of an inch in the centre of each in drawing up; then reverse the work, and work the little scollop of 5 ovals, for the first oval work 6 double, join to the thread left in the 2nd small oval, 6 double, 1 purl, 6 double, 1 purl, 6 double, draw up, leave half an inch of thread, and work another oval with the last, and joining to it in the first and last purl stitches, then leave a quarter of an inch of thread, and work the large oval at the top of the scollop, for this work 5 double, join to the last oval, then 3 double, 1 purl, 6 times, 5 double, draw up, work opposite to the second of these large ovals, another oval like the first of them, joining it to the last oval, then knot into the thread between the ovals, work another oval joining to the last, then knot to the cotton in the 3rd small oval, now reverse the work and work 3 more small ovals in the foundation row; in working the 2nd take up the purl of the last large oval on the loop, after the 3rd small oval reverse the work and work a single oval of 5 double, join to the purl on the last large oval, 3 double, join to the purl on the next large oval, then 3 double, 1 purl 5 times, 5 double, draw up; now repeat from *, and in working the next spray join to the last single oval as illustrated in the engraving.—2nd row. Work a row of small ovals, joining each one in the purl stitches to the row of small ovals worked with the sprays.

41. Edging (Crochet).

You work the edging with the coloured thread and a Penelope crochet hook suitable to the thread. The row of rings is worked first. Commence the 1st ring with 18 Ch., and join into a ring, then work over the ring 3 DC., 7 Ch., * 2 DC. 7 Ch. from the last *; repeat until you have 6 loops of 7 Ch., then work 5 DC. over the ring, then 7 Ch., 2 DC. over the ring 6 times, and work 1 single on the 1st DC. in the ring.—2nd round. 5 Ch., 1 treble on the top of the first loop of 6 Ch. in the last round, * 5 Ch., 1 treble on the top of the next loop of 6 Ch.; repeat from * 4 more times, then 5 Ch., 1 DC. on the 3rd of the 5 DC. between the two next loops in the last round, then 5 Ch., 1 treble on the next loop of 6 Ch. 6 times, 5 Ch., 1 single on the 1st DC. in the ring; turn the work round on the finger, and work across the ring, 2 Ch., a picot of 5 Ch., 1 DC. on the first of the 5 Ch., 2 Ch., 1 DC. on the under part of the DC. worked on the 5 DC. on the other side the ring; now work for the bar between the two rings 7 Ch.; then commence the next ring with 18 Ch. again, and repeat from the commencement of the pattern. In the beginning of the 2nd round, after the first treble on the 1st loop of 6 Ch., draw the thread through the corresponding stitch on the last ring; work as many rings as you require, then work the foundation row.—1st foundation row. Commence on the 3rd loop of five chain on the first ring, * 1 DC. on the 3rd, 4th, and 5th Ch. stitches in this loop, 1 DC. on the 2nd, 3rd, and 4th of the next 5 Ch., 1 DC. on the 1st, 2nd, and 3rd of the next 5 Ch., 7 Ch.; repeat from *, beginning on the 3rd loop of the next ring.—2nd row. 1 treble on each stitch of the last row.

42 and 53. Pocket Handkerchief Border (Guipure d'Art.)

At Nos. 42 and 53 are given designs for pocket-handkerchief borders in guipure d'art, the netted foundation for which may be either purchased ready-made at Mmes. le Boutillier, 125, Oxford-street, or Helbronner's, 265, Regent-street; or, if the worker prefer to net it herself, detailed instructions for doing so will be found in an illustrated article on "The Art of Netting" in *The Queen* of Nov. 30, 1872. Both the borders here given are 10 meshes in width. No. 53 has a row in *point de toile* one mesh deep, immediately next to both the outer and inner edges, all the way round, and next to it a similar row in *point d'esprit*. It will be seen that the principal feature of the border No. 53 is the repetition of a kind of star, formed of 4 squares of 3 meshes each way in *point de toile*, with a smaller centre one of 2 meshes. The larger squares have the thread passed 4 times along the edges and across the corners, giving them their peculiar shape, and bars worked in relief traverse them, springing from the corners of the centre square. In the intervals of these stars is a design in *point d'esprit* and Maltese point, for which the illustration must be carefully consulted.

The pocket-handkerchief border, No. 42, has a row of *point d'esprit* one mesh deep all round, next to the outer and inner edges; and a line of one mesh being left clear next to both, the *point d'esprit* is repeated according to the design given. It will be observed that there is a slight inaccuracy in one part of the pattern, where the *point d'esprit* occupies 4 meshes between two flowers instead of 3, as in the other corresponding parts; this can be easily remedied by the worker. Smaller stars or flowers than those in No. 53, similarly composed of 4 squares in *point de toile*, but of only two meshes each way, occupy the spaces marked out by the *point d'esprit*; and an inner star of 8 points in Maltese stitch, with a wheel in the centre, and leaves in relief springing from it to the 4 outer corners of the larger flower or star, complete the design.

43. Tatted Border.

This border should be worked with Ardern's cotton No. 30. The work is commenced with the row of trefoils at the edge of the pattern; commence each trefoil with a ring for the centre. This is worked with 1 double, 1 purl, then 3 double, 1 purl, 3 double, 1 purl, 3 double, 1 purl, 2 double, draw up, join to the first purl in the ring, and work an oval of 10 double, 1 purl, 10 double; draw up, join to the two next purl stitches successively, and repeat the oval; then fasten off securely; work several of these, joining them together in the first and last ovals.—2nd row. You commence this row with the ring which is joined to the purl stitch connecting the two trefoils; * for the ring work 8 double, join to this purl stitch, making a long purl, 8 double; draw up and join the thread to a second thread, over it, work 3 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 3 double, join to the purl at the top of the next oval, then over the 2nd thread work 3 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 3 double, draw up, repeat from *, and fasten off. You next work a row of crochet above the trefoils; * work 1 DC. on the purl in the ring, 5 Ch., 1 treble on the purl stitch connecting the two ovals, 5 Ch., repeat from *. The two following rows are of ovals. Commence * with an oval of 3 double, 1 purl, 2 double, join to the DC. stitch in the last row, 2 double, 1 purl, 3 double, draw up, reverse the work and work an oval of 3 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 3 double, draw up, reverse the work, and repeat from *, joining this oval to the first one worked, and to the centre chain stitch of those betwen the DC. and treble; then reverse and join to the second oval, and so on, using the engraving as your guide. The last row is crochet. Work a DC. on the purl stitch at the top of the first oval, * 3 Ch., 1 DC. on the next oval; repeat from *, and fasten off.

47. Border (Tatting).

This border is worked with two threads or shuttles. You commence by working the first or foundation row of ovals, which is worked with the shuttle only. Use Ardern's cotton No. 30. Begin with * a small oval, for which you work 5 double, 1 purl, 5 double, 1 purl, 5 double, 1 purl, 5 double, draw up, leave a quarter of an inch of cotton, and work the large oval of 5 double, join to the last purl stitch in the last oval, 10 d

Digitized by Google

1. Dinner Toilette.

Digitized by Google

2. Toilette de Ville.

Digitized by Google

purl, 10 double, 1 purl, 5 double, draw up, leave a quarter of an inch of cotton, and work from *, join the next oval to the one preceding it in the first and last purl stitches.—2nd row. Join the threads from the two shuttles together, then join them to the purl stitch at the top of the first small oval in the last row; work over the 2nd thread 10 double, * join to the purl on the top of the large oval, 10 double over the 2nd thread, join to the purl on the small oval, 10 double on the 2nd thread; repeat from *, fasten off at the end of the row.—2nd row. This row is worked with the two shuttles; join the two threads to the last row just at the top of the first large oval, * 10 double over the 2nd thread. With the shuttle only work the trefoil; for the 1st side oval work 6 double, 1 purl, 6 double, 1 purl, 6 double, 1 purl, 6 double; draw up. Close to the last oval work the 2nd oval of 6 double, join to the last purl stitch in the last oval, 6 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 6 double, 1 purl, 6 double, draw up; now repeat the 3rd oval, and join to the last in the first purl stitch, then 10 double over the 2nd thread, join to the last row just over the large oval, and repeat from *, joining the trefoils together at the top of the side ovals.

48. Square of Guipure d'Art.

In this, as in No. 37, a quarter only of the design, which requires a square of 26 meshes of netting is given. The centre pattern, it will be seen, commences at the left hand upper corner of the illustration. Work first the figures in point de toile, and fill in the point d'esprit, according to the pattern; each corner has a flower composed of 4 meshes filled in point de toile, with a wheel in the centre; the outer edges of these flowers have the thread run round them four times. The long sprays of leaves proceeding from the four angles of the centre squares are worked in relief in point de reprise, and are detached from the ground of the netting, to which they are fastened only at the ends.

49. Edging (Crochet, Vandyke Braid, and Lace Stitch).

The materials required for this very strong and durable edging, which is suited for trimming sleeves, underlinen, &c., are fine vandyke braid No. 3. Ardern's cotton No. 22 or 26, and a fine crochet needle. The stars are first to be prepared singly with the vandyke braid, and when completed joined, by sewing a point of each together with fine thread. For a single star 9 vandykes of braid are requisite, which are to be formed into a circle by sewing the first and last points over each other. Each inner point of braid is drawn together in the centre by a buttonhole stitch from one to the other, so as to leave only a small opening, as seen in the illustration No. 49. When a sufficient number of stars are completed, the rings for the outer edge are to be crocheted separately, as follows: * make 12 Ch., join, work 10 DC. over one half of the circle, and repeat from *, till you have the requisite length, then complete the rings by working back 10 DC. over the other half of them. The second row of rings is worked in the same manner as the first, except that to join the rows in working the second half of each ring, after the 5th DC. take out the needle, insert it in the 5th stitch of one of the 1st row, draw the loop through, and continue the remainder of the 10 DC. as before. The rings and stars are afterwards united by twisted bars of lace thread, for which purpose they must be tacked in their places on a strip of stiff paper or *toile cirée*, and the bars worked according to the illustration, passing the thread when necessary through the braid. When completed, the edging is run or felled closely with fine thread round the upper half of the stars, upon the material to be trimmed.

50. Knitted Edging.

For this edging cast on 13 stitches.—1st row, 3 plain, over, knit 2 together, 2 plain, over, knit 2 together, 4 plain.—2nd row. 2 plain, over three times, 2 plain, over, knit 2 together, over, knit 2 together, 3 plain.—3rd row. 5 plain, over, knit 2 together, over, knit 2 together (1 plain, 1 purl, 1 plain, 1 purl) all on the "over three times" of last row, 2 plain.—4th row. 8 plain, over, knit 2 together, 2 plain, over, knit 2 together, 3 plain.—5th row. 5 plain, over, knit 2 together, 2 plain, over, knit 2 together, 6 plain.—6th row. 10 plain, over, knit 2 together, 2 plain, over, knit 2 together, 1 plain.—7th row. 3 plain, over, knit 2 together, 2 plain, over, knit 2 together, 8 plain.—8th row. Cast off 4 stitches, knit 12 plain. Commence again at 1st row.

51. Knitted Edging.

The needles and cotton to be selected for this edging depend on the purpose for which it is intended. If for trimming round an antimacassar, the same sized needles and cotton should be employed as were used for knitting it; if wished fine for the cover of a toilet cushion, or anything similar, then needles Nos. 15 or 16, and Ardern's cotton No. 26 should be used. Cast on 15 stitches.—1st row. 8 plain, knit 2 together, over, 3 plain, over, 2 plain.—2nd row, 2 plain, over, 5 plain, over, knit 2 together, 7 plain.—3rd row, 6 plain, knit 2 together, over, 1 plain, knit 2 together, over, 1 plain, over, knit 2 together, 1 plain, over, 2 plain.—4th row, 2 plain, over, 1 plain, knit 2 together, over, 3 plain, over, knit 2 together, 1 plain, over, 7 plain.—5th row. 4 plain, knit 2 together, over, 1 plain, knit 2 together, over, 5 plain, over, knit 2 together, 1 plain, over, 2 plain.—6th row. 2 plain, over, 1 plain, knit 2 together, over, 3 plain, over, knit 2 together, 2 plain, over, knit 2 together, 1 plain, over, knit 2 together, 3 plain.—7th row. 5 plain, over, knit 2 together, 1 plain, over, knit 2 together, 3 plain, knit 2 together, over, 1 plain, knit 2 together, over, 1 plain, knit 2, together.—8th row. Cast off one, 1 plain, over, knit 2 together, 1 plain, over, knit 2 together, 1 plain, knit 2 together, over, 1 plain, knit 2 together, over, 6 plain.—9th row, 7 plain, over, knit 2 together, 1 plain, over, slip 1, knit 2 together, pass slipped stitch over, over, 1 plain, knit 2 together, 1 plain, knit 2 together.—10th row. 2 plain, over, knit 2 together, 3 plain, knit 2 together, over, 8 plain—11th row. 9 plain, over, knit 2 together, 1 plain, knit 2 together, over, 3 plain.—12th row. Cast off 2, 1 plain, over, knit 3 together, over, 10 plain. Commence again at 1st row.

52. Crochet Edging.

This is a very useful edging, crocheted in Ardern's cotton No. 30 or 26. You commence the first little star by working 4 picots close together; each picot is worked with 5 Ch., 1 single on the first of the 5 chain; when the four are finished join to the first picot with a single crochet, then 1 Ch., pass this behind the last picot, and work a single between the 3rd and 4th picots; now work 3 Ch., then 4 picots again. These four picots must be made to fall under by taking the needle out of the last Ch., then putting it into the first of the 5 Ch. and drawing the fifth chain through the first. After the 4th picot join to the first, then 1 Ch. behind the last picot, and 1 single between the 4th and 3rd picots; 3 Ch. repeat, from *, joining the first of the next four picots to the first star, work the length required and fasten off.—2nd row. This row is worked above the row of stars that are connected together; begin with a long or the thread twice round the needle between the 1st and 2nd picots. * 3 Ch., 1 long between the two next picots, 2 Ch., 1 long between the two first picots of the next star; repeat from *.—3rd row. * 5 DC. over the first 3 Ch. in the last row, 3 DC. over the next 2 Ch., repeat from * and fasten off.

54. Crochet Edging.

The little scollops in this pattern are crocheted as you go on, and when the length is finished you work the foundation rows upon them.—1st row. 1 Ch., a picot of 5 Ch., 1 DC. on the 1st of the 5 Ch., 7 Ch., a picot of 5 Ch., 1 single on the first of the 5 Ch., a picot of 7 Ch., 1 single on the first of the 7 Ch., 3 picots close together, each of 5 Ch., a picot of 7 Ch., and another of 5 Ch., 1 single on the 7th of the 7 Ch. before the first picot, 4 Ch., 1 long upon the 2nd of the same 7 Ch., 1 Ch., a picot, 1 Ch., and repeat from the first 7 Ch.; in the row, in working the picot of 7 Ch., draw it through the corresponding picot in the last little scollop.—2nd row. 1 DC. on the first single little picot, * 5 Ch., 1 DC. on the long stitch in the last row, 5 Ch., 1 D.C. on the chain before the 7 Ch., 5 Ch., 1 DC. on the Ch. after the picot, repeat from *.—3rd row. * 1 DC. on the 3rd of the next 5 Ch., 3 Ch.; repeat from *.

HOW TO CLEAN ANTIQUE LACE.

Antique lace has once more taken its well-deserved rank amongst the paraphernalia of ladies' dress. Diamonds, precious stones, and gold ornaments can be replaced; antique lace cannot. Every effort should therefore be made to preserve the comparatively scanty relics of an art irretrievably lost in this age of feverish bustle and restless superficiality. Rather a high-flown introduction to an article about lace cleaning, but to be forgiven to a lover of antique lace who has seen the finest points, the labour of a lifetime, perish under the scrubbing brush of an English laundress, or disfigured by the darning needle of a lady's maid. Fortunately there is such a power of resistance in the very material lace was made of in times of old, that only the rudest treatment can entirely destroy the fabric. Home-spun and home-bleached flax thread, not impaired by machine twisting and bleaching powder, defies time; and lace made therefrom requires but trifling attention to last for centuries.

How this can be achieved a few practical rules will show.

Should any lady be fortunate enough to possess old point which never before passed through the ordeal of the washtub, but shines in its pristine beauty as it left the hand of the worker, let her keep the same as a treasure. Such lace, yellow as it probably will be, is invaluable for the sake of the regularity and the sharpness of the work. In this state alone the incredible patience and perseverance of the lace worker can be appreciated to its full extent. The yellow tint will show better on contrasting colours than the glaring white; but should it be desirable to give to the lace a lighter colour let it be done by carefully powdering the same for the occasion.

If lace has been washed before and requires cleaning, first of all the yellow stains frequently occurring in antique lace must be removed by placing the stained spot on the linen-covered surface of a hot iron, and then moistening the stain with a more or less strong solution of oxalic acid. The lace is then put in lukewarm water until thoroughly softened and freed from starch or gummy matters, and afterwards subjected to the action of the finest white soap by beating it gently between the hands in the lather. Rubbing of any kind must be carefully avoided, as well as the use of hot water, which contracts and stiffens the lace. When the soap has taken effect the lace is rinsed out several times in hand-warm soft water. The lace will now be white; but if a yellowish tint is desired, cold coffee is mixed with warm water until the required colour is attained, and the lace dipped in the mixture. There are other methods of cleaning lace—by tacking it to linen, or winding it round a wooden pole covered with linen, before using soap; but none is so simple and effective as the above.

Digitized by Google

The lace has now to be dried, and much depends upon this process. Wringing of any kind, to remove the water, must be carefully avoided. Narrow pieces are folded up in layers of 6in. to 10in. long, and the moisture pressed out by hand between a clean towel. Then the lace is patted in single layers between clean linen until it remains just damp. In this state it is superficially straightened, flattened, and placed in lengths of 2ft. to 3ft. between the folds of a towel, and put under gentle pressure for about twelve hours. After this sufficient moisture will be left in the lace to submit it to the operation of stretching and pinning. Should the lace have become too dry it must be slightly damped again. A cushion board 2yds. long, 1yd. wide, is used for the purpose of pinning by professional lace cleaners; but of course for short and narrow laces a smaller size will do. The lace is placed on the board, and the upper edge fixed in a straight line with pins, which are inserted in a slanting position between the interstices of the lace ½in. apart. When the piece of lace is too long to pin it on the board in one length, it is turned under at right angles to a second parallel length about 3in. distant from the former. The upper edge fixed on the board, the lace is gently stretched bit by bit until the original lines of design and ground are satisfactorily arranged, and then the lower edge pinned to the board as described above, the pins being inserted in the opposite slanting direction. Pins may be inserted in double and treble rows as required, to keep the design and the open spaces in the proper position. In each loop of the edge a pin should be inserted, and holes secured by pinning to prevent their becoming larger under the procedure of stretching. The ornamental edges and *brides* of Venetian and Spanish rose point must be arranged by pinning.

The lace is left on the board until dry, then removed, and ironed from the back. Flat points and pillow laces are now ready for wear. Raised points, as Venetian, Spanish, Argentan, Alençon, and Brussels are put with the front side upwards on a piece of white soft paper placed on a layer of thick cloth, and the flat work of the design inside the button-holed *cordonnet* is straightened and polished with a dog's tooth fixed in a handle, a lobster's claw, or any blunt point of ivory,

The fashion of raising the design of pillow lace by bulging it out is most objectionable, injures the lace, adding nothing to its beauty, but being simply a false pretence to give pillow lace the appearance of raised point. The clean lace ought not to be folded, but rolled, wrapped in tissue paper, and kept in a dry place guarded against dust and smoke. Lace after having been worn and taken off the dress must be slightly damped and ironed before putting it away.

ON FANS AND FAN PAINTING.

In painting fans when mounted it is necessary, and renders facility to the artist, to stretch the fan as tightly and flatly as possible, so that the plaits should not be inconvenient. This can be done by placing the fan on a table or board, and inserting moderately sized nails or pins between each pannache and its neighbouring radiant. Then, taking the fan by the extreme end of the handle, push it forward until the fan is stretched quite flat, and make it secure from moving by a nail or pin. Mark out the four quarters, and draw a line through the centre of the leaf of the fan, in order that the design may be placed correctly on it. Any fault in this respect will completely spoil the appearance of the fan when finished. Pains should be taken to draw the design as elegantly and freely as possible. A very pretty design can be made of a small bouquet of dog-roses, with the leaves and buds forming a trail or spray, and reaching as far as the half of the leaf of the fan: To set this off and give completeness, a butterfly or bird should be placed midway in the corresponding half. The butterfly or bird must be drawn, of course, in proportion with the flower. A nest of young birds in one end of the fan, with the old bird flying from the opposite corner with food in its mouth, forms a pretty picture. Pinks, geraniums, convolvuli, bunches of lilac, fruit, such as peaches, grapes, all have a pleasing effect. We could enumerate hundreds of designs, but the most graphic description would not be of much benefit. We cannot too strongly recommend continuous practice, and great patience is essentially necessary to success. After a few designs have been constructed, facility in producing them will be found to come without much difficulty. When a fair amount of perfection has been obtained, and the student has acquired a knowledge of mixing colours, the best designs and copies are to be obtained by grouping natural flowers. A great deal may be learned by looking at and studying the works of others, and a visit to the South Kensington Museum would be of much value to the student.

The design having been finished, the tracing completed and transferred to the material, the colouring—the most pleasant part of the work—can be commenced. In painting silk and satin fans all colours must be mixed with Chinese white, excepting those colours which are opaque, and also those when it is necessary to reduce the colour in tone. Painting in this method is termed painting in body colours by the English masters, and *gouache* painting by the French. Body-colour painting is an imitation of painting in oils. By mixing white with transparent colours they are transferred into opaque colours, thus obtaining in water colours the same great distinction as in oils between the transparent and opaque colours. Chinese white is the best white to mix with colours. It is a preparation of zinc, and appears to be quite permanent. There are other whites that can be purchased, but they are generally prepared from lead, and when used with water are changeable even to blackness, and sully other tints with which they come in contact.

The colours necessary for beginners are the following: French ultramarine, cobalt, vermilion, Prussian blue, indigo, emerald green, carmine, cadmium yellow, yellow ochre, chrome No. 1, lemon yellow, pink madder, crimson lake, burnt sienna, vandyke brown, neutral tint, Indian purple, Indian ink, lamp black, and Chinese white. These colours can be procured either moist, in small tubes averaging about one shilling each, or for about the same price in dry cakes or in earthenware pans. The latter colours are considered by many to have advantages over those in tubes as regards purity of tone and perfection of wash, and to be more suitable for flower painting.

When the colours are required for use a supply is obtained by dipping the cakes in water and rubbing them on a china palette or a common plate. In using the tubes, take off the small stopper, and, squeezing the tube, the colour will come out. Be careful to replace the stopper, otherwise the colour will dry, and it will be difficult to get it out of the tube. A small quantity of gum water should be mixed with the colour when ready to be placed on the work. It serves to heighten the shadows, and give brilliancy to parts which otherwise might appear dull. Care must be taken to apply it only in very small quantities, for, if not, a glazed appearance will be given to the colour, and it will look commonplace and vulgar. A simple recipe for making gum water is to put one ounce of white gum arabic and half an ounce of double refined sugar in a quart of spring water, and, when dissolved, bottle it off for use, straining it through a piece of muslin, and keeping it free from dust. Camel-hair brushes should be used—a large one for washing on the colour, a moderately-sized one, and a small one for stippling and hatching. Hatching consists of working small lines with the brush; stippling, of dots. In painting do not lay the colours on too thickly, they will then be liable to crack. Begin with the dark shades, then the intermediate tints, gradually working up to the high lights, which are put in last, and give the most striking effect to the picture. When painting on black or any dark material a wash of Chinese white should be first laid on: this prevents in a great measure the colour from fading, by sinking into the material. Gamboge should never be used, for when used in any quantity it will become sticky, and form a disagreeable ground to work upon.

When the lights and shades of a flower have been painted, the small veins, which are in almost every flower, should be stippled on. Hatching is most useful in effect in such flowers as the convolvulus, the dog-rose, the large outermost leaves of roses, and the lily. Stippling gives effect to the foxglove, the wild rose, and many other flowers, and is especially useful in painting fruit. When painting the convolvulus from nature, be sure to begin as early as possible in the morning; for these flowers, especially those of a bright blue colour, change to a red hue until the middle of the day, when they become entirely withered. Use Prussian blue for the dark shades of the flower, and cobalt or Prussian blue, moderated with white to the proper colour, for the intermediate tints and high lights. When painting the flower, be careful not to paint over the centre, which is of a greenish description, and which can be put in with chrome No. 1 and cobalt. The veins should be stippled in with crimson lake, and the large streaks which are in this flower should be painted in with the same colour. For the leaves and stems, Prussian blue should be used for the darkest shades; chrome No. 1 and Prussian blue for the intermediate tints, and yellow ochre, moderated with Chinese white, for the high lights. In painting leaves on a fan, do not put them in too much shade. The darkest parts should be at the stems and veins of the leaf; the intermediate shades should cover one half of the leaf, or in smaller proportions, according as the light falls on it; and the high lights which generally fall on the veins of the leaf can be put in with much effect.

TO MOUNT SKELETON LEAVES.

Mounting skeleton leaves into a group is rather a troublesome matter, requiring both taste and practice. Cut a circle in a rather stiff piece of cardboard exactly to fit the stand to the groove which is to hold the glass shade. Having procured a large bung cork, 3in. in diameter, proceed to shave off the edge, so as to make it into somewhat the shape of a "Sally Lunn" teacake, sloping it off gradually so as to avoid hard or square edges. Fasten this down on the centre of the circle of cardboard by passing threads across it in quarters through the latter; but do not draw them too tightly, as it would be apt to warp the circle. Wadding must then be put round and round between the bung and the edge of the cardboard (some being pushed under the thread), so as to make a good shape, sloping gradually from the centre to the edge, and a very thin piece of the same laid over the top of the cork. Now cut a circle of deep crimson silk velvet, an inch larger than the cardboard itself, run it round the edge with coarse thread, as you would for covering a pincushion, and leave a long end that you may be able to undo it easily, as you may have to do so more than once to put in or take away little bits of wadding here and there before the shape is quite to your mind, then lace it across to keep it in place, but very loosely, not to warp the cardboard. Two bradawls, one large and one small, and a pair of forceps, will be requisite for further use. Before beginning to mount the skeleton leaves it is well to have a supply of branched twigs, such as may be gathered in the hedges during the winter, also the stems of Canterbury bells and other similar ones, painted with white oil colour and dried thoroughly, on which to fasten some of the leaves. With the bradawls bore a number of holes in the cork, through the velvet, and, commencing in the centre, take any of the torn or damaged leaves, and tie them on one of the twigs (not a high one), one below the other, with very fine sewing cotton wound round and round and tied in a knot (if the cotton shows you must paint it over with Chinese white); this will help to conceal the stalks of leaves afterwards placed in front, by forming a background, and this method must be resorted to occasionally when found requisite, as it gives a group a very thin and poor look to see all the detached stalks of the leaves used. Arrange the leaves according to your taste, sometimes tying two or three together, such as pear or small poplar leaves, on a stalk, painted stick, or wire, and push into a hole. To fill up interstices, with the forceps place bits and scraps between the stalks, taking care to keep the perfect leaves for the outside. Magnolia leaves are most useful, as they go in with their own stalks, and help to conceal much. Seed-vessels of the Canterbury bell and poppy are effective, but the latter have such short stalks that they require to be mounted on wire, painted over. A wreath of small ivy leaves and those of *Ficus repens*—retaining the stalk of the latter, which must be painted, as it will not bleach—is nice to lay down on the velvet round the group, also pieces of Adiantum or maidenhair fern, bleached.

Digitized by Google

1. Headdress for a Matron.

No. 1. Straw Hat.

No. 2. Winter Bonnet.

Fashionable Bonnets and Hats.

Digitized by Google

2. The Ninon Headdress.

No. 3. Velvet Bonnet.

No. 4. Felt Hat.

Fashionable Bonnets and Hats.

Digitized by Google

Dress and Fashion,

MOVEMENTS OF FASHION, 1873-74.

THE changes in ladies' dress during the year 1873 have been unimportant both as to form and colour. The composite order has prevailed: several styles have been adopted, and so far as we can judge no radical change will take place suddenly. All transformations in dress have been wrought of late years with circumspection, existing fashions are modified by degrees until they insensibly glide into other styles. Take crinoline, for example—notwithstanding all prognostications to the contrary, it was not suddenly laid aside—it was first contracted, then shortened, then cut in two, suppressing the front, and finally it was replaced by a tournure, and four years were needed to attain this result.

The form the figure assumes at present is somewhat exaggerated and peculiar. All drapery clings closely in front, and is as flat as possible, while at the back it projects suddenly below the waist almost like a shelf; all the puffings and fulnesses of the skirt being worn immediately below the belt. Dresses are still divided into costumes and toilettes, the former for street wear, as the skirts just clear the ground, and the latter for ceremonious occasions and for balls and parties where a train skirt is *de rigueur*; but, whether short or long, all skirts are tied back from the hips so as to produce the fashionable form.

Another peculiarity of prevailing fashions is that the front and back of a dress are dissimilar; the front is plain, and the back is a mass of flouncings and puffs while the sides are ornamented with quilles or robings. Two materials are also used in one dress, and so skilfully combined, that it is impossible to say which one predominates. For instance, cashmere and silk, velvet and silk, cloth and velvet, are used in the composition of a dress, with either the silk or cloth velvet will be used either for the sleeveless jacket, or the waistcoat, the lower part of the tunic, the deep cuffs, the sash, and the silk, cashmere, or cloth for the remainder.

The popular colours during 1873 have been blue of all shades, from turquoise to indigo; yellow greens from the palest serpent green to the darkest olive; and bronzes, both green and brown, of all shades. The combinations have been eccentric, blue has been used to trim violet, the curious serpent greens have been trimmed with sickly pink shades, and bronze silk dresses have had a large proportion of canary yellow silk in their composition.

Embroidery and buttons have formed very conspicuous points in the dresses of 1873. Not ball dresses have been darned with floss silks of the brightest hues so as to produce the happiest results in the shape of corn flowers, poppies, wheat, &c., roses of varied colours and foliage, pinks, daisies, &c. Flowers are also worked with silk on muslin and *appliqué* on to tulle; they are also worked with wools and *appliqué* on to cashmere, tweeds, serges, and other woollen materials. This form of *appliqué* embroidery has been found very convenient for trimming dresses. Braiding with round cord, and with bugles and beads interspersed has also been most fashionable. English embroidery worked with silk is in vogue for cashmeres.

The size of buttons on both dresses and mantles has been exaggerated, varying from that of a half crown to a five shilling piece, and even larger. Oxydized silver, and what is known as old silver chased and perforated, smoked pearl, jet, and steel, have all been used for buttons. Large buckles are also in vogue for looping up tunics, puffings, and sashes; these are made of the same material as the buttons, the steel being cut in diamond points, which glitter effectively.

The polonaise still obtains favour; it was worn considerably during the London season in butcher blue linen spotted with white, and in all sorts of sateen and *écru* fabrics, but mantelets somewhat divided its popularity during the summer season. These mantelets were principally made of cashmere; if colour was used, such as blue, pink, violet, then yak lace and insertion ornamented them; but if black cashmere, then black yak and black watered ribbon. The insertion was unlined, the cashmere being cut away from the back. Jackets, made double-breasted, with cords and tassels, revers and deep cuffs of velvet, have also been worn. A new feature in travelling costumes have been what are termed "tailor-made suits." These are made like men's coats, rows of stitching and braid being their only ornamentation. The same forms have been to some extent adapted to ladies' figures. Ulster coats and jackets have been made exactly on the same plan as if for gentlemen, allowance being made for differences of figure, and a not unfrequent sight in Scotland, Wales, Ireland, and indeed, in any place where British tourists congregate, has been a gentleman and his wife wearing jackets and coats almost similar.

In bonnets and hats there has been no great change, with one exception, that in bonnets, strings have to a great extent disappeared, and how they remain perched on the back of the head without being tied on is in some a miracle to an outsider. Hats are large, high, and picturesque rather than otherwise. Felt, trimmed with shaded ostrich feathers of the same colour, and with buckles of either jet or steel, are worn during the present winter, the form called "Brigand" or "Tyrolean," with wide brim, one side of which is turned up, is perhaps more abundantly sold than any of the great variety of shapes manufactured.

There has been a change not so much in the manner of arranging the hair as in the position in which the hair is placed. Quite as much, if not more, false hair has been worn as during 1872, but it is arranged at the top of the head, and no longer in stiff chignons, but in Josephine knots, small *crépé* curls, light *crépé* and plaited coronets; these are pinned on to suit individual styles, and not in one mass of plaits as the chignon of yore.

In lingerie there has been great change; soft ruffs have almost taken the place of hard white linen collars; and latterly these ruffs have assumed almost Elizabethian proportions. They are made of *crêpe lisse*, of tulle spangled with jet, of Valenciennes lace and muslin, and of blonde. They are exceedingly becoming to slender long throats, and suit well the informal manner of dressing the hair now in vogue. It will be seen in this brief review of the fashion that, republican though the Government of France be, there is no trace of simplicity in her fashions.

Fashionable Toilettes.

No. 1. DINNER TOILET.—Black faille dress. The front of the skirt, which is ornamented with narrow flounces, is separated from the train by a double quille edged at both sides with jet and gimp ornaments; black silk bows ornament the quilles. The train is likewise trimmed with gathered flounces. A tunic of white China crêpe falls over the first skirt; the low corslet and short sleeves are trimmed with floss silk and chenille fringe. The tunic is looped up with a wide black velvet sash, and there are velvet bows on the front. The bodice is trimmed *en berthe* with black velvet, forming a heading to a beautiful fringe which matches that round the tunic.

No. 2. TOILETTE DE VILLE.—Réséda faille, trimmed with velvet of a darker shade. Bodice with round basques, open at the sides, and forming plastron or waistcoat. The front and the lining of the basques are velvet. Bands of silk bar the velvet front across the chest. The outside edge of the plastron is finished off with a row of réséda guipure and a band of silk. The basques are festooned at the back. The first skirt is trimmed with a plaited flounce in front, robings of velvet and bows of silk at the sides, and gathered flounces at the back. Full silk upper skirt, trimmed with velvet. Felt hat of the sailor form, to match the dress, with a Montpensier feather over the crown.

The Newest Head Dresses.

No. 1. HEADDRESS FOR A MATRON.—This is placed at the side of the head, and consists of two large tea roses, encircling a violet tulip, occupying the centre. A violet faille bow intermixes with the flowers, and terminates with long ends below the shoulder.

No. 2. THE NINON HEADDRESS.—This small pouf is a combination of blonde and satin ribbon. It is intended for a young married woman, and should be worn at the top of the head. The hair is combed up from the nape of the neck and fastened in loose Apollo bows.

Fashionable Bonnets and Hats.

No. 1. STRAW HAT.—The brim is bound with bronze velvet, and the crown is encircled and surmounted with turquoise silk of a brighter shade of brown than the velvet. The feather is shaded, and the flowers descending the back are dark crimson roses and brown leaves.

No. 2. WINTER BONNET.—Black velvet or felt. The brim is lowered in front and turned up at the back, with a double loop and a spray of roses. A torsade round the crown, and a bow at the right side.

No. 3. VELVET BONNET.—The brim is lowered in front over a wide velvet bandeau. The crown is trimmed round with ribbon, and at the side there is a large tuft of ribbon loops, with a bouquet of flowers. Long loops and ends fall at the back.

No. 4. FELT HAT.—Réséda felt hat, with upturned brim. All round the crown there is a rouleau of turquoise of a lighter shade than the hat. The feather is shaded, being light at the top. The flowers are shaded réséda velvet.

Digitized by Google

The Housewife.

PRACTICAL DINNERS.

SPRING.

Potage à la Purée de Pois Verts.
Salmon——Tartare Sauce.
Filets de Maquereaux à l'Italienne.
Stewed Sweetbreads.
Lamb Cutlets and Cucumbers.
Fillet of Beef à la Française.
Roast Quails.
Lettuce Salad.
Asparagus——Poivrade Sauce.
Fondue.
Gooseberry Tartlets.
Charlotte Russe.

POTAGE À LA PURÉE DE POIS VERTS.—Take one pint and a half of green peas, boil them in salt and water with a little mint; when thoroughly cooked pound them and pass them through a hair sieve; put a piece of butter into a stewpan, when melted put in an onion and a carrot, cut in thin slices, fry until they begin to colour; add a quart of stock, a little salt, pepper, and a pinch of white sugar; leave it to boil for a quarter of an hour, stir in the purée of peas, let it come to the boil, strain it, and serve with small croûtons of bread.

SALMON—TARTARE SAUCE.—Have the salmon cut in slices not less than ¾in. thick, sprinkle with pepper and salt, and wrap each slice in a piece of oiled paper and grill them on a brisk fire five minutes on each side; then remove the paper and serve with the following sauce (in a sauceboat): —Break into a small basin the yolks of two eggs, add a pinch of salt, put in some salad oil drop by drop, stirring it all the while until it thickens; add a squeeze of lemon, half a teaspoonful of French mustard, a few drops of white vinegar. Take a little tarragon, chervil, one gherkin, half a tablespoonful of capers, chop all these very finely, but separately, stir all in together, and add salt to taste. Keep it in a cool place till wanted.

FILETS DE MAQUEREAUX À L'ITALIENNE.—Split a couple of mackerel, remove the bone, cut off the head and tail, and trim the four halves into a dozen fillets; remove the skin from each, sprinkle them with pepper and salt, and set them to cook in a sauté-pan with plenty of butter, or in a tin in the oven. Put all the bones and trimmings of the fish to boil for an hour in a saucepan, with an onion, a carrot, some parsley, sweet herbs, pepper, salt, and cloves to taste, and a little common stock; then strain it. Fry in oil three or four shallots finely minced, until they are a light brown; then add three tablespoonfuls of white vinegar, mix well, and let it reduce by one-third. Add the above liquor and a little chopped parsley, and dish up the fillets with this sauce.

STEWED SWEETBREADS.—Take a pair of calves' sweetbreads quite fresh, wash them, and put them in a large stewpan full of cold water, with a little salt; let them boil ten minutes, remove them with a slice into a large basin of cold water; when quite cold put them on a cloth to dry, and lard them neatly with finely-cut bacon. Place them into a stewpan with carrots, onions, thyme, parsley, and a bay leaf, a little salt and pepper, and cloves; half a pint of stock. Put them to stew gently for one hour and a half, basting them with the broth occasionally to prevent their getting dry. Place them on a dish, strain the gravy into a small basin, remove the fat, pour round the sweetbread, and serve.

LAMB CUTLETS, WITH CUCUMBERS.—Trim the cutlets neatly, egg and bread-crumb them and fry them in butter, a light brown colour; drain and arrange them in a circle on a dish, placing in the centre some cucumbers prepared as follows: Cut up a large cucumber in rounds an inch long, cut each round into four quarters, remove the seeds and rind, and trim each piece to a uniform shape; then let them remain in salted water for a couple of hours; drain them, throw them into boiling salted water, and when they are nearly cooked strain and put them into cold water, there to remain till wanted. At the time of serving, take the pieces out of the water, and put them into a sauté-pan with a piece of butter, some parsley finely minced, and a sprinkling of white pepper; shake them gently till quite warm, and they are ready.

FILLET OF BEEF À LA FRANÇAISE.—Take a piece of the undercut of sirloin of beef, trim off the fat neatly, and the thin skin next to it; lard (not too finely) that side of it with fat bacon, and lay it for a whole day in a pie dish, with plenty of olive oil, pepper, salt, parsley, slices of onion, and laurel leaves. Put it on the spit, cover the larded side with a piece of buttered paper, roast it at a brisk fire, and do not let it be overdone. Baste it frequently with its own gravy, and a short time before serving remove the piece of paper to let the larding take colour. Serve with its own gravy, and round it new potatoes, tossed in butter until done.

ROAST QUAILS.—Pluck, draw, singe, and truss them; then cover the breast with a vine leaf (if obtainable), and over that place a thin sheet of fat bacon; tie this on with thread and put the quails on a long skewer, attach it to the spit; roast for about ten minutes before a clear fire, and serve (if preferred) on toast.

LETTUCE SALAD.—Wash two heads of lettuce, dry them thoroughly, and break the leaves, or cut them into convenient pieces. Put the yolks of two hard boiled eggs into a basin, with a teaspoonful of mustard, pepper and salt to taste, and one tablespoonful of oil; work the mixture into a smooth paste, and add consecutively three tablespoonfuls of oil and two of strong vinegar, then add a handful of garden cress, a little tarragon finely minced, and the whites of the eggs coarsely chopped. The mixture must be stirred all the time. Lastly, add the lettuce, turn it well over, and serve.

ASPARAGUS—POIVRADE SAUCE.—Scrape each head with the back of a knife and tie the asparagus in small bundles of a dozen heads each; cut off the ends evenly. Put them into a panful of fast boiling water, with plenty of salt, and in about ten minutes they will be done. Drain at once, untie the bundles, and serve on a napkin with the following sauce in a boat: three parts of olive oil, one of tarragon vinegar, a little mustard, plenty of pepper and salt to taste, beaten up with a fork until perfectly amalgamated.

FONDUE.—Melt half an ounce of fresh butter in a saucepan, stir into it a tablespoonful of flour; when the two are well amalgamated put in a small quantity of milk and about three ounces of grated Parmesan cheese. Stir the mixture on a slow fire till it assumes the appearance of thick cream, but be careful not to let it boil; then add one pod of garlic, a small quantity of flour of mustard, a dash of powdered nutmeg, and some white pepper; mix thoroughly, and, if required, add a little salt; keep on stirring the mixture at a very moderate heat for about ten minutes, then remove the pod of garlic, take the saucepan off the fire, and stir the contents occasionally until quite cold, when you stir into them the yolks of three eggs beaten up with a little milk, and strained, and finally the whites of five eggs whisked into a stiff froth. Pour the mixture into a deep round tin, put it into the oven, which must not be too hot; in about twenty or thirty minutes the fondue will have risen and taken colour. Pin a napkin round the tin, and serve quickly.

GOOSEBERRY TARTLETS.—Make a short paste with one white and three yolks of egg, one ounce of sugar, one ounce of butter, a pinch of salt, and flour *quant. suf.*; work it lightly, roll it out to the thickness of a quarter of an inch. Line some pattypans with it, fill them with uncooked rice to keep their shape, and bake them in a moderate oven till done. Remove the rice at the time of serving, fill each patty with some gooseberries previously stewed with a little water and a good allowance of lump sugar.

CHARLOTTE RUSSE.—Line the bottom and sides of a plain mould with finger biscuits (sponge), which you trim for the purpose; beat up into a froth one pint of double cream, sweeten to taste with pounded lump sugar; add one ounce of the finest isinglass dissolved in a tumbler of milk, with a liqueur glass of maraschino. Pour this mixture into the mould, set it on ice for a couple of hours, then turn out and serve.

SUMMER.

Consommé de Volaille.
Rougets en Papillote.
Whitebait.
Boudins de Volaille aux Truffes.
Filets de Bœuf à la Béarnaise.
Fricandeau aux Épinards.
Roast Grouse.
French-Beans Salad.
Cheese Straws.
Riz à la Impératrice.——Salade de Fruits.

CONSOMMÉ DE VOLAILLE.—Cut into small pieces the remains of a couple of roast fowls, bones and all; put them in a saucepan with a pound of knuckle of veal and a piece of lean ham, cover with water, add salt to taste, and put the saucepan on the fire, skimming carefully all the scum that rises; just before it begins to boil put in three or four carrots, two or three onions, a head of celery, some thyme, parsley, marjoram, a bay leaf, a few cloves and whole pepper to taste; then place the saucepan at such a distance from the fire as will let the contents simmer, but not boil. In about four hours strain the liquor through a napkin, effectually free it from fat, and clarify it with raw meat, or with the white of an egg. Serve the soup with sprigs of chervil or with any garniture in it you like: peas, French beans, asparagus points, quenelles of fowls, &c.

ROUGETS EN PAPILLOTE.—Cut one carrot and two onions into thin slices; add thyme, parsley, and marjoram, with pepper and salt to taste, and three tablespoonfuls of salad oil; mix these well together, cover each

Digitized by Google

mullet with the mixture, and roll up in a piece of white paper, previously oiled; bake them in a moderate oven half an hour, then carefully open the paper, place the fish neatly on a dish, ready to be served, and keep it warm. Melt a small piece of butter, add a large pinch of flour, half a tumblerful of good stock, and the vegetables, &c., the fish were cooked in. Let the sauce boil five minutes, add salt if wanted; strain, skim, pour it over the fish, and serve.

WHITEBAIT.—Drain the fish from water, lay it on a cloth, sprinkle flour on it, double up the cloth and shake it about from side to side until the fish is well covered with flour. Transfer it to a frying basket. Shake it gently to get rid of the superfluous flour. Have a panful of boiling lard, try it with a small piece of bread; if the fat hisses sharply and the bread colours at once, the fat is hot enough; plunge the basket into it, and never cease shaking until the whitebait is cooked (two or three minutes). Turn the fish out on a napkin in front of the fire, and sprinkle it freely with salt at the time of serving. It is a good plan when practicable to have two pans of boiling fat, and when the whitebait has been cooked in the one to take it out, drain it, and plunge it for a second or two in the other pan, the fat in which should be boiling hot.

BOUDINS DE VOLAILLE AUX TRUFFES.—Put half a pint of water into a stewpan with a pinch of salt and a small piece of butter; when it boils stir into it enough flour to make a thick paste; put it by to get cold. Take the flesh of a fowl and pound it in a mortar, then add half its bulk of the above paste, and half that quantity again of butter, then salt, pepper, and grated nutmeg to taste. Mix the whole well with the pestle, then work into the mixture one whole egg and three yolks of eggs. Pass the whole through a sieve; work a gill of cream into the composition. Take a number of small plain moulds, butter them well, cut some truffles in slices and stamp them into any shape you like, arrange them inside the moulds by pressing them against the butter, and fill them with the above composition; then place the moulds in a flat stewpan half full of water, and steam them for 15 to 20 minutes. Turn them out carefully, arrange them in a circle on a dish over a sauce made with the trimmings of the truffles.

TRUFFLE SAUCE.—Rub a saucepan with a shallot, melt a piece of butter in it, add a very small quantity of flour, and the trimmings of the truffles chopped coarsely, moisten with some good stock free from fat, and a little white wine, season with pepper, salt, and the least bit of nutmeg. Let the sauce simmer about 10 minutes, and it is ready.

FILLETS DE BŒUF À LA BÉARNAISE.—Take a piece of the under-cut of the sirloin, cut it into neat fillets (pear shape), sprinkle them with pepper and salt, and cook them with a little butter in a tin in the oven. Do not let them be overdone; add a piece of glaze the size of a walnut, and when dissolved turn the fillets over in it. Cut some potatoes into small balls, fry them in butter till done, and of a nice colour. Dress the fillets round the potatoes heaped up in the middle of the dish, with the following sauce under the fillets: Put three or four shallots and a little garlic with some allspice, roughly pounded, and a little mace into a saucepan, with a tumblerful of water and half that quantity of tarragon vinegar; let the whole boil till reduced to one tumberful; strain this liquor, and let it get cold. Strain the yolks of three eggs, mix gradually with them the above liquor, add salt to taste, and a 2-oz. pat of fresh butter. Stir the mixture over a slow fire until it thickens, then add a small quantity of tarragon finely minced.

FRICANDEAU AUX ÉPINARDS.—Neatly trim a nice piece of fillet or cushion of veal, lard it thickly with bacon on one side. Place in a large stewpan a layer of slices of bacon, then some carrots and onions cut in slices, with a bundle of sweet herbs, pepper, salt, and spices to taste; lay the piece of veal in the middle, and moisten with about a pint of stock. Let the meat stew gently for three or four hours, basting the top occasionally. Then strain off the gravy, put it into a small saucepan, skim off superfluous fat, add to it a little butter mixed smooth with a small quantity of flour, and let the gravy reduce nearly to a glaze; pour it over the meat, the top of which should be previously browned with a salamander if necessary, and serve with a border of spinach.

SPINACH.—Pick and wash perfectly clean two or three pounds of spinach; put it into a saucepan with a little water, and let it boil till quite done. Turn it out on a hair sieve to drain, squeeze the water out, and pass the spinach through the sieve. Put a good lump of butter into a saucepan, fry it a light brown, add a pinch of flour, mix well, put in the spinach, pepper and salt to taste, and a little milk; stir well and serve.

ROAST GROUSE.—Pick, draw, singe, and truss, tying a thin slice of fat bacon over the breast. Roast at a brisk fire, baste frequently, and remove the bacon a few minutes before the bird is done. Serve with bread crumbs, bread sauce, and plain gravy, in a boat. Time of roasting fifteen to twenty minutes.

FRIED BREAD CRUMBS.—Put the bread crumbs in a baking-tin with a lump of butter, place it in the oven and stir them occasionally until they have absorbed all the butter, and are of a golden colour.

BREAD SAUCE.—Pour half a pint of boiling milk on a teacupful of fine bread crumbs, add a small onion stuck with three cloves, a small blade of mace, a few peppercorns and salt to taste; let the sauce simmer five minutes, add a small pat of fresh butter, and at the time of serving remove the onion and mace.

PLAIN GRAVY.—Mince an onion finely, fry it in butter to a dark brown colour, then add half a pint of broth or stock, pepper and salt to taste, a small piece of lean ham or bacon, minced small, a little Worcester sauce, a sprig of thyme and one of parsley. Let it boil five minutes, put it by till wanted, and strain it before serving.

FRENCH-BEANS SALAD.—String some French beans and boil them whole in plenty of salted water, when cold, dress them with oil, vinegar, pepper, and salt, some tarragon and capers finely minced, and garnish with hard-boiled eggs, anchovies, and beetroot. The dish must be well rubbed with a shallot.

CHEESE STRAWS.—Half a pound of dried flour, ¼lb. butter, ¼lb. grated Parmesan or Gruyere cheese, a teaspoonful of flour of mustard, a saltspoonful of cayenne, and a saltspoonful of salt. Rub the butter into the flour, then mix the whole well together; beat the whites of two eggs with a quarter of a pint of cold water, and stir in enough to form a firm paste; knead the paste well, then roll it out the eighth of an inch thick, and cut it into straw-like strips about five inches long. Bake in a quick oven till of a pale brown colour—about five minutes. Pile them on a dish prettily, and serve either hot or cold.

RIZ À LA L'IMPÉRATRICE.—Boil three tablespoonfuls of rice, picked and washed clean, in a pint of milk, with sugar to taste, and a piece of vanilla; when quite done, put it into a basin to get cold. Make a custard with a gill of milk and the yolks of four eggs; when cold, mix it with the rice. Beat up to a froth a gill of cream with some sugar and a pinch of isinglass dissolved in a little water; mix this very lightly with the rice and custard, fill a mould with the mixture, and set it on ice. When moderately iced turn it out, and serve.

SALADE DE FRUITS.—Take equal parts of strawberries, red currants, white currants, raspberries, very ripe cherries. Remove all the stalks, the stones from the cherries, and pick the currants one by one; sprinkle plenty of powdered lump sugar over the fruit, and a wine glass of the best pale French brandy, or more according to the quantity of fruit; toss them lightly until the sugar is all dissolved, and serve.

AUTUMN.

Game Soup.
Boiled Turbot——Sauce Hollandaise.
Sole à la Lyonnaise.
Mutton Cutlets——Soubise Sauce.
Chartreuse of Partridges.
Saddle of Mutton à l'Anglaise.
Roast Pheasant.
Stuffed Tomatoes.
Croustades aux Huîtres.
Soufflé of Apples.
Caramel Pudding.

GAME SOUP.—Chop up the remains of a couple of roast grouse, or any other kind of game bird; put them into a saucepan with an onion, and a carrot cut up in pieces; a bundle of sweet herbs, a bay leaf, and pepper and salt to taste. Fill up the saucepan with sufficient common stock to cover the contents; let the whole boil till the meat comes off easily from the bones; strain off the liquor, pick all the meat from the bones, pound it in a mortar, pass it through a wire sieve, and add the liquor to it. Amalgamate in a saucepan a piece of butter, with a tablespoonful of flour; add the soup to it; let it come to boiling point, and stir in (off the fire) the yolks of a couple of eggs, with or without a little lemon juice, according to taste. Serve on very small dice of bread fried in butter.

BOILED TURBOT, SAUCE HOLLANDAISE.—Lay the fish in the kettle with plenty of cold water, the juice of two or three lemons, a good bunch of parsley, and salt to taste. Place the kettle on the fire, and directly the contents approach boiling point, draw it aside and let it simmer till the fish is quite done. An ordinary sized fish will be done shortly after the water boils. Lift up the fish carefully, let the water drain off, and serve garnished with "quarters" of lemon and parsley.

SAUCE HOLLANDAISE.—Put three tablespoonfuls of vinegar in a saucepan, and reduce it on the fire to one-third; add a quarter of a pound of butter and the yolks of two eggs. Place the saucepan on a slow fire, stir the contents continuously with a spoon, and as fast as the butter melts add more, until 1 lb. is used. If the sauce becomes too thick at any time during the process, add a tablespoonful of cold water and continue stirring. Then put in pepper and salt to taste, and take great care not to let the sauce boil. When it is made—that is, when all the butter is used and the sauce is of the proper thickness—put the saucepan containing it into another filled with warm (not boiling) water until the time of serving.

SOLE À LA LYONNAISE.—Fillet the soles, twist each fillet in a knot, and cook them in the oven in a tin with plenty of butter and a sprinkling of salt. Put the bones and trimmings to boil with carrots,

Digitized by Google

onions, celery, mushroom trimmings, a bundle of savoury herbs, pepper and salt, and spices to taste, and enough water to cover them. When these have boiled two or three hours, strain the liquor, and add to it the butter out of the tin in which the fillets have been cooked; then fry in butter some onions finely minced, or a mixture of onions and shallots to a gold colour; add a little flour to thicken the sauce, and then the above liquor. Arrange the fillets round the dish, with the sauce in the middle, adding at the time of serving a little parsley finely minced.

MUTTON CUTLETS, SOUBISE SAUCE.—Cut the cutlets out of a piece of the best end of a neck of mutton. They should be less than half an inch thick, and neatly trimmed, with not too much fat left on them; give them a few blows with the bat, and grill them on, or in front of, the fire, which should be clear and fierce, so that each cutlet be full of juice when cut. Sprinkle with salt, and arrange them in a circle on the dish, overlapping each other.

SOUBISE SAUCE.—Parboil some onions a few minutes, mince them roughly, and put them in a saucepan with plenty of butter, a pinch of sugar, and pepper and salt to taste; let them cook slowly so that they do not take colour, and add a tablespoonful of flour. When they are quite tender, pass them through a sieve. Dilute the onion pulp with sufficient milk to make into a sauce; make it hot and serve.

CHARTREUSE OF PARTRIDGES.—With a column cutter cut a quantity of long round pieces—about half an inch in diameter—out of turnips and the red part of carrots, then cut these into slices an eighth of an inch thick. Be careful to have all these pieces, which should be like very small counters, of uniform shape. Boil them separately in salted water with a pinch of sugar, do not let them be overdone, and turn them out on a sieve to drain quite dry. Boil a cabbage or any kind of greens in salted water, and when quite done drain and press out all the water from them. Take a couple of partridges, cut up the breast and wings of each into four or six neat joints, and put them aside. Cut the carcases into several pieces, and put them into a saucepan with a piece of ham, sweet herbs, spices, pepper, and salt to taste, some of the trimmings of the carrots, and a couple of shallots. Cover the whole with good stock, and let it simmer a couple of hours; then strain the liquor, and lay in it the pieces of breast and wings to simmer gently till they are cooked. Oil a plain round mould with fine salad oil, then cut a round of kitchen paper to fit the bottom, and a long strip to go round the side of the mould. Oil the paper, and fit it well into the mould. Line the bottom with the pieces of carrots and turnips in circular rows, making each piece overlap the other a little in the same row as well as the piece next to it in the next row. Lay two rows of carrot and two of turnip alternately. Use the point of a larding or of a trussing needle to place the pieces in position, and press them lightly with the fingers as you go on. When the bottom of the mould is finished, proceed to build up the sides with alternate rows, on the same principle and in the same way. Let all the pieces be uniformly pressed into position, and be careful to place them regularly. Having finished the sides, take some of the cabbage or greens, and line the bottom and sides of the mould with it, pressing it in carefully, and leaving a kind of well in the middle. Into this place the pieces of partridge, with a little of the gravy they have been cooked in, packing them carefully, and filling the space between each piece with greens—packing them, in fact, as you would glass in a hamper. Fill up the mould with cabbage pressed lightly down, put a piece of paper on the top, and set the chartreuse to steam for half an hour. In the meantime set the gravy on the fire to reduce a little. Put a piece of butter in a saucepan, mix with it a little flour, and when it begins to colour stir in the gravy, and when the chartreuse is turned out the sauce is to be poured on the dish, but not over the chartreuse. The chartreuse being steamed, take the mould out of the saucepan, take away the piece of paper which is on the top, invert a dish on the mould, and turn it up gently. Let the mould so remain for a few minutes, and then, holding it in place with one hand, drain off the water that will be in the dish, then gently take off the mould, and with the utmost care proceed to remove the paper from the chartreuse bit by bit. Just before pouring in the gravy wipe off with a cloth any further moisture which may have oozed out on the dish.

SADDLE OF MUTTON À L'ANGLAISE.—Trim the joint carefully, roast it at a brisk fire. When done dredge plentifully with salt, free the gravy absolutely from fat; garnish the joint with potato croquettes.

POTATO CROQUETTES.—Stir an egg or two into some cold boiled potatoes that have been passed through a sieve, add a few finely-powdered spices, pepper and salt to taste, and some minced parsley; mix well, roll the mixture into balls, or any shape you like, dip them in egg, cover with fine bread-crumbs, and fry a nice golden colour in plenty of boiling lard.

ROAST PHEASANT.—Pick, draw, singe, and truss, placing a couple of shallots and one ounce of butter inside the bird. Lard the breast very finely, tie a thin slice of bacon over the larding, and roast the bird at a moderate fire, basting it frequently with butter. A few minutes before the bird is done, remove the slice of bacon so as to let the larding take colour. Serve with plain gravy, fried crumbs and bread sauce, recipes for which are given at p. 66. Time, 30 to 40 minutes.

STUFFED TOMATOES.—Peel your tomatoes, cut them in halves, empty them, and place them on a dish that will stand the fire, and in which you have poured a small quantity of olive oil; make a mixture of bread-crumbs, ham, parsley, basil, marjoram, thyme, some shallot (all very finely minced), pepper and salt. The bread-crumbs should be in the proportion of two to one with the ham; the other things should be in such proportions as the talent of the cook can devise. This mixture should be strewed over the tomatoes so as to almost cover them; a moderate quantity of salad-oil should be poured over the top, and a few minutes' baking will produce a dish of the most toothsome description.

CROUSTADES AUX HUÎTRES.—Cut the crumb of a loaf of stale bread into slices 2 inches thick, and then with a round paste cutter, about 2 inches in diameter, cut out of each slice as many pieces as you can; with another paste cutter, about 1½ inches in diameter, mark one side of each cylinder of bread-crumb. When they are all ready, fry them a golden colour in very hot lard. A deep frying-pan and plenty of lard should be used, so that the croustades swim freely in the fat. When done, lay them in front of the fire to drain, and afterwards remove the cover (marked with the smaller paste cutter), and with the handle of a teaspoon scoop out all the inside of each croustade. Parboil a quantity of oysters in their own liquor, remove the beards, cut each oyster into four or six pieces. Melt a piece of butter in a saucepan, add to it a pinch of flour, the liquor of the oysters, a little cream, salt, pepper, nutmeg, the least bit of cayenne, and some finely minced parsley. Put in the oysters and toss them in this sauce just long enough to make them quite hot. Stir into them, off the fire, the yolk of an egg beaten up with the juice of half a lemon, and strained. Fill the croustades, warm them in the oven, and serve.

APPLE SOUFFLÉ.—Boil some apples with very little water, plenty of lump sugar, and a few cloves or a little cinnamon, until you get a well-reduced marmalade, which you pass through a hair sieve. Mix a very little potato flour with a gill of milk; stir it over the fire until it thickens; add the yolks of four eggs, and as much apple marmalade as will give you a mixture of the proper consistency; work it well so as to get it of a uniform smoothness, then add the whites of six eggs whisked to a stiff froth, mix them in quickly with the rest, pour into a plain mould, and put into the oven at once. It will take 20 minutes to cook.

CARAMEL PUDDING.—Put a handful of loaf sugar to boil with a very little water until the syrup becomes a deep brown; warm a small basin, pour the syrup in it, and keep turning the basin in your hand until the inside is completely coated with the syrup of caramel, which will by that time have set. Strain the yolks of eight eggs from the whites, and mix them gradually and effectually with one pint of milk. Pour this mixture (which may be left plain, or may be flavoured with orange-flower water, essence of vanilla, or of lemon, &c.) into the prepared mould, lay a piece of paper on the top, and set it in a saucepan full of cold water—taking care that the water does not come over the top of the mould—put on the cover, and set the saucepan by the side of the fire to boil gently for one hour. Then remove the saucepan to a cool place, and when the water is quite cold take out the mould, wipe it dry, and turn out the pudding very carefully.

WINTER.

Gravy Soup.
Codfish and Oyster Sauce.
Whitings au gratin.
Larks in cases.
Grenadins of Beef à la Macédoine.
Braised Turkey.
Roast Woodcock.
Russian Salad.
Maccaroni Cheese.
Chartreuse of Oranges.
Gateau Savarin au Rhum.

GRAVY SOUP.—Take from 3lb. to 4lb. of shin of beef, cut off half a pound of lean, and put what is left into a stewpan, add four quarts of cold water and a large pinch of salt; when boiling skim it well, and put in one large carrot, one turnip, two large onions, four or five cloves, a few peppercorns, any trimmings of leeks or celery; leave it to boil gently four or five hours, skim off the fat, strain it through a cloth into a basin, leave it to cool; cut the lean meat very small, pound it, and work into it one whole egg, a little salt, and any trimmings of cooked veal or fowl, a few trimmings of uncooked carrot, onion, and celery; pour in the stock, stir it over a quick fire until it boils, leave it to boil from ten to fifteen minutes, strain through a napkin into a clean stewpan, let it come to the boil, and serve.

CODFISH AND OYSTER SAUCE.—Tie the fish several times over with string, lay it in cold water plentifully salted, and let it boil gently, carefully skimming the water; when done lift it up and let it drain, then serve. An ordinary-sized piece will be done two or three minutes after the water comes to boiling point.

OYSTER SAUCE.—Parboil the oysters in their own liquor, beard them, and reserve all the liquor. Melt a piece of butter in a saucepan, add a little

Digitized by Google

flour, the oyster liquor, and enough milk to make as much sauce as is wanted. Put in a blade of mace and a bay leaf tied together, pepper and salt to taste, and the least bit of cayenne. Let the sauce come to the boil, add the oysters, and as soon as they are quite hot remove the mace and bay leaf. Stir in a few drops of lemon juice, and serve.

WHITINGS AU GRATIN.—Take a few mushrooms, a couple of shallots, and some parsley, all finely minced; mix them together. Butter a tin very plentifully, strew in it some of the above mixture and some fine baked bread crumbs with a little pepper and salt. On this place the whitings, on them place the remainder of the mushrooms, &c., more pepper and salt, and cover up the whole with a thin layer of baked bread crumbs. Pour in at the side a glass of white wine and a sufficient quantity of stock to come up to the fish, and soak the bread crumbs without washing them off. Put the tin in the oven to bake for twenty minutes.

LARKS IN CASES.—Bone the larks skilfully, put the livers on one side, and set the bones and trimmings to boil in some good stock, broth, or even water with carrots, onions, parsley, pepper, salt, a few cloves, a bay leaf, and a few pieces of ham or bacon. When well reduced, strain this gravy and put it by. Cut up the larks' livers, as also some fowls' livers, or some calves' livers all in small dice; do the same with half their quantity of bacon. Fry a few shallots a bright yellow in plenty of butter, then put in the liver and bacon with minced parsley, pepper, and salt, and a little powdered spices. Toss the whole on the fire for a few minutes, then turn out on a sieve and pass them through while hot. Have your paper cases ready oiled, put a layer of this *farce* in each, then a moderate-sized piece in each lark, which you roll up neatly, and place in its case with a thin slice of fat bacon over it. You then bake them in the oven not longer than ten or fifteen minutes. At the time of serving thicken the gravy mentioned above by mixing a little flour with some butter, and then adding the gravy to it. Fill with gravy, and strew a little finely-minced parsley over each case. The pieces of bacon may be removed or not at pleasure before serving.

GRENADINS OF BEEF À LA MACÉDOINE.—Cut some rump steak in slices a little more than half an inch thick, trim them all to the same size in the shape of cutlets, and lard them thickly on one side with fine lardoons of bacon fat. Lay them out, the larded side uppermost, into a flat pan, and put into it as much highly-flavoured rich stock or gravy as will come up to the grenadins without covering them. Cover the pan, and place it in the oven to braise gently for an hour. Then remove the cover, baste the grenadins with the gravy, and let them remain uncovered in the oven till the larding has taken colour; they are then ready. Take equal quantities of carrots and turnips cut into the shape of olives, also an equal quantity of small sprigs of cauliflowers. Boil all these vegetables in salted water, then melt a piece of butter in a saucepan, add a tablespoonful of flour, stir in sufficient milk to make a sauce, add pepper, salt, and a little grated nutmeg. Put all the vegetables into this sauce, of which you should have just enough to hold together; toss them gently in it to make them quite hot. Dress them in the middle of a dish, round them dispose the grenadins in a circle, and, having removed the superfluous fat from their gravy, pour this round the grenadins, and serve.

BRAISED TURKEY.—Mince one pound of fat bacon and a couple of shallots, give them a turn on the fire in a saucepan, then put in one pound of chestnuts boiled and peeled, and half a pound of truffles, both cut up in moderate-sized pieces. Add pepper, salt, and spices to taste, with a little powdered thyme and marjoram. Give the mixture another turn on the fire, and then stuff the turkey with it. Line the bottom of a braising pan with slices of bacon, lay the turkey on these, and place more slices of bacon on the top of it and round it; put in two carrots and two onions, both cut in slices, and sweet herbs, parsley, a bay leaf, a clove of garlic, and whole pepper and salt to taste; moisten with some stock and a tumblerful of sherry. Lay a round of buttered paper on the top, cover up the pan, and braise with a moderate fire (under and above) for about four hours, then serve with the gravy strained and freed from excess of fat.

ROAST WOODCOCKS.—Remove the gizzard from each bird, truss and wrap the birds in bacon, and roast them at a brisk fire, basting them continually with butter. A slice of toast should be placed in the dripping-pan to catch the trail, and the birds are served on that toast. Plain white sauce to be served in a boat with them. Time of roasting ten to fifteen minutes.

PLAIN WHITE SAUCE.—Melt a piece of butter in a saucepan, add a tablespoonful of flour, pepper and salt to taste; mix well, then add milk, and keep on stirring till the sauce acquires the desired consistency.

RUSSIAN SALAD.—Boil some carrots and some turnips in salted water with a small piece of butter, but do not let them be overdone; when cold cut out of them, with a vegetable scoop, a number of pieces the size of an olive; cut some beetroot in the same way, and likewise some truffles. Take equal parts—say a cupful—of each of the above, and a similar quantity of preserved fresh (not dried) haricot beans ready cooked, and of asparagus points preserved in the same way. Two tablespoonfuls respectively of capers, of French pickled gherkins, which you cut into the shape of capers, and of anchovies, perfectly cleaned, and cut into small pieces; a couple of dozen or more olives stoned, one tablespoonful of tarragon and chervil minced fine, and half that quantity of chives, also minced. Mix the whole lightly together into a sauce, made with raw yolks of eggs, oil, vinegar, pepper, and salt, well worked together. Dress within a border of aspic jelly, and ornament with hard-boiled eggs, caviare, lobster spawn, olives, pickles, truffles, &c. N.B.—The Spanish preserved sweet capsicums (Pimientos dulces) are a great addition to the above not only for their exquisite taste, but on account of their brilliant colour.

MACCARONI CHEESE.—Boil 2oz. of maccaroni in water, drain it well; put into a saucepan 1oz. of butter, mix it well with one tablespoonful of flour, moisten with four tablespoonfuls of veal stock and a gill of cream, add 2oz. of grated Parmesan, one tablespoonful of mustard, salt and cayenne to taste; put in the maccaroni, and serve as soon as it is well mixed with the sauce and quite hot.

CHARTREUSE OF ORANGES.—Make a very clear orange jelly with a pint and a half of water, six oranges, sugar to taste, a wine-glassful of sherry, and an ounce and a half of isinglass. Divide two or three oranges into quarters, and with a sharp knife carefully remove from each quarter every particle of skin of any sort. Have two plain moulds, one about an inch and a quarter more in diameter than the other. Pour a very little jelly at the bottom of the larger mould, and place in it a layer of orange quarters prepared as above (if too thick they should be split in two lengthways); cover them with more jelly, but only put enough to get a smooth surface. Lay this on ice to set. When it is quite firm put the small mould inside the large one, taking care to place it exactly in the middle, so that the vacant space between the two moulds be of the same width. In this vacant space you now dispose prepared orange quarters, filling up the interstices with jelly as you go on, until the whole of the space is filled up. Place the mould upon ice, and proceed to whip a pint of cream with half an ounce of isinglass and some sweetened orange juice, which must be added to it a very little at a time, else the cream will not rise into a froth. When the cream is ready and the jelly set, remove the inner mould by pouring warm water into it, and fill up the inner space of the chartreuse with the cream. Set it on ice for an hour, turn out and serve.

GÂTEAU SAVARIN AU RHUM.—The following recipe was given in *The Queen* some time ago: Take 1lb. of fine sifted flour, 4oz. of pounded loaf sugar, ½lb. of fresh butter, eight eggs, and 1oz. of German yeast. Dissolve the yeast in rather less than half a pint of tepid milk, strain it, and work into it so much of the flour as will produce a soft dough. Roll this into a ball, place the remainder of the flour into a deep basin, lay the ball of dough on it, cover up the basin, and leave it in a warm place until the ball of dough (the sponge) has risen. You now add the sugar, the butter (just liquified), the eggs, and a pinch of salt, and work the mixture lightly with the fingers until you get a smooth paste. Butter plentifully a large plain border mould (Savarin mould), mince some blanched almonds, not too fine, and strew the mould with as many of these as will stick to the butter; then pour in the cake mixture, which should not fill the mould more than three parts full. Place the mould, covered up, in a warm place, and when the cake has well risen bake it in a moderate oven for about one hour and a half. Before turning the cake out of the mould stab the top of it (which will be the bottom when the cake is turned out) with a knife in several places, and pour all over it a mixture of two parts of old rum, and one of very sweet syrup, so as to soak it well, but not too much, to the depth of an inch: then turn it in a dish, and serve. It may be eaten either hot or cold.

HINTS TO HOUSEWIVES.

TO DESTROY INSECTS.

ANTS.—Set a trap—a head of game, a piece of cake or sugar, and then kill them. Turpentine on a sponge wiped over the parts where the ants are numerous will prevent their coming.

BLACKBEETLES.—A hedgehog kept in the house will devour any number. Cucumber parings on the floor where the blackbeetles appear will effectually destroy them. Or, set dishes containing some beer at the bottom, and with a few sticks placed against the outside as a sort of gangway for them to climb up by. When they become fewer place a powder made up of equal parts of red lead, sugar, and flour, nightly near their haunts. Ground borax will destroy them by thousands.

CRICKETS.—Sprinkle a little chloride of lime about the holes, or some strong Scotch snuff.

FLEAS.—A few drops of essential oil of lavender distributed about a bed on small pieces of wadding or jeweller's cotton will drive away either bugs or fleas.

MOTHS.—In carpets: camphor pounded, Keating's insect powder, and the herb called in France vetivert sprinkled over carpets will generally destroy moths.

In furniture: Vetivert is the best remedy. Pieces of tallow candle wrapped up in paper placed in the stuffing are also recommended.

In furs: Sew the furs up in a bag made of four thicknesses of coarse brown wrapping paper, doubled over at the seams and sewn through, making eight thicknesses at the edges. Pasting may be used instead of sewing.

BUGS may be destroyed by washing the bedstead well with boiling soda and water. Then paint all joints over at intervals of a week with common paraffin oil.

Digitized by Google

Pastimes.

THE GAME OF BADMINTON.

A CORRESPONDENT in India has sent us a little pamphlet, entitled "A Handbook of Badminton, with Rules for Playing the Game," by Major Forbes, S.C., and published at Calcutta by the Great Eastern Hotel Company. A note accompanying the pamphlet, says: "Your Indian readers will be glad to see a notice of these rules." We think, however, it will be of more interest to a larger number of our readers if we give them complete. People in England would scarcely send to Calcutta for the rules, and residents in India will not be debarred by our publication from obtaining them in the much more handy form of the original pamphlet.

PREFACE.

At present great diversity of opinion prevails as to the rules in force in playing the game of "Badminton." Many people also complain that, owing to the want of any general published rules, they are unable to play the game properly after they have provided themselves with all the requisite materials for doing so. To meet these difficulties, the rules embodied in this handbook have been framed from a careful study of those generally in force at present in different places, and which upon the whole have been found to answer best and to give the most general satisfaction. It is not pretended that these rules are either absolute or infallible, and if the publication of them draws attention to the subject, and is the means of improvements or alterations being suggested in them, which may eventually lead to the adoption of one fixed set of rules (sadly wanted at present) all over the country, the object for which they have been compiled will have been more than accomplished. In the meantime it is hoped that, in the absence of anything better or more permanent, this handbook may at all events serve to illustrate the general principles of the game, and be sufficient to enable any person to learn how it is played.

I should remark that I am aware that the size of the courts and of the ground laid down in this handbook is very different to that which is generally in force. This arrangement was originally adopted with the view of making the game as fair as possible for ladies when playing against gentlemen, so as to neutralise the greater strength and force with which the latter usually play. It has been tried, and with success; and has been greatly approved of by such ladies as have played in these courts. By making the ground and the courts smaller than is generally done, and by placing the top of the net to 5½ feet from the ground, a great check is placed upon the hard and cutting hitting of gentlemen (especially those who are good racket-players), as they are very apt either to hit the net or to send the shuttlecock out of bounds; and as Badminton is especially intended to be a game for ladies, every advantage in this respect ought to be given to them in playing it. There is, however, no difficulty in making the courts and neutral ground any size that may be found most suitable and pleasant, after actual experience and trial, as the size of the ground in no way affects the general principles of the game, or the rules in force in playing it.

THE GAME OF BADMINTON.

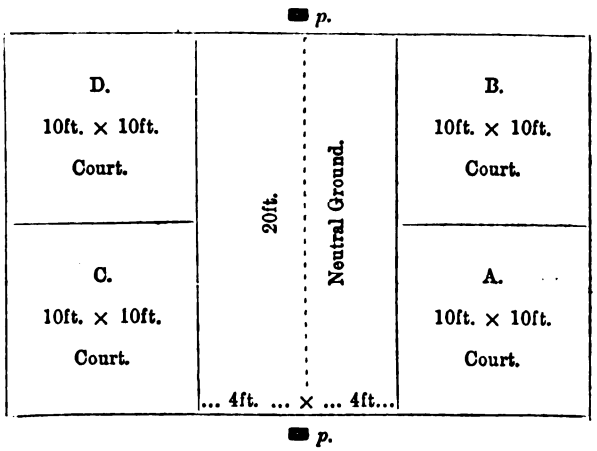
Badminton may be considered as a kind of "Ladies' Rackets," but instead of being played with bat and balls, it is played with battledores and shuttlecocks. In rackets the players stand in front of a wall, against which the ball is struck by each side alternately. In Badminton, the players who are opposed to each other in the game stand facing each other with a rope or net between them, and the shuttlecock is hit backwards and forwards over this net. There is, however, sufficient similarity between the two games to make the rules in force for one applicable to the other; and this has been done, as far as practicable, in the Rules for Badminton which are here laid down.

Badminton is played by two, four, six, or even more players, the numbers on each side being equally divided, and the sides standing opposite to each other. Previous to showing how the game is played, it will be proper to point out how the ground should be marked out, and the posts and net (or rope) set up.

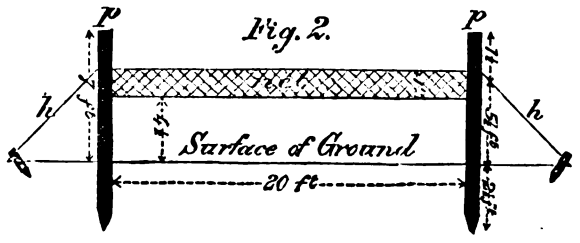
MARKING OUT THE GROUND.

A level piece of ground should be selected, and a space of 28 feet long by 20 feet broad marked out on it by means of pegs and strings. The four courts, each 10 feet square, are then laid off in the same manner (*vide* Fig. 1). The courts are separated, as shown in the figure, by a piece of neutral ground, 20 feet by 8 feet, so that two courts are left close together on one side of it, and two courts also close together, and exactly opposite to the other two, on the other side of it. The ground and the four courts being thus defined by strings and pegs, should then be carefully picked out by cutting a small trench about 2 inches deep and 2 inches broad along the lines where the strings are. A piece of straight wood, about ten feet long, is the best for marking out the ground. It is placed against the string, and should be firmly pressed down while the trench is being nicked out to prevent its moving, so as to get perfectly straight lines for the courts and ground. As soon as the lines of the trenches are all nicked out, the earth in them should be taken out and the trenches carefully filled in with whitewash. This will give well-defined courts and prevent disputes about line balls. As soon as the trenches are completed and the ground perfectly marked out, the posts and net are put up in the following manner. At the centre points on each side of the outer boundary of the neutral ground, and just touching its outer edge, are fixed the two posts (shown in Figs. 1 and 2 by *p p*), between which, and at a height of 5½ feet

FIG. 1.



from the ground, is stretched a net 1 foot deep (*vide* Fig. 2). Each post is 3 inches square and 9½ feet long, of which 2½ feet are fixed firmly into the ground, and 7 feet remain above ground. The posts should be pointed at



the bottom, and shod with iron tips, and they should be painted green. Four hooks are fixed to the outer side of the posts (two to each post), to which the net is fastened by two pieces of cord running along the top and bottom of the net. The posts should be kept straight and perpendicular by means of guy ropes (one to each post as shown in Fig. 2 by *h h*), fastened to a couple of tent pegs driven firmly into the ground —otherwise the net is apt to dip in the middle. If these guy ropes and the top and bottom cords of the net are covered over with red cloth or "saloe," it adds considerably to the neatness of their appearance.

THE GAME.

The game with four players (which is the one usually played) is played thus: A. and B. are partners on one side of the net (*vide* Fig. 1), each standing in his own court, opposed to C. and D., who are partners on the other side of the net, and who also stand each in his own court.

The game begins either by spinning, or playing a hand for the lead off. Suppose, however, that the side of A. and B. have won the lead, and that A. begins to serve (it is quite immaterial which of these two begins, as they have the right to settle this between themselves), A. begins by hitting the shuttlecock over the net across to D., who stands in the court diagonally opposite to him. If the shuttlecock alights all right in D.'s court, then D. hits it back anywhere he pleases, so long as it is over the net, and does not hit it, or touch it, and does not fall outside the boundary, or *on* any of the boundary lines. If then D. hits it back all right over the net, then either A. or B., standing wherever they please on their side of the net, may hit it back again over the net to C. or D., who also stand wherever they please on their side of the net, and either of whom may hit it back again over the net to A. and B.; and so the game proceeds till one side or the other makes a miss, or a wrong hit, which is either "hand out" (*vide* "Terms"), or scores an ace against the striker, according as his side is in or out at the time. The neutral ground, and the divisions of the respective courts on each side, are only observed in the serve or first hit. After that, the partners on each side may stand where they please on their own side of the net. Suppose after A. has returned the shuttlecock the second time to C or D. either of them misses, or fails to hit it back properly, then this counts an ace or one point for the side of A. and B.

A. still being in, then changes courts with his partner B., and serves into C.'s court, as he had previously done into D.'s court; and each time A. makes an ace, he has to change courts with his partner B., so as to serve alternately to each of his opponents. When A. is "hand out," his partner begins to serve across into the court diagonally opposite to him, as A. had done previously, and so on till he is "hand out," when it is "side out" for them. Their opponents then begin serving across in the manner already described

Digitized by Google

and they change courts with each other with every ace they make. When C. is "hand out" then D. goes in, and when D. is "hand out" the other side go in again; and thus the game proceeds till one side has made the 15 aces, which make the game. If, however, both sides are 13 or 14, the game is allowed by the consent of both sides to be set or put back to 0 all, or "love all" as it is generally termed. When both sides are 13, then the set is five, that is, either side must take five aces to win, and when both sides are 14, then the set is three, or three aces have to be made by either side to win the game. At the first start off of the game only one of the two partners who have won the lead is allowed a hand, and as soon as he is out, instead of his partner going in, the opposite side goes in with both their hands, and after this both sides play both their hands, or turns, before the other side goes in again. The reason for this is, that it gives too great an advantage to the side which begins if they are allowed two hands at starting. This is also the rule at rackets, and is a very fair one.

Terms Used at Badminton.

"Hand in" is the term used when it is the turn of either of the players whose side is in to begin his hand and commence serving.

"Hand out," is the term used when the player who is in and serving at the time is put out, and has to give way to his partner to have his "hand in." The server is "hand out," if in serving he fails to hit the shuttlecock clear over the net, or if in serving it goes under the net, or hits, or touches either the net, ropes or posts, or if it falls short of the proper court into the neutral ground, or if he serves it into the wrong court, or if it falls outside the boundary of the ground, or *on* any of the lines either of the boundary, neutral ground, or of his partner's court.

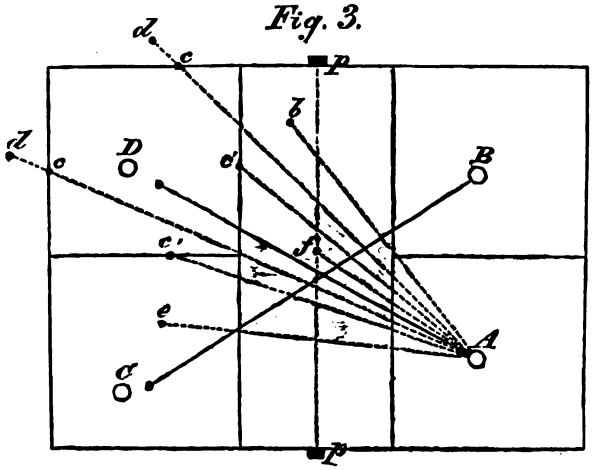
He is also "hand out" if, subsequent to the serve, and after it has been hit back all right by the person he served to, either he or his partner misses the shot altogether (unless it falls out of bounds, or on the boundary lines, in which case his miss is nothing unless he touches the shuttlecock in the act of hitting), or fails to hit the shuttlecock over the net, or if it is hit under it, or hits it, or touches the posts, ropes or net, or if it falls outside the boundary, or *on* the boundary lines.

"Side out" is when both players on one side are out, and it is the turn of their opponents to go in, and begin their serving.

The "serve" is the *first* hit of any player who is "hand in," and who leads off. In this case the server must hit the shuttlecock clear over the net, into the court diagonally opposite to him thus (Fig. 3): A. must serve into D.'s court, or *vice versa*. When the other side is in, C. must serve into B.'s court. In the return hit, and in all subsequent hits, it may be hit back anywhere as long as it goes over the net, and does not hit, or touch it, or go outside the outer boundary lines or on to them.

An "Ace" is one point scored by the side who are "hand in," at the time when their opponents fail to hit the shuttlecock back again over the

Fig. 3.



net after getting a serve, or after any return hit in the game, or when in hitting it back the shuttlecock goes under the net, or hits or touches any part of the net, ropes or posts, or when it is hit outside any of the boundary lines, or *on* to any of the boundary lines. An "Ace" is also scored to the server when the wrong person takes the serve, thus if A. serves to D., and C. takes it, whether it comes back right or not, it is an ace to A.'s side.

A "Let"—properly speaking there can be no such thing as a "let" at Badminton. At rackets, if during the game a striker hits either of his opponents with the ball before it touches the wall, or if in striking at the ball either of the opponents gets in the way so as to prevent his hitting it, a "let" is allowed, by which is meant that the stroke counts for neither side, and the person who was serving at the time has to give another serve. No case similar to either of these can possibly occur at Badminton, and in all other cases where the shuttlecock either falls short in serving, or falls on to any of the lines in the cases noted above, or hits the ropes, net or posts, it should always be either "hand out," or score an ace, as the case may be.

A "Cut" is the term used when either in serving or in hitting back again the shuttlecock goes under the net, or hits it, or touches the ropes, posts or net, and is either "hand out" or scores an ace, as the case may be.

A "Foul Shot" is when the shuttlecock is hit up with the hand or any part of the dress instead of with the bat, or when two hands are used to the bat in hitting at it; and it counts as "hand out," or an ace, as the case may be.

General Rules.

I.—If the scorer strike the shuttlecock over the net, but short of his opponent's court, as is shown in Fig. 3 by the dotted line *A-b*, or if he strike it outside the boundary as *A-d*, *A-d*, or if the shuttlecock, after being served, falls into the wrong court, as *A-c*, or if it falls on any of the lines *A-c*, *A-c*, *A-c*, *A-c*, or if it passes under the net, or hits it, or if it touches the net, ropes, or posts at all, it is "hand out" for the scorer, so long as the opponents do not take the serve. If they offer at it, and do not touch it at all with the bat, it is "hand out" for the server, but if they touch it, however slightly, with the bat, and fail to hit it back properly over the net, it scores an ace for the server.

II.—The side which begins the game is in the first time only allowed one hand is, but on all subsequent occasions both sides have two hands each, before being "side out."

III.—If a shuttlecock after being hit touches the ropes of the net, or the posts, it is the same as if it had hit the net, and is either "hand out," or an ace, as the case may be, even if it be taken properly, or offered at and missed, or offered at and not hit up properly, by the opposite side.

IV.—Similarly, if a shuttlecock is at any time hit outside either of the posts, it is either "hand out," or scores an ace, as the case may be, even though the opponents offer at it and miss it, and it falls inside the ground, and even though it is taken by them and hit back properly or not.

V.—If a serve is properly delivered, and into the right court, the person who is served to is bound to take it, no matter how difficult it may be, and failing to do so and to hit it back properly over the net, as explained above, it counts an ace for the server. This is the strict rule, but by courtesy where a serve is, in the general opinion of the players, manifestly too difficult to take, as in the case of very sharp, over-hand, cutting service, a lady is generally allowed to have another serve given to her. This is a very useful custom, and one which is hardly ever abused in practice. The rule should be either that a player is obliged to take any serve he gets (whether he likes it or not), or else that he has the option of refusing any serve he chooses, till he gets one to suit his fancy. The objection to the first rule is that, where ladies are playing against gentlemen (especially those gentlemen who happen to be good racket players), they are placed at a very unfair disadvantage in being forced to take serves which they find it impossible to hit back; and the objection to the second rule is that, in addition to its being unfair to the server to be obliged at last to give a serve which his opponent can kill, it also needlessly prolongs the game, as in some instances as many as twelve serves have been known to be given before one was taken. It should be remembered that the object of the game is to afford amusement as a "ladies'" game, and, therefore, to make it too difficult for them is to do away with that object altogether. In serving, the point to be kept in view is not so much to serve so as to render it impossible for your opponent to hit it back, but to serve so as to force him, after he has hit it back, to give either you, or your partner, an easy shot, which you can dispose of, or, as it is generally termed, "kill."

VI. If the shuttlecock, during the game, touches the dress or battledore of the striker's partner, it is "hand out" for the striker, or scores an ace against him, as the case may be.

VII.—The shuttlecock must be hit with the battledore, and if hit back with the hand, even though it may go all right over the net, it is "hand out" for the striker, or scores an ace against him, as the case may be.

The game is 15, and whichever side gets this number first wins.

VIII.—When both sides are 13, the game can, with the consent of both sides, be set to 5, and when both sides are 14, it can be similarly set to 3. Both sides put the score back to 0 or "love," and the game is then 5 in the first case, and 3 in the latter.

IX.—The scorer, when serving, must stand with both his feet inside his own court, and without touching the four lines which bound it, otherwise it is a wrong serve, and he is obliged to give another serve.

X.—A server is allowed three attempts at serving, provided that in doing so he does not either hit or touch the shuttlecock with his bat. If it does, unless the serve is a proper one over the net, it is "hand out." After three misses in serving, without hitting or touching the shuttlecock with the bat, it is "hand out" for the server.

XI.—If the wrong partner takes a serve, it scores an ace to the server, thus: if C. and D. are partners, and A. serves to D. and C. takes it, then it scores an ace to A. This of course only refers to taking the serve, or first shot, as after that either partner can take it.

XII.—After the first serve has been taken, either of the two partners on either side may attempt to hit the shuttlecock, or both may at the same time. If the first one misses it altogether, and his partner hit it back all right over the net, it is quite fair and is allowed. If, however, the first partner hits or touches it ever so slightly with his bat and then his partner hits it over all right, then it is either "hand out" for the striker, or scores an ace against him. Two hits are not allowed, and the touch or hit of the first striker, if it fails, is sufficient to cause the shuttlecock to be considered as "dead."

Digitized by Google

Digitized by Google

HAND SCREEN IN HIBERNIAN EMBROIDERY

BY Mrs THURGOOD 61 QUEEN'S ROAD St JOHN'S WOOD, LONDON.

Digitized by Google

THE

QUEEN ALMANAC

FOR 1875.

H. I. H. the Empress of Austria.

Digitized by Google

JANUARY.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises	Moon. Sets	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge. Morn.	High Water Bridge. Aftn.
			N. Moon 7th, 5.8 p.m. 1st Qr. 14th, 9.22 p.m. F. Mn. 21st, 5.11 p.m. Lst Qr 29th, 0.34 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	1	F	Maj.-Gen Wynell Mayow, d. 1873	8 8	4 0	1 50	0 5	23	8 25	8 53	9 8	9 57
2	2	S	Earl of Galloway (9th) d. 1873.	8 8	4 1	3 3	0 19	24	9 25	10 2	10 48	11 30
3	3	S	*2nd Sunday after Christmas* ...	8 8	4 2	4 16	0 35	25	10 37	11 10	—	Noon
4	4	M	Lt.-Gen. Sir E M'Arthur d. 1872	8 8	4 3	5 29	0 58	26	11 39	—	0 29	0 50
5	5	Tu	Gen. Sir J. C. Chatterton d. 1874	8 8	4 4	6 41	1 31	27	0 6	0 30	1 50	2 9
6	6	W	*Epiphany.* Lord de Ros (23 d) d.	8 7	4 6	7 46	2 16	28	0 55	1 15	2 55	3 25
7	7	Th	Hon. A. G. Stuart d. 1872... [1874	8 7	4 7	8 39	3 19	●	1 35	1 57	3 35	4 5
8	8	F	Prince Alb. Vic. of Wales b. 1864	8 6	4 8	9 18	4 33	1	2 18	2 38	4 15	4 45
9	9	S	Fire Insurance due	8 6	4 9	9 47	5 55	2	2 57	3 17	4 55	5 25
10	10	S	*1st Sunday after Epiphany*	8 5	4 10	10 9	7 19	3	3 37	3 55	5 35	6 5
11	11	M	Hilary Law Term begins	8 5	4 12	10 25	8 43	4	4 15	4 35	6 15	6 45
12	12	Tu	Dean Alford d. 1871	8 4	4 14	10 38	10 6	5	4 55	5 15	7 5	7 35
13	13	W	Cambridge Lent Term begins ...	8 3	4 15	10 49	11 29	6	5 35	5 55	7 45	8 15
14	14	Th	Oxford Lent Term begins ...	8 2	4 17	11 1	Morn	☽	6 20	6 43	8 30	8 55
15	15	F	Countess of Portarlington d. 1874	8 1	4 19	11 16	0 54	8	7 10	7 35	9 15	9 40
16	16	S	Lady E. S. Delawarr d. 1870 ...	8 0	4 20	11 35	2 21	9	8 0	8 20	10 0	10 25
17	17	S	*2nd Sunday after Epiphany* ...	7 59	4 21	11 57	3 51	10	9 5	9 45	10 50	11 15
18	18	M	Baron Monaghan (12th) d. 1874..	7 58	4 23	Aftn.	5 17	11	10 28	11 10	—	Morn
19	19	Tu	Hon. and Rev. B. Noel d. 1873 ...	7 57	4 24	1 24	6 35	12	11 48	—	0 0	0 25
20	20	W	Lady Catherine Staples d. 1872...	7 56	4 26	2 33	7 37	13	0 20	0 50	1 5	1 30
21	21	Th	Countess of Durham d. 1871 ...	7 55	4 28	3 54	8 20	○	1 20	1 48	2 0	2 25
22	22	F	Prince Christian b, 1831... ...	7 54	4 30	5 18	8 51	15	2 15	2 37	2 55	3 20
23	23	S	Countess of Loudoun d. 1874 ...	7 53	4 32	6 41	9 12	16	2 59	3 20	3 40	4 0
24	24	S	*Septuagesima Sunday*	7 52	4 33	7 58	9 26	17	3 40	4 0	4 20	4 40
25	25	M	Rev. Sir J. W. King (2nd) d. 1874	7 51	4 34	9 12	9 39	18	4 20	4 38	4 58	5 15
26	26	Tu	Sir R. A. de Burgh (3rd) d. 1873	7 50	4 36	10 23	9 50	19	4 55	5 15	5 35	5 55
27	27	W	Lord St. John (14th) d. 1874 ...	7 49	4 38	11 35	10 0	20	5 30	5 45	6 5	6 25
28	28	Th	Dow. Countess Brownlow d. 1872	7 48	4 40	Morn	10 11	21	6 5	6 22	6 40	6 55
29	29	F	Dow. Baroness Bridport d. 1873	7 46	4 42	0 46	10 23	☾	6 40	6 58	7 15	7 30
30	30	S	Sir H. O. B. Chamberlain d. 1871	7 45	4 44	1 58	10 38	23	7 15	7 40	7 55	8 15
31	31	S	*Sexagesima Sunday*	7 43	4 46	3 12	10 57	24	8 5	8 39	8 55	9 20

FEBRUARY.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises Morn.	Moon. Sets Morn.	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge Morn.	High Water Bridge Aftn.
			N. Mn. 6th, 7.55 a.m. 1st Qr. 13th, 5.20 a.m. F. Mn. 20th 8.1 a.m. Lst Qr. 28th 9.51 a.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	32	M	Hilary Law Term ends	7 41	4 48	4 25	11 26	25	9 15	9 58	10 7	10 45
2	33	Tu	Candlemas Day	7 40	4 49	5 33	Aftn.	26	10 42	11 22	11 20	11 47
3	34	W	Lady Bingham d. 1874	7 38	4 50	6 32	1 2	27	11 59	—	—	0 10
4	35	Th	Earl of Howth (3rd) d. 1874 ...	7 36	4 52	7 17	2 13	28	0 30	0 55	0 55	1 35
5	36	F	Sir C. Marshall (Kt) d. 1873 ...	7 34	4 54	7 49	3 33	29	1 20	1 45	1 45	2 18
6	37	S	Admiral T. W. Carter d. 1874 ..	7 32	4 56	8 12	5 0	●	2 5	2 25	2 18	2 55
7	38	S	Sir Ed F.Scud.Stanhope(2nd Bt.)	7 30	4 57	8 29	6 23	1	2 45	3 5	2 40	3 20
8	39	M	*Quinquagesima Sunday* [d 1874	7 29	4 59	8 44	7 50	2	3 23	3 40	3 23	3 45
9	40	Tu	Sir W. Chaytor (2nd) d. 1871 ...	7 27	5 0	8 57	9 15	3	4 0	4 17	4 2	4 35
10	41	W	Queen Victoria married, 1840 ...	7 25	5 2	9 10	10 40	4	4 36	4 55	4 35	5 0
11	42	Th	Hon. and Rev. Sir F. J Stapleton	7 24	5 4	9 22	Morn	5	5 15	5 33	5 15	5 26
12	43	F	Sir F.P.Smith(Kt.) d 1874. [d.1874	7 22	5 6	9 39	0 9	6	5 55	6 15	5 53	6 5
13	44	S	Countess of Dysart d. 1874 ...	7 20	5 8	9 59	1 38	☽	6 35	7 0	6 22	6 40
14	45	S	*Quadragesima Sunday*	7 18	5 10	10 30	3 6	8	7 25	7 57	6 57	7 30
15	46	M	Cardinal Wiseman d. 1865 ...	7 16	5 12	11 14	4 19	9	8 35	9 17	8 25	9 0
16	47	Tu	Bishop of Cashel (Daly) d. 1872	7 14	5 14	Aftn.	5 31	10	10 5	10 58	9 40	10 25
17	48	W	Sir G. Campbell (4th Bt.) d. 1874	7 12	5 16	1 33	6 20	11	11 45	—	11 0	11 45
18	49	Th	Gen. C. R. W. Lane d. 1872 ...	7 11	5 18	2 54	6 52	12	0 22	0 53	—	Morn
19	50	F	Sir J. Kennaway (2nd Bt.) d. 1873	7 9	5 19	4 18	7 15	13	1 22	1 47	0 53	1 20
20	51	S	Princess Louise Vict. of Wales b.	7 7	5 21	5 37	7 33	○	2 10	2 30	1 47	2 10
21	52	S	*2nd Sunday in Lent.* [1867	7 5	5 23	6 53	7 44	15	2 47	3 5	2 30	2 50
22	53	M	Gen. Sir C. Shaw d. 1871... ...	7 3	5 25	8 5	7 57	16	3 25	3 40	3 10	3 30
23	54	Tu	Countess of Northesk d. 1874 ...	7 1	5 27	9 17	8 8	17	3 55	4 10	3 50	4 5
24	55	W	Dow. Lady Shelley d. 1873 ...	6 59	5 29	10 29	8 18	18	4 25	4 40	4 25	4 45
25	56	Th	Dow. Duchess of Argyll d. 1874	6 56	5 30	11 42	8 29	19	4 55	5 10	4 45	5 0
26	57	F	Dow.CountessHaddington d.1873	6 54	5 32	Morn	8 42	20	5 25	5 40	5 10	5 25
27	58	S	Lord Massy (5th) d. 1874 ...	6 52	5 34	0 56	9 0	21	5 55	6 13	5 40	5 55
28	59	S	*3rd Sunday in Lent*	6 50	5 36	2 9	9 23	☾	6 30	6 50	6 15	6 30

MARCH.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises Morn.	Moon. Sets Morn.	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge. Morn.	High Water Bridge. Aftn.
			N. Mn. 7th, 9.20 p.m. 1st Qr. 14th, 1.5 p.m. F. Mn. 21st, 11.52 p.m. Lst Qr. 30th, 4.25 a.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	60	M	Sir A. C. Stirling d. 1871 ...	6 48	5 37	3 18	9 58	23	7 13	7 41	7 30	7 55
2	61	Tu	Admiral R. Cragie d. 1873. [1872	6 46	5 39	4 22	10 45	24	8 15	8 55	8 25	8 55
3	62	W	Sir F. Assheton des Voux (4th) d.	6 44	5 41	5 10	11 49	25	9 45	10 37	9 25	10 0
4	63	Th	Hon. G. W. Fitzwilliam d. 1874...	6 42	5 43	5 48	Aftn.	26	11 22	—	10 0	10 37
5	64	F	Hon. Lady Warrenden d. 1871 ...	6 40	5 45	6 15	2 30	27	0 2	0 32	10 37	11 0
6	65	S	Artemus Ward d. 1867	6 38	5 46	6 35	3 57	28	0 58	1 21	11 0	11 30
7	66	S	*4th Sunday in Lent*	6 36	5 48	6 50	5 24	●	1 43	2 5	11 30	Morn
8	67	M	Sir J. F. W. Herschell b. 1792 ...	6 34	5 50	7 3	6 50	1	2 23	2 40	Morn	0 5
9	68	Tu	Fire Insurance due	6 31	5 51	7 15	8 18	2	2 58	3 17	0 5	0 40
10	69	W	Prince of Wales married 1863 ...	6 28	5 53	7 29	9 49	3	3 35	3 53	0 40	1 15
11	70	Th	Sir J. Outram d. 1863	6 26	5 55	7 44	11 20	4	4 13	4 32	1 15	1 50
12	71	F	Dow. Duch. of Richmond d. 1874	6 23	5 57	8 5	Morn	5	4 52	5 12	1 50	2 30
13	72	S	Earl of Carnwath (12th) d. 1873	6 21	5 58	8 32	0 51	6	5 31	5 51	2 30	3 10
14	73	S	*5th Sunday in Lent*	6 18	6 0	9 12	2 17	☽	6 14	6 38	3 10	3 50
15	74	M	Comte de Montalembert d. 1870	6 16	6 2	10 8	3 27	8	7 6	7 38	3 50	4 30
16	75	Tu	Dow. Lady Radstock d. 1874 ...	6 13	6 4	11 19	4 19	9	8 15	9 5	4 30	5 10
17	76	W	*St. Patrick*	6 11	6 6	Aftn.	4 57	10	10 0	10 55	5 10	5 55
18	77	Th	Princess Louise b. 1848	6 9	6 8	2 2	5 21	11	11 41	—	5 55	6 40
19	78	F	Cambridge Lent Term ends ...	6 7	6 10	3 20	5 36	12	0 17	0 45	6 40	7 25
20	79	S	Oxford Lent Term ends... ...	6 5	6 11	4 36	5 52	13	1 10	1 32	7 25	8 10
21	80	S	*Palm Sunday*	6 3	6 12	5 48	6 5	○	1 50	2 10	8 10	8 55
22	81	M	Emperor of Germany b. 1797 ...	6 1	6 14	7 0	6 15	15	2 25	2 40	8 55	9 40
23	82	Tu	[1874	5 59	6 15	8 13	6 26	16	2 55	3 10	9 40	10 25
24	83	W	Sir E. H. Page Turner (6th Bt.) d.	5 57	6 17	9 27	6 35	17	3 23	3 38	10 25	11 10
25	84	Th	Sir A. W. Peyton (4th Bt) d. 1872	5 54	6 18	10 40	6 48	18	3 53	4 10	11 10	Morn
26	85	F	*Good Friday*	5 52	6 20	11 53	7 3	19	4 23	4 35	Morn	0 0
27	86	S	Col. Sir W. H. Elliott d. 1874 ...	5 50	6 22	Morn	7 24	20	4 50	5 5	0 0	0 25
28	87	S	*Easter Sunday*	5 48	6 24	1 5	7 53	21	5 20	5 35	0 25	0 50
29	88	M	Major-Gen. Gambier d. 1872 ...	5 45	6 26	2 12	8 33	22	5 55	6 15	0 50	1 15
30	89	Tu	Queen of Norway d. 1871 ...	5 43	6 28	3 7	9 30	☾	6 40	7 7	1 15	1 40
31	90	W	Oxford Easter Term begins ...	5 41	6 30	3 46	10 40	24	7 38	8 20	1 40	2 10

APRIL.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises Morn.	Moon. Sets Morn.	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge. Morn.	High Water Bridge. Aftn.
			N. Mn. 6th, 8.36 a.m. 1st Qr. 12th, 9.33 p.m. F. Mn. 20th, 4.40 p.m. Lst Qr. 28th, 7.17 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	91	Th	Dow. Lady M'Gregor d. 1872 ...	5 38	6 31	4 15	11 59	25	9 8	9 57	10 25	11 10
2	92	F	Cambridge Easter Term begins	5 36	6 33	4 36	Aftn.	26	10 48	11 30	11 10	Morn
3	93	S	Marquis of Graham d. 1872 ...	5 34	6 35	4 54	2 49	27	—	Noon	Morn	0 0
4	94	S	*Low Sunday*	5 32	6 37	5 9	4 18	28	0 29	0 50	0 0	0 25
5	95	M	Princess Victoria of Hesse b. 1863	5 29	6 38	5 22	5 47	29	1 10	1 30	0 25	0 50
6	96	Tu	Old Lady Day	5 27	6 40	5 35	7 19	●	1 50	2 9	0 50	1 15
7	97	W	Prince Leopold b. 1853	5 24	6 41	5 48	8 52	1	2 27	2 45	1 15	1 50
8	98	Th	Sir H. Oglander (7th Bt.) d. 1874	5 22	6 43	6 6	10 26	2	3 5	3 25	1 50	2 30
9	99	F	King of Belgium b. 1835... ...	5 20	6 44	6 32	11 57	3	3 45	4 6	2 30	3 5
10	100	S	Baroness Dumformline d. 1874...	5 18	6 45	7 7	Morn	4	4 25	4 49	3 5	3 45
11	101	S	*2nd Sunday after Easter*	5 15	6 46	8 0	1 16	5	5 10	5 35	3 45	4 20
12	102	M	Prince Fred. of Prussia b. 1866	5 13	6 48	9 8	2 16	☽	6 0	6 25	4 20	4 55
13	103	Tu	Gen. C. R. Fox d. 1873	5 11	6 50	10 26	2 59	7	6 57	7 35	4 55	5 35
14	104	W	Princess Beatrice b. 1857 ...	5 9	6 52	11 49	3 28	8	8 15	9 5	5 35	6 15
15	105	Th	Easter Law Term begins... ...	5 7	6 53	Aftn.	3 48	9	9 55	10 45	6 15	7 5
16	106	F	Lord S. Lennox d. 1874	5 5	6 55	2 24	4 1	10	11 22	11 50	7 5	7 45
17	107	S	Sir J. Shiel d. 1871	5 2	6 57	3 37	4 14	11	—	0 17	7 45	8 30
18	108	S	*3rd Sunday after Easter.*	5 0	6 59	4 50	4 25	12	0 40	1 0	8 30	9 15
19	109	M	Sir H. F. Barron (1st Bt.) d. 1872	4 58	7 0	6 1	4 35	13	1 18	1 35	9 15	9 55
20	110	Tu	Napoleon III. b. 1808	4 56	7 2	7 12	4 45	○	1 52	2 7	9 55	10 30
21	111	W	Sir J. Sinclair (7th Bt.) d 1873...	4 55	7 4	8 26	4 56	15	2 22	2 37	10 30	11 0
22	112	Th	Rt. Hon. Ly. Ellenborough d 1874	4 53	7 6	9 39	5 11	16	2 52	3 5	11 0	11 30
23	113	F	Dow. Countess Brandon d. 1870	4 51	7 8	10 52	5 28	17	3 21	3 35	11 30	Morn
24	114	S	Earl of Delawarr (6th) d. 1873...	4 49	7 10	11 59	5 54	18	3 51	4 7	Morn	0 0
25	115	S	*4th Sunday after Easter*	4 47	7 11	Morn	6 31	19	4 24	4 40	0 0	0 25
26	116	M	Earl of Ciancarty (3rd) d. 1872 ...	4 45	7 13	0 58	7 20	20	4 57	5 15	0 25	0 50
27	117	Tu	Lord Llanover (1st) d. 1867 ...	4 43	7 14	1 41	8 26	21	5 32	5 53	0 50	1 15
28	118	W	Sir F. H Ichlin d. 1871	4 41	7 16	2 18	9 39	☾	6 17	6 45	1 15	1 50
29	119	Th	Alexander II. b. 1818	4 39	7 17	2 41	10 59	23	7 18	7 55	1 50	2 30
30	120	F	Admiral R. Fitzroy d. 1865 ...	4 37	7 19	3 0	Aftn.	24	8 39	9 23	2 30	3 10

MAY.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises Morn.	Moon. Sets Aftern.	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge Morn.	High Water Bridge Aftn.
			N. Mn. 5th, 3.4 p.m. 1st Qr. 13th, 7.37 a.m. F. Mn. 20th, 8.30 a.m. Lst Qr. 28th, 6.30 a.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	121	S	Duke of Connaught b. 1850 [1874	4 35	7 21	3 14	1 48	25	10 7	10 45	11 0	11 30
2	122	S	*Rogation Sund.* Baroness Digby d.	4 33	7 23	3 28	3 13	26	11 20	11 47	Morn	0 0
3	123	M	Thomas Hood d. 1845	4 31	7 24	3 36	4 41	27	—	0 10	0 0	0 25
4	124	Tu	Marquis of Camden (3rd) d. 1872	4 29	7 26	3 52	6 14	28	0 33	0 55	0 25	0 50
5	125	W	Lieut.-Gen. Napier d. 1873 ...	4 28	7 27	4 7	7 49	●	1 15	1 35	0 50	1 15
6	126	Th	*Ascension.* Earl of Zetland (2nd)	4 26	7 29	4 31	9 26	1	1 57	2 18	1 15	1 55
7	127	F	Lord Brougham d. 1868. [d. 1873	4 24	7 30	4 59	10 54	2	2 40	3 2	1 55	2 40
8	128	S	Easter Law Term ends	4 22	7 32	5 46	Morn	3	3 23	3 45	2 40	3 25
9	129	S	*Sunday after Ascension*	4 21	7 33	6 51	0 5	4	4 10	4 35	3 25	4 0
10	130	M	Dow. Vic. of Massereene d. 1874	4 19	7 35	8 9	0 55	5	5 0	5 26	4 0	4 35
11	131	Tu	Lady E. Cornwallis d. 1874 ...	4 17	7 36	9 34	1 28	6	5 53	6 21	4 35	5 0
12	132	W	Lady Boyne d. 1870	4 15	7 38	10 57	1 51	☽	6 53	7 27	5 0	5 26
13	133	Th	Pio Pono b. 1792	4 14	7 39	Aftn.	2 9	8	8 3	8 42	5 26	6 0
14	134	F	Oxford Easter Term ends ...	4 12	7 41	1 28	2 22	9	9 22	10 3	6 0	6 40
15	135	S	Oxford Trinity Term begins ...	4 11	7 42	2 40	2 34	10	10 38	11 8	6 40	7 20
16	136	S	*Whit Sunday*	4 10	7 44	3 51	2 44	11	11 34	11 58	7 20	8 0
17	137	M	Sir H. S. M. Thompson d. 1874	4 8	7 45	5 2	2 53	12	—	0 20	8 0	8 40
18	138	Tu	Earl of Carysfort (4th) d. 1872 ...	4 6	7 47	6 14	3 4	13	0 40	1 0	8 40	9 20
19	139	W	Dow. Co. of Abervegenny d 1873	4 4	7 48	7 28	3 17	14	1 19	1 37	9 20	9 55
20	140	Th	Sir J. G. Reeve de la Pole (8th) d	4 4	7 49	8 41	3 35	○	1 53	2 9	9 55	10 30
21	141	F	Sir G. E. Cartier (1st) d. 1873 [1874	4 3	7 50	9 49	3 58	16	2 25	2 43	10 30	11 0
22	142	S	Trinity Law Term begins ...	4 2	7 52	10 54	4 30	17	3 0	3 15	11 0	11 30
23	143	S	*Trinity Sunday*	4 0	7 53	11 43	5 16	18	3 30	3 48	11 30	Morn
24	144	M	Queen Victoria b. 1819	3 59	7 55	Morn	6 17	19	4 7	4 25	Morn	0 0
25	145	Tu	Princess Helena b. 1846	3 58	7 56	0 19	7 27	20	4 41	5 0	0 0	0 25
26	146	W	Duke of Bedford (9th) d 1872 ...	3 57	7 58	0 45	8 45	21	5 20	5 44	0 25	0 50
27	147	Th	Dow. Count. of Somerset d. 1873	3 56	7 59	1 4	10 5	22	6 10	6 35	0 50	1 15
28	148	F	Sir J. Duke (1st Bt.) d. 1873 ...	3 55	8 0	1 19	11 26	☾	7 3	7 35	1 15	1 50
29	149	S	Rev. Sir W. R. Kemp (10th Bt.)	3 54	8 1	1 31	Aftn.	24	8 8	8 43	1 50	2 30
30	150	S	*1st Sunday after Trinity* [d. 1874	3 53	8 2	1 44	2 13	25	9 19	9 55	2 30	3 10
31	151	M	Sir E. Knatchbull (11th Bt.)d. 1871	3 52	8 3	1 56	3 39	26	10 27	10 55	3 10	3 45

JUNE.

Day of Month	Year	Week	Moon's Changes	Sun. Rises	Sun. Sets	Moon. Rises Morn.	Moon. Sets After n.	Age	High Water Lond. Morn.	High Water Lond. Aftn.	High Water Bridge. Morn.	High Water Bridge. Aftn.
			N. Mn. 3rd, 10.21 p.m. 1st Qr. 10th, 7.55 p.m. F. Mn. 19th, 11.56 p.m. Lst Qr. 26th, 2.39 p.m.	H. M.	H. M.	H. M.	H. M.		H. M.	H. M.	H. M.	H. M.
1	152	Tu	Rt. Hon. Dow. Ly. Hastings d. 1874	3 51	8 4	2 10	5 12	27	11 24	11 51	Morn	0 0
2	153	W	Dow. March. of Anglesey d. 1874	3 51	8 5	2 30	6 47	28	—	0 17	0 0	0 25
3	154	Th	Prince George of Wales b. 1865 ..	3 50	8 6	2 54	8 21	●	0 43	1 8	0 25	0 50
4	155	F	Right Hon. F. French d. 1873 ...	3 50	8 7	3 32	9 43	1	1 34	2 0	0 50	1 15
5	156	S	Sir W. Martins (Kt.) d. 1874 ...	3 49	8 8	4 29	10 44	2	2 25	2 48	1 15	1 55
6	157	S	*2nd Sunday after Trinity*	3 48	8 9	5 44	11 26	3	3 13	3 38	1 55	2 20
7	158	M	Prince Poniatowski d. 1873 ...	3 47	8 10	7 9	11 54	4	4 5	4 30	2 20	2 55
8	159	Tu	Earl of Cadogan (4th) d. 1873 ...	3 47	8 11	8 37	Morn	5	4 55	5 20	2 55	3 30
9	160	W	Charles Dickens d. 1870 [d. 1872	3 46	8 11	9 59	0 14	6	5 45	6 10	3 30	4 0
10	161	Th	Sir M. W. T. Farquhar (4th Bt.)	3 46	8 12	11 15	0 28	☽	6 39	7 6	4 0	4 35
11	162	F	Dean of Lincoln (Jeremie) d. 1872	3 45	8 13	Aftn.	0 41	8	7 34	8 2	4 35	5 0
12	163	S	Trinity Law Term ends	3 45	8 14	1 39	0 52	9	8 32	9 5	5 0	5 26
13	164	S	*3rd Sunday after Trinity* ... [1873	3 45	8 15	2 51	1 2	10	9 37	10 10	5 26	6 0
14	165	M	Rt. Hon. Lord Rayleigh (2nd) d.	3 45	8 16	4 3	1 12	11	10 37	11 5	6 0	6 40
15	166	Tu	Sir M F H. Cox (11th Bt.) d. 1872	3 44	8 16	5 15	1 24	12	11 33	Midn	6 40	7 20
16	167	W	Sir T. E. Winnington (4th) d. 1872	3 44	8 16	6 31	1 40	13	—	0 22	7 20	8 0
17	168	Th	Sir S. R. Glynne (9th Bt.) d. 1874	3 44	8 16	7 42	2 2	14	0 44	1 6	8 0	8 40
18	169	F	Bp of Bombay (Harding) d. 1874	3 44	8 17	8 47	2 32	○	1 27	1 45	8 40	9 20
19	170	S	Rt. Hon Ld. Marjoribanks d. 1873	3 44	8 17	9 40	3 13	16	2 4	2 24	9 20	9 55
20	171	S	*4th Sunday after Trinity*	3 44	8 18	10 18	4 10	17	2 43	3 0	9 55	10 30
21	172	M	Hon. W. H. Stanhope d. 1872 ...	3 44	8 18	10 50	5 19	18	3

JULY.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises H. M.	Moon. Sets H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			N. Mn. 3rd, 5.52 a.m. F. Mn. 18th. 1.27 p.m. 1st Qr. 10th, 10.40a.m. Lst Qr. 25th, 8.39 p.m.							
1	182	Th	Princess Alice married, 1862 ...	3 48	8 18	1 23	6 16	28	11 50	—
2	183	F	Col. Hon. H. H. Hutchinson d. 1874	3 49	8 17	2 10	8 28	29	0 22	0 51
3	184	S	Dog Days begin	3 50	8 17	3 17	9 18	●	1 19	1 45
4	185	S	*6th Sunday after Trinity*	3 51	8 16	4 39	9 51	1	2 13	2 40
5	186	M	Lieut.-Col. T. Gore d. 1872 ...	3 52	8 16	6 8	10 15	2	3 5	3 33
6	187	Tu	Earl of Dalhousie (11th) d. 1874	3 53	8 15	7 34	10 32	3	3 58	4 20
7	188	W	Sheridan d. 1817	3 54	8 15	8 56	10 46	4	4 43	5 5
8	189	Th	Sir R. Musgrave (11th Bt.) d. 1874	3 56	8 14	10 12	10 58	5	5 27	5 48
9	190	F	Fire Insurance due	3 56	8 14	11 26	11 8	6	6 10	6 31
10	191	S	Oxford Trinity Term ends ...	3 57	8 13	Aftn.	11 19	☽	6 53	7 16
11	192	S	*7th Sunday after Trinity*	3 58	8 13	1 50	11 30	8	7 39	8 2
12	193	M	J. A. Kinglake d. 1870	3 59	8 12	3 3	11 45	9	8 28	8 57
13	194	Tu	Miss Agnes Strickland d. 1874 ...	4 0	8 11	4 17	Morn	10	9 29	10 3
14	195	W	Sir W. S. Wiseman (8th Bt.) d.	4 1	8 10	5 29	0 4	11	10 39	11 12
15	196	Th	*St. Swithin.* [1874	4 2	8 9	6 36	0 31	12	11 42	—
16	197	F	Hon. W. S. Jerningham d. 1874	4 3	8 8	7 35	1 8	13	0 10	0 37
17	198	S	Hon. Mrs Mundy d. 1871... ...	4 4	8 7	8 19	2 0	14	1 2	1 25
18	199	S	*8th Sunday after Trinity.* [d. 1873	4 5	8 6	8 53	2 8	○	1 48	2 9
19	200	M	Bp. of Winchester (Wilberforce)	4 6	8 5	9 16	4 21	16	2 27	2 44
20	201	Tu	Right Hon. Baron Westbury (1st)	4 7	8 4	9 34	5 43	17	3 3	3 20
21	202	W	Robert Burns d. 1796. [d 1873	4 9	8 3	9 47	7 3	18	3 40	3 57
22	203	Th	Pres. of Mexico (Juarez) d. 1872	4 10	8 2	9 59	8 23	19	4 17	4 37
23	204	F	Sir F. D. Astley (2nd Bt.) d. 1873	4 11	8 0	10 10	9 43	20	4 55	5 15
24	205	S	Rt. Hon. Baron Wolverton (1st) d.	4 12	7 58	10 21	11 5	21	5 35	5 55
25	206	S	*9th Sunday after Trinity* ... [1873	4 14	7 56	10 36	Aftn.	☾	6 15	6 40
26	207	M	Lord Craworth (1st) d. 1868 ...	4 15	7 54	10 54	1 58	23	7 2	7 30
27	208	Tu	Sir C. E. Scott (3rd Bt.) d. 1874...	4 17	7 53	11 19	3 20	24	7 55	8 25
28	209	W	Sir J. O'Connell (1st Bt.) d. 1872	4 19	7 51	11 58	4 55	25	8 0	9 40
29	210	Th	Sir C. Cresswell d. 1863	4 21	7 50	Morn	6 11	26	10 24	11 5
30	211	F	Sir J. D. H. Hay (6th Bt.) d. 1873	4 23	7 49	0 55	7 10	27	11 44	—
31	212	S	Dr. C. T. Beke d. 1874	4 24	7 47	2 9	7 51	28	0 18	0 51

AUGUST.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn H. M.	Aftn. H. M.
			N. Mn. 1st, 1.28 p.m. F. Mn. 17th, 1.31 a.m. 1st Qr. 9th, 3.39 a.m. Lst Qr. 24th, 1.39 a.m. New Moon 30th, 11.41 a.m.							
1	213	S	*10th Sunday after Trinity*	4 25	7 46	3 37	8 16	●	1 22	1 50
2	214	M	Earl of Egmont (6th) d. 1874 ...	4 26	7 44	5 5	8 36	1	2 15	2 38
3	215	Tu	Rt. Hon. Lady Rivers d. 1872 ...	4 28	7 42	6 30	8 51	2	3 0	3 21
4	216	W	George Canning d. 1827	4 30	7 41	7 50	9 3	3	3 42	4 2
5	217	Th	Lady H. M. Trevelyan d. 1873 ...	4 31	7 40	9 6	9 14	4	4 22	4 41
6	218	F	Duke of Edinburgh b. 1844 ...	4 33	7 38	10 21	9 25	5	5 0	5 16
7	219	S	Sir T. J. Kemp (11th Bt.) d. 1874	4 35	7 36	11 34	9 36	6	5 32	5 50
8	220	S	*11th Sunday after Trinity.* [1873	4 36	7 34	Aftn.	9 50	7	6 7	6 25
9	221	M	Bar. Talbot de Malahide (4th) d.	4 38	7 32	2 3	10 7	☽	6 43	7 3
10	222	Tu	Lady W. Russell d. 1874	4 40	7 31	3 16	10 30	9	7 25	7 51
11	223	W	Dog Days end	4 41	7 29	4 24	11 4	10	8 22	8 57
12	224	Th	Grouse Shooting com. [d 1874	4 42	7 27	5 27	11 49	11	9 40	10 25
13	225	F	Lt.-Gen. Hon. Sir J. Lindsay (Kt.)	4 44	7 25	6 16	Morn	12	11 5	11 42
14	226	S	Prince Albert of Prussia b. 1862	4 45	7 23	6 53	0 52	13	—	0 14
15	227	S	*12th Sunday after Trinity*	4 46	7 21	7 20	2 3	14	0 43	1 9
16	228	M	Marshal Ney shot 1815	4 47	7 19	7 39	3 23	15	1 31	1 51
17	229	Tu	Frederick the Great d. 1786 ..	4 49	7 17	7 55	4 44	○	2 10	2 29
18	230	W	Sir W. Fairbairn (1st Bt.) d. 1874	4 51	7 15	8 5	6 8	17	2 47	3 5
19	231	Th	Count Romford d. 1814	4 52	7 13	8 17	7 31	18	3 20	3 37
20	232	F	Blackcock Shooting commences	4 53	7 11	8 30	8 53	19	3 55	4 13
21	233	S	Hon. H. Wodehouse d. 1873 ...	4 55	7 9	8 44	10 16	20	4 32	4 50
22	234	S	*13th Sunday after Trinity*	4 57	7 7	9 0	11 42	21	5 7	5 26
23	235	M	Sir F. Pollock (1st Bt.) d. 1870 ...	4 59	7 5	9 24	Aftn.	22	5 45	6 8
24	236	Tu	Sir W. Perry (Kt.) d. 1874 ...	5 1	7 3	9 56	3 42	☾	6 31	6 55
25	237	W	Earl of Hertford (4th) d. 1870 ...	5 2	7 1	10 44	4 0	24	7 25	8 0
26	238	Th	Ld. Willoughby de Eresby (20th)	5 3	6 59	11 52	5 4	25	8 37	9 23
27	239	F	Hon. J. H. Knox d. 1872 [d 1870	5 5	6 57	Morn	5 48	26	10 16	11 8
28	240	S	Lord A. J. Somerville (18th) d.	5 7	6 55	1 13	6 19	27	11 48	—
29	241	S	*14th Sunday after Trinity* [1870	5 8	6 53	2 41	6 41	28	0 22	0 52
30	242	M	Bp. of Mauritius (Hustable) d.	5 10	6 51	4 6	6 56	●	1 19	1 43
31	243	Tu	Sir C. Young d. 1869. [1872	5 12	6 49	5 28	7 10	1	2 5	2 25

SEPTEMBER.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn H. M.	Moon. Sets Aftern. H. M.	Age	High Water. Lond. Bridge. Morn. H. M.	Aftn. H. M.
			1st Qr. 7th, 9.38 p.m. Lst Qr. 22rd, 7.0 a.m. F. Mn. 15th, 0.42 p.m. N. Mn. 29th, 0.58 p.m.							
1	244	W	Sir J. Pennethorne d. 1871 ...	5 13	6 46	6 46	7 21	2	2 43	3 0
2	245	Th	Viscount de Nismes d. 1874 ...	5 15	6 44	8 1	7 35	3	3 17	3 35
3	246	F	Countess of Mount-Edgcumbe d.	5 16	6 42	9 15	7 42	4	3 51	4 8
4	247	S	Lady C. Norreys d. 1873. [1874	5 18	6 40	10 30	7 55	5	4 23	4 39
5	248	S	*15th Sunday after Trinity* [d. 1874	5 20	6 37	11 44	8 10	6	4 53	5 8
6	249	M	Rt. Hon Sir H. K. Storkes, G.C.B	5 21	6 35	Aftn.	8 30	7	5 23	5 38
7	250	Tu	Duchess of St. Albans d. 1871 ...	5 23	6 32	2 9	8 59	☽	5 56	6 15
8	251	W	Lord G. J. Manners d. 1874 ...	5 25	6 29	3 17	9 40	9	6 36	6 59
9	252	Th	Gilbert Wakefield d. 1801 ...	5 26	6 27	4 10	10 33	10	7 30	8 4
10	253	F	Dow. Duchess of Grafton d. 1873	5 27	6 25	4 52	11 42	11	8 46	9 38
11	254	S	Viscountess Palmerston d. 1869	5 29	6 22	5 22	Morn	12	10 29	11 13
12	255	S	*16th Sunday after Trinity* ...	5 31	6 20	5 44	0 57	13	11 49	—
13	256	M	Sir W. H. Walker d. 1872 ...	5 32	6 18	6 0	2 21	14	0 18	0 42
14	257	Tu	Duke of Wellington (1st) d. 1852	5 33	6 16	6 14	3 43	15	1 5	1 25
15	258	W	Col. the Hon. P. C. Cust d. 1873	5 35	6 14	6 26	5 7	○	1 45	2 2
16	259	Th	Hon. and Rev. S. J. Freemantle	5 36	6 12	6 36	6 32	17	2 19	2 35
17	260	F	Lord Fermoy (1st) d. 1874 [d. 1874	5 38	6 10	6 50	7 57	18	2 52	3 9
18	261	S	George I. landed 1714	5 40	6 7	7 5	9 26	19	3 27	3 45
19	262	S	*17th Sunday after Trinity*	5 42	6 5	7 26	10 57	20	4 5	4 23
20	263	M	Lady Dilke d. 1874	5 43	6 2	7 55	Aftn.	21	4 40	5 1
21	264	Tu	Sir T. J. Fetherstone (5th) d. 1869	5 45	6 0	8 39	1 51	22	5 22	5 45
22	265	W	Major-Gen. Beaumont d. 1874 ...	5 48	5 58	9 41	3 0	☾	6 8	6 35
23	266	Th		5 48	5 56	10 59	3 49	24	7 9	7 47
24	267	F	Sir J. Dombrain d. 1871	5 49	5 54	Morn	4 24	25	8 33	9 27
25	268	S	Sir J. M. Steele Graves (3rd Bt.)	5 51	5 52	0 23	4 47	26	10 22	11 10
26	269	S	*18th Sunday after Trinity* [d. 1872	5 53	5 50	1 47	5 3	27	11 45	—
27	270	M	Gen. C. C. R. Hay d. 1873 ...	5 55	5 47	3 9	5 17	28	0 15	0 43
28	271	Tu	Rt. Hon. and Rev. Baron Hastings	5 56	5 45	4 25	5 29	29	1 5	1 26
29	272	W	Hon. P. Stanhope d. 1874. [d. 1872	5 58	5 43	5 42	5 40	●	1 44	2 1
30	273	Th	Right Hon. Lady Stourton d. 1872	5 59	5 41	6 57	5 50	1	2 17	2 32

OCTOBER.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			1st Q. 7th, 4.5 p.m. Lst Qr. 21st, 2.13 p.m. F. Mn 14th 11.14 p.m. N. Mn. 29th, 5.13 a.m.							
1	274	F	Cambridge Mich. Term begins...	6 1	5 40	8 13	6 2	2	2 48	3 3
2	275	S	Sir T. Deane (Kt.) d. 1871 ...	6 3	5 38	9 26	6 16	3	3 20	3 35
3	276	S	*19th Sunday after Trinity*... ...	6 5	5 35	10 42	6 33	4	3 50	4 5
4	277	M	Sir C. Mills (2nd Bart.) d. 1872 ...	6 7	5 32	11 56	6 58	5	4 20	4 34
5	278	Tu	Dowager Lady Alison d. 1874 ...	6 9	5 30	Aftn.	7 33	6	4 50	5 3
6	279	W	Earl of Dunraven (3rd) d. 1871 ...	6 10	5 27	2 2	8 22	7	5 20	5 40
7	280	Th	Sir T. W. B. P. Beauchamp (4th Bt.)	6 12	5 25	2 49	9 33	☽	6 3	6 28
8	281	F	Mrs. M. Scott Gatty d. 1873 [.1874	6 14	5 22	3 23	10 34	9	6 55	7 28
9	282	S	Rev. Sir G. S. Robinson (6th Bt.)	6 16	5 20	3 47	11 54	10	8 10	8 59
10	283	S	*20th Sunday after Trinity* [d. 1873	6 17	5 18	4 5	Morn	11	9 50	10 36
11	284	M	Oxford Michaelmas Term begins	6 19	5 15	4 21	1 14	12	11 15	11 45
12	285	Tu	Lady M. Inglis d. 1872	6 20	5 13	4 31	2 29	13	—	0 9
13	286	W	Sir F. G. Moon (1st Bt.) d. 1871...	6 22	5 11	4 44	4 2	14	0 29	0 48
14	287	Th	Countess of Egmont d. 1870 ...	6 24	5 8	4 55	5 28	○	1 6	1 25
15	288	F	Countess of Shaftesbury d. 1872	6 25	5 6	5 10	6 57	16	1 44	2 2
16	289	S	Major W. Basset d. 1871 ...	6 27	5 4	5 28	8 29	17	2 19	2 37
17	290	S	*21st Sunday after Trinity* [d. 1873	6 28	5 2	5 54	10 4	18	2 57	3 17
18	291	M	Ad. Sir R. J. Le M. M'Clure (Kt.)	6 30	5 0	6 34	11 36	19	3 39	4 0
19	292	Tu	Hon. J. E. Walsh d. 1869 ...	6 31	4 58	7 32	Aftn.	20	4 22	4 45
20	293	W	Dr. Livingstone d. 1873	6 32	4 56	8 47	1 48	21	5 9	5 33
21	294	Th	Ch. Babbage d. 1871. [d. 1871	6 34	4 54	10 10	2 29	☾	6 0	6 30
22	295	F	Rt. Hon. Dow. Vis. Guillamore	6 36	4 52	11 36	2 52	23	7 5	7 45
23	296	S	Hon. Sir J. Wickens (Kt.) d. 1873	6 38	4 50	Morn	3 12	24	8 30	9 24
24	297	S	*22nd Sunday after Trinity* [d. 1871	6 40	4 47	0 57	3 26	25	10 14	10 54
25	298	M	Sir P. P. F. Palmer Acland (2nd Bt.)	6 42	4 45	2 14	3 38	26	11 25	11 51
26	299	Tu	Viscountess of Hereford d. 1870	6 44	4 43	3 29	3 48	27	—	0 15
27	300	W	Sir H. Holland (.st Bt.) d. 1873 ...	6 46	4 41	4 43	3 59	28	0 36	0 55
28	301	Th	Lady E. Fergusson ...	6 48	4 39	5 51	4 10	29	1 13	1 30
29	302	F	Rt. Hon. Vis. G. F. Boyne (7th) d.	6 50	4 37	7 11	4 22	●	1 48	2 3
30	303	S	Lord Kinloch d. 1872 ... [1872	6 51	4 36	8 26	4 38	1	2 18	2 35
31	304	S	*23rd Sunday after Trinity* ...	6 53	4 34	9 43	5 0	2	2 50	3 6

NOVEMBER.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			Fst Qr. 6th, 9.53 a.m. Lst Qr. 20th, 0.37 a.m. F. Mn. 13th, 9.30 a.m. N. Mn. 27th, 11.44 p.m.							
1	305	M	All Saints Day	6 56	4 32	10 51	5 33	3	3 20	3 35
2	306	Tu	Michaelmas Law Term begins ..	6 57	4 31	11 54	6 15	4	3 52	4 10
3	307	W	Sir E. Conroy (2nd Bt.) d. 1869...	6 59	4 29	Aftn.	7 11	5	4 25	4 41
4	308	Th	Lord Tenterden (1st) d. 1832 ...	7 0	4 27	1 21	8 18	6	5 0	5 18
5	309	F	Hon. F. R. Forbes d. 1873 ...	7 2	4 25	1 49	9 34	7	5 39	6 2
6	310	S		7 4	4 24	2 9	10 52	☽	6 30	7 0
7	311	S	*24th Sunday after Trinity*	7 5	4 23	2 24	Morn	9	7 35	8 15
8	312	M	Cambridge Mich. Term divides ..	7 7	4 22	2 37	0 10	10	8 58	9 42
9	313	Tu	Prince of Wales b. 1841 [1873	7 9	4 20	2 48	1 32	11	10 20	10 55
10	314	W	Rt. Hon. Lord Lyvedon (1st) d.	7 10	4 19	3 0	2 55	12	11 22	11 47
11	315	Th	Adm. the Hon. J. Gordon d. 1869	7 12	4 17	3 14	4 21	13	—	0 10
12	316	F	Lady Douglas d. 1872 ... [1873	7 14	4 16	3 29	5 51	14	0 30	0 50
13	317	S	Sir H. C. Hardinge (3rd Bt.) d.	7 16	4 14	3 53	7 26	○	1 10	1 32
14	318	S	*25th Sunday after Trinity*	7 18	4 12	4 26	9 3	16	1 55	2 16
15	319	M	Sir F. P. Price (4th Bart.) d. 1873	7 19	4 11	5 16	10 32	17	2 37	3 0
16	320	Tu		7 21	4 10	6 28	11 41	18	3 23	3 46
17	321	W	Sir J. Walmsley d. 1871	7 23	4 9	7 51	Aftn.	19	4 10	4 37
18	322	Th	Countess of Clonmel d. 1872 ...	7 25	4 8	9 20	0 57	20	5 2	5 29
19	323	F	Lord Richard Cavendish d. 1873	7 27	4 7	10 44	1 18	21	5 58	6 28
20	324	S	Lady A. Paget d. 1871	7 28	4 6	Morn	1 33	☾	7 0	7 34
21	325	S	*26th Sunday after Trinity*	7 30	4 4	0 3	1 46	23	8 10	8 49
22	326	M	Lord Clive d. 1774... ... [1872	7 31	4 3	1 20	1 58	24	9 30	10 9
23	327	Tu	Right Hon. Lord Harris (3rd) d.	7 33	4 2	2 33	2 8	25	10 42	11 12
24	328	W	Sir H. Onslow d. 1870	7 34	4 0	3 46	2 18	26	11 38	Midn
25	329	Th	Law Michaelmas Term ends ...	7 36	3 58	5 0	2 31	27	—	0 22
26	330	F	Mme. Grisi d. 1869	7 37	3 57	6 13	2 46	28	0 43	1 5
27	331	S	Princess Mary of Teck b. 1833	7 39	3 56	7 28	3 4	●	1 20	1 39
28	332	S	*1st Sunday in Advent*	7 40	3 55	8 39	3 33	1	1 55	2 12
29	333	M	Lord J. Thomas d. 1873	7 42	3 55	9 47	4 11	2	2 28	2 45
30	334	Tu	Mrs. M. Somerville d. 1872 ...	7 44	3 54	10 41	5 2	3	3 0	3 18

DECEMBER.

Day of Month	Year.	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Morn. H. M.	Moon. Sets Aftern. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	Aftn. H. M.
			1st Qr. 6th, 1.56 a.m. Lst Qr. 19th, 2.56 p.m. F. Mn. 14th, 7.45 p.m. N. Mn. 27th, 7.4 p.m.							
1	335	W	Princess of Wales b. 1844 ...	7 46	3 53	11 22	6 9	4	3 35	3 55
2	336	Th		7 47	3 52	11 51	7 21	5	4 11	4 28
3	337	F	Hon. Sir G. Rose d. 1873 ...	7 48	3 52	Aftn.	8 36	6	4 45	5 5
4	338	S	Gen. Sir E. F. Morris d. 1871 ...	7 49	3 51	0 30	9 54	7	5 25	5 49
5	339	S	*2nd Sunday in Advent*	7 51	3 51	0 43	11 12	8	6 10	6 37
6	340	M	Earl Becive d. 1870 [d. 1873	7 52	3 51	0 54	Morn	☽	7 5	7 35
7	341	Tu	Rt. Hon. Lord Athlumney (1st)	7 53	3 50	1 5	0 29	10	8 5	8 40
8	342	W	Sir J. Murray d. 1871	7 54	3 50	1 17	1 51	11	9 15	9 52
9	343	Th	Col. Sir W. Berewzy d. 1873 ...	7 56	3 50	1 31	3 15	12	10 26	10 55
10	344	F	Leopold I. of Belgium d. 1865 ...	7 57	3 49	1 50	4 46	13	11 24	11 50
11	345	S	Grouse Shooting ends	7 58	3 49	2 21	6 19	14	—	0 15
12	346	S	*3rd Sunday in Advent*	7 59	3 49	3 1	7 53	○	0 42	1 7
13	347	M	Gen. Sir P. E. Craigie (Kt.) d. 1873	8 0	3 49	4 2	9 14	16	1 33	1 59
14	348	Tu	Prince Albert d. 1861	8 1	3 49	5 23	10 16	17	2 24	2 50
15	349	W	Countess of Brandon d. 1873 ...	8 2	3 49	6 53	10 56	18	3 16	3 42
16	350	Th	Cambridge Mich. Term ends ..	8 3	3 49	8 23	11 23	19	4 10	4 34
17	351	F	Oxford Michaelmas Term end-	8 4	3 49	9 48	11 40	20	4 57	5 22
18	352	S	Sir J. Colquhoun (10th Bt.) d. 1873	8 5	3 50	11 7	11 52	21	5 49	6 51
19	353	S	*4th Sunday in Advent.* [d. 1870	8 5	3 50	Morn	Aftn	☾	6 39	7 5
20	354	M	Rt. Hon. Lady V. A. Hope-Scott	8 6	3 50	0 22	0 16	23	7 32	8 0
21	355	Tu	Hon. Lord W. L. Huntingtower d.	8 6	3 51	1 36	0 27	24	8 29	9 0
22	356	W	Sir R. A. Glass (Kt.) d. 1873. [1872	8 6	3 51	2 49	0 37	25	9 35	10 9
23	357	Th	Lord Stourton (18th) d. 1872 ...	8 7	3 51	4 2	0 52	26	10 42	11 13
24	358	F	D. w. Lady Hamond d. 1872 ...	8 7	3 52	5 18	1 9	27	11 41	—
25	359	S	*Christmas Day*	8 8	3 53	6 29	1 35	28	0 7	0 31
26	360	S	*1st Sunday after Christmas* ...	8 8	3 53	7 37	2 11	29	0 53	1 15
27	361	M	Lord Crofton (2nd) d. 1869 ...	8 9	3 54	8 36	2 58	●	1 35	1 55
28	362	Tu	Gen. Sir A. Roberts d. 1873 ...	8 9	3 55	9 20	4 0	1	2 14	2 34
29	363	W	Sir G. Musgrave (10th Bt.) d. 1872	8 9	3 56	9 54	5 11	2	2 50	3 9
30	364	Th	Gen. Sir J. A. Hope d. 1871 ...	8 9	3 57	10 18	6 26	3	3 25	3 44
31	365	F	Countess of Stanhope d. 1873 ...	8 9	3 58	10 38	7 43	4	4 3	4 20

Digitized by Google

H.I.H. THE CZAR OF RUSSIA.

Digitized by Google

H.I.H. THE CZARINA OF RUSSIA.

Digitized by Google

THE QUEEN.

The Royal Family.

Her Majesty, ALEXANDRINA VICTORIA, of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, born May 24, 1819; succeeded to the throne, June 20, 1837, on the death of her uncle, King William IV.; crowned, June 28, 1838, and married, Feb. 10, 1840, to the late Field-Marshal His Royal Highness Francis ALBERT Augustus Charles Emanuel, PRINCE CONSORT, DUKE OF SAXONY, PRINCE OF COBOURG AND GOTHA, K.G., K.T., K.P., G.C.B., G.C.M.G., K.S.I., P.C., consort of Her Majesty, born Aug. 26, 1819; died Dec. 14, 1861. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, 4th son of King George III.

1. Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL, born Nov. 21, 1840; married, Jan. 25, 1858, to his Royal Highness the Crown Prince of Prussia, K.G. (only son of the Emperor of Germany), and has issue His Royal Highness Prince Frederick William Albert Victor, born Jan. 27, 1859; Her Royal Highness Princess Victoria Elizabeth Augusta Charlotte, born July 24, 1860; His Royal Highness Prince Albert William Henry, born Aug. 14, 1862; His Royal Highness Prince Francis Frederick Sigismond, born Sept. 15, 1864; died June 18, 1866; Her Royal Highness Princess Frederika, Wilhelmina Amélie Victoria, born April 12, 1866; Prince Joachim Frederick Ernest Waldemar, born 1868; Princess Sophia Dorothea Ulrike Alice, born June 14, 1870; and Princess Margaret Beatrice Feodora, born April 22, 1872.

2. GENERAL His Royal Highness Albert Edward, PRINCE OF WALES, DUKE OF SAXONY, CORNWALL AND ROTHESAY, EARL OF DUBLIN, K.G., K.T., G.C.B., K.P., G.C.S.I., K.T.S., P.C., Colonel of the 10th Hussars, Colonel in Chief of the Rifle Brigade, born Nov. 9, 1841; married, March 10, 1863, to the Princess Alexandra (born Dec. 1, 1844), eldest daughter of the King of Denmark, and has issue His Royal Highness Prince Albert Victor Christian Edward, born Jan. 8, 1864; His Royal Highness Prince George Frederick Ernest Albert, born June 3, 1865; Her Royal Highness Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Her Royal Highness Victoria Alexandra Olga Mary, born July 6, 1868; Her Royal Highness Maude Charlotte Mary Victoria, born Nov. 26, 1869; and His Royal Highness Prince Alexander John Charles Albert, born April 6, 1871; died April 7, 1871.

3. Her Royal Highness ALICE MAUD MARY, born April 25, 1843; married, July 1, 1862, to His Royal Highness Prince Frederick William Louise of Hesse, K.G., and has issue Princess Victoria, born April 5, 1863; Princess Elizabeth Alexandrina Louise Alice, born Nov. 1, 1864; Princess Irene Marie Louise Anna, born July 11, 1866; Prince Ernest Louis, born Nov. 25, 1868; Prince Frederick William, born Oct. 7, 1870 (killed by accident, May, 1873); and Princess Alice, born June 6, 1872; another Princess, born May 22, 1874.

4. His Royal Highness Alfred Ernest Albert, DUKE OF EDINBURGH, EARL OF KENT, and EARL OF ULSTER, K.G., K.T., G.C.S.I., G.C.M.G., P.C., born Aug. 6, 1844; Captain Royal Navy, Feb. 23, 1866; married to Grand Duchess Marie Alexandrovna, only daughter of the Emperor of Russia, Jan. 23, 1874.

5. Her Royal Highness HELENA AUGUSTA VICTORIA, born May 25, 1846; married, July 5, 1866, to Major-General His Royal Highness Prince Frederic Christian Charles Augustus of Schleswig-Holstein-Sonderbourg-Augustenbourg, K.G., and has issue Prince Christian Victor Albert Ludwig Ernest Anton, born April 14, 1867; Prince Albert John Charles Frederick Alfred George, born Feb. 26, 1869; Princess Victoria Louise, born May 30, 1870; and Princess Franziska Josepha Louise Augusta Marie Christiana Helena, born Aug. 12th, 1872.

6. Her Royal Highness LOUISA CAROLINA ALBERTA, born March 18, 1848; married, March 21, 1871, to John Douglas Sutherland, Marquis of Lorne, K.T., M.P., eldest son of the Duke of Argyll, K.T.

7. His Royal Highness ARTHUR WILLIAM PATRICK ALBERT, K.G., K.T., K.P., G.C.M.G., P.C., born May 1, 1850; Captain in the Rifle Brigade.

8. His Royal Highness LEOPOLD GEORGE DUNCAN ALBERT, K.G., K.T., born April 7, 1853.

9. Her Royal Highness BEATRICE MARY VICTORIA FEODORE, born April 14, 1857.

His Royal Highness George Frederick Alexander Charles Ernest Augustus, DUKE OF CUMBERLAND (EX-KING OF HANOVER), K.G., G.C.H., cousin to Her Majesty; born May 27, 1819; married, Feb. 1843, Princess Mary of Saxe-Altenberg, and has issue a son and two daughters.

Her Royal Highness Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, daughter of the late Landgrave of Hesse Cassel, born July 25, 1795; married, in 1818, the Duke of Cambridge (who died July 8, 1850), and had issue His Royal Highness George Frederick William Charles, DUKE OF CAMBRIDGE, Field-Marshal Commanding-in-Chief, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L., cousin to Her Majesty, born March 26, 1819; Her Royal Highness Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, cousin to Her Majesty, born July 19, 1822; married, June 28, 1843, Frederick, Reigning Duke of Mecklenburg-Strelitz, K.G., G.C.B., and has issue Adolphus Frederick, Hereditary Grand Duke, born July 22, 1848; Her Royal Highness Mary Adelaide Wilhelmina Elizabeth, cousin to Her Majesty, born Nov. 27, 1833; married, June 12, 1866, to H.S.H. Francis Paul Charles Louis Alexander, Duke of Teck, G.C.B., and has issue Princess Victoria, born May 26, 1867; Prince Adolphus, born Aug. 13, 1868; Francis Joseph Leopold, born Jan. 9, 1870; and a son born April 14, 1874.

Her Majesty's Household.

Private Secretary to Her Majesty ...	Colonel Henry Frederick Ponsonby.
Keeper of the Privy Purse	Maj.-Gn. Sir Thos. Myddelton Biddulph, K.C.B.

LORD STEWARD'S DEPARTMENT.

Board of Green Cloth, Buckingham Palace. Hours, 11 till 4.

Lord Steward	Rt. Hon. Earl Beauchamp.
Treasurer of the Household	Rt. Hon. Lord Earl Percy.
Comptroller of the Household... ...	Lord Henry Somerset.
Master of the Household	Lt.-Col. Sir John Clayton Cowell, K.C.B., R.E.
Secretary to the Board	Edward M. Browell, Esq.
Coroner...	W. T. Manning, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Office, Stable-yard, St. James's Palace. Hours, 11 to 4.

Lord Chamberlain	The Marquis of Hertford.
Vice-Chamberlain	Viscount Barrington.
Comptroller of Accounts	Hon. Spencer Ponsonby.
Paymaster of the Household	T. C. March, Esq.
Chief Clerk	George T. Hertslet, Esq.
Inspector of Accounts	F. W. Jennings, Esq.
Master of the Ceremonies	Gen. Hon. Sir Edward Cust, K.C.L.
Assistant-Master of the Ceremonies .	Col. Charles Bagot.
Marshal of the Ceremonies	Hon. Spencer Lyttelton.

LORD CHAMBERLAIN'S DEPARTMENT—*continued.*

Lords in Waiting	Viscount Hawarden. Earl of Roden. Viscount Torrington. Lord Bagot. Lord Elphinstone. Lord De Ros. Earl of Dunmore. Lord Walsingham.
Grooms in Waiting in Ordinary ...	Hon. Mortimer Sackville-West. Lieut.-Col. Wm. Henry Fredk. Cavendish. Col. the Hon. Augustus F. Liddell. Major-Gen. Sir Francis Seymour, Bart., C.B. Rear-Adm. Lord Frederic Herbert Kerr, R.N. Lord Kensington. J. F. Campbell of Islay, Esq. Capt. Sir J. E. Commerell, R.N., K.C.B. Donald Cameron of Lochiel.
Extra Grooms in Waiting...	Hon. Sir Charles Augustus Murray, K.C.B. Capt. Walter George Stirling.
Groom of the Robes	Henry David Erskine, Esq. (of Cardross).
Gentlemen Ushers of the Privy Chamber	Charles Heneage, Esq. Gen. Sir John Mark Fredk. Smith, K.H. Algernon West, Esq.
Black Rod and Deputy Great Chamberlain	Admiral Sir Augustus W. J. Clifford, Bart, C.B.
Gentlemen Ushers Daily Waiters ...	Hon. Spencer Ponsonby. Edward Hamilton Anson, Esq. Capt. C. E. Phipps.
Grooms of the Privy Chamber... ...	Major-Gen. Edward Stopford Claremont, C.B. Capt. the Hon. Chas. Geo. Cornwallis Eliot. James Bontein, Esq.
Gentlemen Ushers Quarterly Waiters	Alfred Montgomery, Esq. Major-Gen. Henry Sykes Stephens. Wilbraham Taylor, Esq. Col. George Howard Vyse. Capt. William Ross. Commander Chas. Gudgeon Nelson, R.N. Francis Knollys, Esq. R. G. H. Somerset, Esq.
Assistant Gentleman Usher	Capt. F. Campbell.
Sergeants-at-Arms	C. Cisson, Esq. Major-Gen. H. Sykes Stephens. Sir Alex. Campbell, Bart. Norman Macleod, Esq. T. C. Marsh, Esq. Staff Commander A. Balliston. G. T. Hertslet. Hon. D. T. Monson.
Poet Laureate	Alfred Tennyson, Esq., D.C.L.
Examiner of Plays	William Bodham Donne, Esq.
Librarian	J. M. Berry, Esq.
Librarian at Windsor Castle	Richard R. Holmes, Esq.
Gov. & Constable of Windsor Castle	Capt. Count Gleichen, R.N.
Her Majesty's Body Guard of the — *Captain*	Lord Skelmersdale.
Lieutenant	Lieut.-Col. Arthur Need.
Ensign	Col. the Hon. Wm. James Colville.
Adjutant and Clerk of the Cheque	Lieut.-Col. William Griffin Sutton.
Yeomen of the Guard. — *Exons*	Lieut.-Col. Charles Doyle Patterson. Lieut.-Col. John Augustus Todd. Capt. Francis Brookman Morley. Col. H. Hume, C.B.
Hon. Corps of Gentlemen-at-Arms. — *Captain*	Marquis of Exeter.
Lieutenant	Sir William Topham, Knt.
Standard Bearer ...	Lieut.-Col. W. M'Call.
Clerk of the Cheque and Adjutant.....	Major W. O'Brien Taylor.
Master of the Buckhounds	Right Hon. Earl of Cork and Orrery, K.P., P.C.
Hereditary Grand Falconer	Duke of St. Albans, P.C.

DEPARTMENT OF THE MASTER OF THE HORSE.

Office, Royal Mews, Pimlico.

Master of the Horse	The Earl of Bradford
Clerk Marshal and Chief Equerry ...	
Crown Equerry, Secretary to the Master of the Horse and Superintendent of the Royal Stables	Col. Geo. Ashley Maude, C.B., R.A.
Equerries in Ordinary	Col. Lord Augustus C. Lennox Fitz Roy. Major-Gen. Viscount Bridport. Col. Charles Taylor du Plat. Major-Gen. H. F. Ponsonby. Col. the Hon. A. E. Hardinge, C.B. Col. H. Lynedoch Gardiner. Major-Gen. Lord Alfred Paget. Lieut.-Col. Hon. H. W. J. Byng. Col. J. C. M'Neill, V.C., C.B., C.M.G.
Extra Equerries	Major-Gen. Sir T. M. Biddulph, K.C.B. Col. the Earl of Mountcharles.
Honorary Equerry	Lieut.-Gen. the Hon. Alexander Gordon, C.B.
Pages of Honour	Hon. George Fitzroy Henry Somerset. Arthur Hardinge, Esq. Victor A. F. M. Biddulph, Esq. L. G. Drummond, Esq.

CLERGY.

Dean of the Chapel Royal...	The Bishop of London.
Sub-Dean & Chap. at St. James's Pal.	Rev. Francis Garden, M.A.
Clerk of the Queen's Closet	The Bishop of Worcester.
Resident Chaplain	Very Rev. the Dean of Windsor.
Chaplains in Ordinary	Rev. F. Pigou, M.A., Rev. J. Moorhouse, M.A., and Hon. and Rev. F. Byng.
Honorary Chaplains	Rev. G. G. Bradley, M.A., Rev. W. H. Bliss, M.A., and Rev. F. F. Holland.

ALMONRY OFFICE.

Hereditary Grand Almoner	Marquis of Exeter, P.C.
High Almoner	The Dean of Windsor.

Digitized by Google

Medical Department.

Physicians in Ordinary	Sir William Jenner, Bart., M.D., F.R.S. Sir Thomas Watson, Bart., M.D., F.R.S. G. Burrows, Esq., M.D., F.R.S.
Physicians Extraordinary	Peter Mere Latham, M.D., F.R.S. Neill Arnott, M.D., F.R.S. Wilson Fox, Esq., M.D. Sir W. Withey Gull, Bart., M.D., F.R.S. J. B. Williams, M.D. E. H. Sieveking, Esq., M.D.
Physician-Accoucheur	Sir Charles Locock, Bart., M.D., F.R.S.
Sergeant Surgeons	Sir William Fergusson, Bart., F.R.S. Cæsar Henry Hawkins, Esq., F.R.S.
Sergeant Surgeon Extraordinary	Sir James Paget, Bart., F.R.S.
Surgeons Extraordinary	Richard Quain, Esq., F.R.S. John Hilton, Esq., F.R.S. Prescott Gardner Hewett, Esq., F.R.C.S.
Physician to the Household	Francis Hawkins, M.D.
Surgeon to the Household	Thomas Spencer Wells, Esq.
Apothecary to H. M. & the Household	Thomas Fairbank, Esq.
Surgeons and Apothecaries in Ordinary to the Household at Windsor	F. H. Laking, M.D., C. F. Du Pasquier, Esq. — jointly.
Surgeon Oculist	William White Cooper, Esq.
Surgeon Dentist	Edwin Saunders, Esq.
Cupper	John Mapleson, Esq.
Dentist to the Household	Edwin Truman, Esq.
Chemists and Druggists in Ordinary	Mr Peter Squire. Mr Peter Wyatt Squire. — jointly.

Artists.

Principal Painter of History and Painter of Portraits in Ordinary	James Sant, Esq., R.A.
Surveyors of Pictures	Richard Redgrave, Esq., R.A.
Lithographer in Ordinary	Richard James Lane, Esq., A.R.A.

Ladies of Her Majesty's Household.

Mistress of the Robes	Duchess of Wellington.
Ladies of the Bedchamber	Duchess (Dowager) of Athole. Marchioness of Ely. Countess of Caledon. Lady Churchill. Lady Waterpark. Duchess of Roxburghe. Countess of Errol. Lady Abercrombie.
Extra Ladies of the Bedchamber	Countess (Dowager) of Mount Edgcumbe. Viscountess Jocelyn. Viscountess Clifden. Countess of Gainsborough.
Honorary Lady of the Bedchamber	Countess of Mayo.
Bedchamber Women	Lady Caroline Barrington. Viscountess Forbes. Viscountess Chewton. Hon. Mrs. Alexander Gordon. Lady Codrington. Lady Sarah Elizabeth Lindsay. Hon. Mrs. Robert Bruce. Lady Elizabeth P. Adeane.
Extra Bedchamber Women	Lady Augusta Frederica Elizabeth Stanley. Mrs. Pratt. Lady Charlotte Copley. Hon. Mrs. Charles Gray.
Honorary Bedchamber Woman	Hon. Lady Biddulph.
Maids of Honour	Hon. Caroline Fanny Cavendish. Hon. Flora Clementine Isabella Macdonald. Hon. Emily Cathcart. Hon. Horatia Charlotte Stopford. Hon. Harriet Lepel Phipps. Hon. Mary Louisa Lascelles. Hon. Mary Emma Pitt. Hon. Frances Mary Drummond.

H.R.H. The Prince of Wales's Household.

Lords of the Bedchamber	Marquis of Hamilton, M.P. Lord Suffield.
Extra Lord of the Bedchamber	Earl of Mount Edgcumbe.
Comptroller and Treasurer	Gen. Right Hon. Sir Wm. Thos. Knollys, K.C.B.
Grooms of the Bedchamber	Hon. Charles Lindley Wood. Hon. Alexander Temple FitzMaurice.
Extra Groom of the Bedchamber	Hon. Robert Henry Meade.
Equerries	Lieut.-Col. Christopher C. Teesdale, C.B., R.A. Major Geo. Henry Grey. Lieut.-Col. Arthur Edward Augustus Ellis. Major-Gen. E. M. Probyn, C.B., V.C.
Extra Equerries	Col. Robert Nigel F. Kingscote, C.B. Lieut.-Col. R. Lloyd-Lindsay, V.C., M.P. Lieut.-Col. F. C. Keppel.
Private Secretary	Francis Knollys, Esq.
Keeper of the Privy Seal	Earl of Leicester.
Attorney-General	G. Loch, Esq., Q.C.
Chaplain	Rev. William Lake Onslow, M.A.
Physicians in Ordinary	Sir William Jenner, Bart., K.C.B., M.D., F.R.S. Sir W. W. Gull, Bart., M.D. Edward H. Sieveking, M.D., F.R.C.P.
Surgeons in Ordinary	Sir James Paget, Bart., F.R.S. George D. Pollock, F.R.S. Oscar Clayton, M.D., F.R.C.S. P. G. Hewitt, Esq.
Surgeon Extraordinary	John M. Minter, M.D.
Surgeon Dentist	Edwin Saunders, F.R.C.S.

Household of H.R.H. The Princess of Wales.

Chamberlain	Lord Colville.
Ladies of the Bedchamber	Countess of Morton. Countess of Macclesfield. Lady Emily Kingscote.
Bedchamber Women	Lady Suffield. Hon. Mrs. Edward Coke. Hon. Mrs. Francis Stonor. Hon. Mrs. Arthur Hardinge. Miss E. C. Knollys.

Household of H.R.H. the Princess of Wales—*continued.*

Extra Bedchamber Women	Hon. Mrs. Robert Bruce. Countess Gustave d'Otrante.
Private Secretary	Maurice Holzman, Esq.

Household of H.R.H. The Duke of Edinburgh.

Comptroller and Treasurer	Col. the Hon. William James Colville.
Extra Equerry	Hon. E. C. Yorke.
Equerries	Lieut. Arthur Balfour Haig, R.E. Capt. John Clerk. Lieut. J. W. Ramsay.
Physicians	J. Fayrer, Esq., M.D. Dr. Wilson Fox.
Surgeon in Ordinary	Oscar Clayton, Esq., M.D.
Naval Counsel	Frederick James Fegen, Esq., R.N., J.P.

Household of H.R.H. The Duchess of Edinburgh.

Ladies of the Bedchamber	Lady F. Baillie. Lady E. Osborne. Lady Mary Butler.
Private Secretary	Mr. Dimitry Kalochine.

Household of H.R.H. Prince Arthur, Duke of Connaught and Strathearn, and Earl of Sussex.

Comptroller of the Household	Lieut.-Col. Howard Crauford Elphinstone, R.E., V.C., K.C.B.
Equerry	Major Arthur Frederick Pickard, R.A., V.C.
Extra Equerry	Lieut. Maurice Fitzgerald.

Household of H.R.H. The Prince Christian.

Equerry	Capt. the Hon. Charles George Cornwallis Elliot
Comptroller of the Household	Lieut.-Col. George Grant Gordon.

Household of H.R.H. The Princess Christian.

Honorary Bedchamber Woman	Mrs George Gordon.

Household of H.R.H. The Princess Louisa, Marchioness of Lorne.

Comptroller of the Household	Capt. Frederick Campbell.
Lady of the Bedchamber	Lady Sophia Macnamara.

Household of H.R.H. The Prince Leopold.

Private Secretary	R. H. Collins, Esq.
Equerry	Hon. A. G. Yorke.

THE GOVERNMENT.

Her Majesty's Chief Officers of State.

First Lord of the Treasury	Right Hon. B. Disraeli.
Lord High Chancellor	Lord Cairns.
Chancellor of the Exchequer	Right Hon. Sir Stafford Northcote.
Lord President of the Council	Duke of Richmond.
Lord Privy Seal	Earl of Malmesbury.
Secretaries of State — *Home Department*	Right Hon. R. A. Cross.
Secretaries of State — *Foreign Affairs*	Earl of Derby.
Secretaries of State — *Colonies*	Earl of Carnarvon.
Secretaries of State — *War*	Right Hon. Gathorne Hardy.
Secretaries of State — *India*	Marquis of Salisbury.
First Lord of the Admiralty	Right Hon. G. W. Hunt.
President of the Board of Trade	Right Hon. Sir C. Bowyer Adderley.
President of the Local Government Board	Right Hon. G. Schlater-Booth.
Postmaster-General	Right Hon. Lord John Manners.
First Commissioner of Works	Right Hon. Lord H. G. Lennox.
Chief Secretary for Ireland	Right Hon. Sir M. E. H. Beach.
Vice-President, Council of Education	Viscount Sandon.
Chancellor of the Duchy of Lancaster	Col. T. E. Taylor.
Attorney-General	Sir J. Karslake.
Solicitor-General	Sir R. Baggallay.
Gen. Judge Advocate	Right Hon. Stephen Cave.

SCOTLAND.

Lord High Constable	Earl of Erroll.
Keeper of the Great Seal	Earl of Selkirk.
Lord Privy Seal	Earl Dalhousie.
Master of the Household	Duke of Argyll.
Standard Bearer	Earl of Lauderdale.
Lord High Commissioner	Earl of Rosslyn.
Lord Justice General *Lord Justice Clerk*	Right Hon. Lord Moncrief.
Lord Advocate	Right Hon. E. Strathearn Gordon.
Solicitor-General	W. Watson, Esq.
Lord Clerk Register	Right Hon. Sir W. Gibson Craig.
Deputy Clerk Register	W. P. Dundas.
Historiographer	J. H. Baston, LL.D.
Captain-General of Archers	Duke of Buccleugh.

IRELAND.

Lord Lieutenant	Duke of Abercorn.
Chief Secretary	Right Hon. Sir M. H. Beach.
Under Secretary	T. H. Burke.
Commander of the Forces	Lord Sandhurst, G.C.B., G.C., S.I.
State Steward	Gustavus Lambert, Esq.
Private Secretary	Major Hon. W. le P. Trench.
Chamberlain	Lieut.-Colonel R. Bernard.
Lord Chancellor	Sir J. Napier.
Lord Justice of Appeal	Right Hon. J. Christian.
Master of the Rolls	Gerald Fitzgibbon.
Attorney-General	Right Hon. Dr. Ball, Q.C.
Solicitor-General	Right Hon. H. Ormsby, Q.C.
Military Secretary	Henry Ponsonby, Esq.
Ulster King-of-Arms	Sir Bernard Burke, LL.D.
Baron of the Exchequer	Right Hon. Richard Dowse.
Comptroller	Lieut.-Colonel Caulfield.
Gentleman Usher	Sir J. M. Stewart, Bart.
Receiver	Justice Lawson.

Digitized by Google

H.I.H. the Crown Prince of Germany.

Digitized by Google

H.I.H. the Crown Princess of Germany, Princess Royal of Great Britain and Ireland.

Digitized by Google

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	Sir Edward Thornton, K.C.B.	Major-Gen. Schenck.
Argentine Confederation	Hon. L. S. Sackville West	M. Balcarce.
Austria	Sir Andrew Buchanan, K.C.B.	Count Beust.
Bavaria	R. B. D. Morier, Esq.	Count F. de Hompesch.
Belgium	J. S. Lumley, Esq.	J. H. Solvyns.
Brazil	G. B. Matthew, Esq., C.B.	Baron de Penedo.
Central America		Señor C. Gutierres.
Chili	H. Rumbold, Esq.	Don Alberto B. Gana.
China	T. F. Wade, Esq., C.B.	
Columbia	R. Bunch, Esq.	Señor Doctor J. Arosomena.
Denmark	Sir Charles L. Wyke, C.B.	Lieut.-General Bulow
Dominican Republic		Col. A. Meades.
Ecuador	Fred. Hamilton, Esq.	General Salazar.
Egypt	Col. E. Stanton, C.B.	
France	Lord Lyons, G.C.B.	Count Jarnac.
Germany	Lord Odo Russell	Count Munster.
Greece	W. Stuart	M. Spiridion Valaorites.
Hanse Towns	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B.	Ch. Cadorna.
Japan	Sir H. Parkes, K.C.B.	Motono Morimichi.
Morocco	Sir John H. D. Hay, K.C.B.	
Netherlands	Admiral Hon. Sir E. A. J. Harris, R.N.	Count Van Bylandt.
Persia	W. T. Thompson	Mirza Malkam Khan.
Peru	Hon. W. S. Jerningham	Don Pedro Galvez.
Portugal	Hon. Sir C. A. Murray, K.C.B.	Duke de Saldanha.
Russia	Lord A. W. F. S. Loftus, K.C.B.	Baron de Brunnow.
Saxony	J. Hume Burnley	Baron Fabrice.
Spain	Rt. Hon. Austin H. Layard	Senor Comyn.
Sweden	Hon. E. Morris Erskine	Baron Hochschild.
Switzerland	E. Corbett, Esq.	A. Streckeisen (Cons.-Gen.)
Turkey	Sir H. G. Elliott, G.C.B.	Musurus Pacha.

Offices of the Principal Consuls in London.

America	General A. Badeau, 1, Dunster-court, Mincing-lane, E.C.
Argentine Republic	M. B. Sampson, Esq., 1, George-street, Mansion House, E.C.
Austria	Sir A. N. de Rothschild, 29, St. Swithin's-lane, E.C.
Belgium	O. Delepierre, Esq., 57, Ludgate Hill, E.C.
Bolivia	M. B. Sampson, Esq., 1, George-street, Mansion House, E.C.
Brazil	Le Commandeur J. L. C. Do Salles, 6, Great Winchester-street-buildings, E.C.
Chili	S. Kynaston Weir, Esq., 62, Gresham House.
Colombia	Señor A. M. Pradilla.
Cospa Rica	Señor J. A. Le Lacheur, 4, Lime-street, E.C.
Denmark	A. Westenholz, 42, Great Tower-street, E.C.
Ecuador	F. T. Barry, Esq., 1, Adelaide-place, London-bridge, E.C.
France	M. A. Langlet, 38, Finsbury-circus.
Germany	Dr. V. E. R. Von Bojanowski, 5, Bloomfield-street, London Wall.
Greece	M. Michael Spartali, 25, Old Broad-street, E.C.
Guatemala	B. Isaac, Esq., 22, Great Winchester-street, E.C.
Hawaaian Islands	M. Hopkins, Esq., St. Michael's-buildings, Cornhill.
Honduras	G. Kattengall, 118, Leadenhall-street.
Italy	Baron Heath, 31, Old Jewry, E.C.
Liberia	J. Jackson, Esq., Clarence-chambers, 39, King William-street, E.C.
Mexico	Don C. P. Schaeffer, 4, Adam's-court, Old Broad-street, E.C.
Netherlands	J. W. May, Esq., 20½, Great St. Helen's.
Nicaragua	J. L. Hart, Esq., 13, St. Helen's-place, E.C.
Orange Free State	P. P. Blythe, Esq., 17, Gracechurch-street.
Paraguay	Leoni Levi, Esq., 10, Farrer's-buildings, Temple.
Persia	T. Kerr Lynch, Esq., 13, Salter's Hall-court, Cannon-street, E.C.
Peru	Don M. de la Quintana, 18, Bedford-square, W.C.
Portugal	Vicomte Duprat, 8, St. Mary-axe, E.C.
Russia	A. de Berg, Esq., 17, Great Winchester-street, E.C.
San Domingo	Señor M. Ventura, 1, Mansion House-buildings, E.C.
Siam	D. King Mason, Esq., 5, Great Winchester-street-buildings.
South Africa, Republic of	J. Jerram Pratt, Esq., 69, Fenchurch-street.
Spain	Don J. M. De Satrustergui, 21, Billiter-street, E.C.
Sweden and Norway	T. Willerding, Esq., 2, Alderman-walk, New Broad-street, City.
Switzerland	A. Streckeisen, Esq., 7, Great Winchester-street-buildings, E.C.
Turkey	P. Gadben, Esq., 70 and 71, Bishopsgate-street Within, E.C.
Uruguay	C. E. Soto, Esq., 4, Palmerston-buildings, 93, Bishopsgate-street, E.C.
Venezuela	F. H. Hemming, Esq., 25, Moorgate-street.

Officers of the House of Peers.

Clerk of Parliaments—Sir John G. Shaw-Lefevre, K.C.B.
Deputy Clerk of Parliaments (Clerk Assistant)—Sir William Rose, K.C.B.
Reading Clerk and Clerk of Private Committees—Hon. Slingsby Bethell.
Counsel to Chairman of Committees—T. H. Warner, Esq.
Chief Clerk—E. M. Parratt, Esq. *Clerk of the Journals*—P. Birch, Esq.
Index Clerk.—F. Birch, Esq. *Judicial Department*—E. M. Parratt, Esq.
Clerk Attending the Table—A. Pechell.
Private Bill Office—*Principal Clerk and Taxing Officer*—H. C. Malkin, Esq.
Private Committees—W. H. Haynes and F. Vane.
Other Clerks in the Office.—F. Vane, C. Congreve, O. E. Grant, A. W. Dubourg, W. Malony, Hon. F. Stonor, L. Birch, A. Pechell, G. J. Webb, Hon. H. Brougham, M. A. Thoms, W. H. Palk, H. C. Malkin, Hon. E. P. Thesiger, R. W. Monro, A. Harrison, E. F. Taylor, W. A. Leigh, J. F. Jeune, F. Skene.
Printed Paper Office—O. E. Grant, Esq. *Public Bills*—H. C. Malkin.
Receiver of Fees, Parliament Officer and Accountant.—W. A. Maloney, Esq.
Librarian—J. H. Pulman, Esq. *Assistant Librarian*—W. I. Thoms, Esq., F.S.A.
Examiners for Standing Orders—C. Frere, Esq., and J. H. Robinson, Esq.
Clerk—F. G. Tupper, Esq.
Gentleman Usher of the Black Rod—Admiral Sir A. W. Clifford, Bart., C.B.

Officers of the House of Peers—*continued*.
Yeoman Usher—Colonel R. C. Spencer Clifford.
Sergeant-at-Arms—Lieut.-Colonel Hon. W. P. M. C. Talbot.
Deputy—G. Wallace Goodbody, Esq.
Receiver of Fees, House of Lords—R. Moody, Esq.
Shorthand Writer—W. H. Salter, Esq.
Principal Doorkeepers—Messrs. R. Moody, W. Howard, W. H. Brophey, A. Ward.

Officers of the House of Commons.

Clerk of the House—Sir T. Erskine May, K.C.B.
Clerk Assistant—R. D. Palgrave, Esq.
Chief Clerk of Public Bills and Fees—W. Rose, Esq.
Chief Committee Clerk—Charles Eales, Esq.
Clerk of the Journals—J. Burrington Bull, Esq.
Chief Clerk Private Bill Office—H. B. Mayne, Esq.
Senior Clerks—R. Marriott, S. B. Gunnell, C. Eales, W. D. Hawes, M. C. Conry, G. T. Stone, and C. A. Leigh, Esqs.
Accountant—W. O. Mayne, Esq. *Shorthand Writer*—W. H. Salter, Esq.
Librarian—G. Howard, Esq. *Assistant Librarian*—W. Hearn, Esq.
Clerk—John G. Smith, Esq.
Deliverer of Votes and Printed Papers—J. J. Collins.
Examiners of Petitions for Private Bills—Charles Frere, J. H. Robinson.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Sergeant-at-Arms—Lord Charles J. Fox Russell.
Deputy Serjeant—Capt. R. A. Gossett.
Assistant Serjeant—Lieut.-Colonel Cecil W. Forester.
Chaplain to the House—Rev. Henry White, M.A.
Secretary to the Speaker—C. W. Champion, Esq.
Examiners for Standing Orders—C. Frere and J. H. Robinson, Esqs.
Taxing Master—C. Frere, Esq. *Clerk to Examiners*—F. Tupper, Esq.
Vote Office Principal Clerk—J. J. Collins, Esq.
Clerks—R. M. Baily, F. C. N. France, and H. A. M. Killick, Esqs.

Lord Great Chamberlain's Office.

Royal Court, Palace of Westminster, S.W.

Joint Hereditary Lord Great Chamberlain of England, Lady Willoughby D'Eresby and Dowager Lady Carington.
Deputy Lord Great Chamberlain—Lord Aveland.
Secretary—Capt. the Hon. William Carington, M.P. *Clerk*—J. R. Lovegrove, Esq.
*** Tickets are issued gratis to the public every Saturday between 10 and 4 o'clock to view the New Palace of Westminster.

Officers of the British Museum,

Great Russell Street, Bloomsbury, W.C.

Fifty Trustees: 25 by virtue of their offices; 1 by the appointment of the Queen; 9 representing the Sloane, Cotton, Harley, Townley, Elgin, and Knight families, marked *S. C. H. T. E. K.*; and 15 chosen by the former 35.

Official Trustees.

Archbishop of Canterbury, Lord Chancellor, Speaker of the House of Commons, Lord President of the Council, First Lord of the Treasury, Lord Privy Seal, First Lord of the Admiralty, Lord Steward, Lord Chamberlain, Five Secretaries of State, Bishop of London, Chancellor of the Exchequer, Lord Chief Justice of Queen's Bench, Master of the Rolls, Lord Chief Justice of Common Pleas, Attorney-General, Solicitor-General, the President of the Royal Society, the College of Physicians, the Society of Antiquaries, and the Royal Academy.

Trustee appointed by Her Majesty.

The Hon. and Very Rev. Gerald Wellesley, Dean of Windsor.

Family Trustees.

S. Earl Cadogan; Earl of Derby
C. Rev. Francis Annesley; George Annesley, Esq.
H. Lord Henry C. G. Gordon-Lennox, M.P.; George Augustus Frederick Cavendish Bentinck, M.P.
T. Charles Towneley, Esq.
E. Earl of Elgin
K. Frederick Winn Knight, Esq., M.P.

Elected Trustees.

Right Hon. Sir David Dundas, P.C.; Sir Philip de Malpas Grey Egerton, Bart., M.P.; Duke of Somerset, K.G., P.C.; Right Hon. Earl Russell, K.G., P.C.; Right Hon. William Ewart Gladstone, P.C., M.P.; Right Hon. Spencer Horatio Walpole, P.C., M.P; Viscount Eversley, P.C.; Right Hon. Benjamin Disraeli, P.C., M.P.; Right Hon. Robert Lowe, P.C., M.P.; Duke of Argyle, P.C., K.T.; Duke of Devonshire, K.G; Lord Acton: and Sir W. Stirling Maxwell, Bart.
Principal Librarian and Secretary.—John Winter Jones, Esq., F.S.A.

Department of Painted Books.

Keeper.—Wm. Brenchley Rye, Esq.

Department of Maps, Charts, Plans, and Topographical Drawings.

Keeper.—Richard Henry Major, Esq., F.S.A., F.R.G.S.

Department of Manuscripts.

Keeper and Egerton Librarian.—Edward Augustus Bond, Esq.
Keeper of Oriental Manuscripts,—Charles Rieu, Esq., Ph.D.

Departments of Natural History.

Superintendent.—Professor Richard Owen, F.R.S.
Keeper of Zoology.—Dr. John Edward Gray, F.R.S.
Keeper of Geology.—George Robert Waterhouse, Esq.
Keeper of Mineralogy.—M. H. Nevil Story-Maskelyne, Esq., M.A.
Keeper of Botany.—William Carruthers, Esq., F.R.S.

Department of Oriental Antiquities.

Keeper.—Samuel Birch, Esq., LL.D., F.S.A.

Department of Greek and Roman Antiquities.

Keeper.—Charles T. Newton, Esq., M.A.

Department of Coins and Medals.

Keeper.—Reginald Stuart Poole, Esq.

Department of British and Mediæval Antiquities and Ethnography.

Keeper.—Augustus W. Franks, Esq., M.A., F.S.A.

Department of Prints and Drawings.

Keeper.—George W. Reid, Esq.

The Public admitted to the Museum on Mondays, Wednesdays, and Fridays: Nov. Dec. Jan. and Feb. ... 10 to 4; Sept. Oct. March and April ... 10 to 5; May, June, July and August ... 10 to 6
The Reading Room open to persons holding tickets of admission every day: Nov. Dec. Jan. and Feb. ... 9 to 4; Sept. Oct. March and April ... 9 to 5; May, June, July and August ... 9 to 6
The Public are also admitted to the Museum during the Easter, Whitsun, and Christmas weeks every day except Saturday.

Digitized by Google

The Museum and Reading Room are closed on Sundays, Ash Wednesday, Good Friday, Christmas Day, and any Fast or Thanksgiving days ordered by authority; also from the 1st to 7th January, the 1st to 7th May, and the 1st to 7th September, inclusive.

National Gallery,

TRAFALGAR-SQUARE, W.C., AND SOUTH KENSINGTON, W.

Open to the Public on Mondays, Tuesday, Wednesdays, and Saturdays at Trafalgar-square, and on Mondays, Tuesdays, and Saturdays at South Kensington.

Trustees: William Russell, Esq.; Thomas Baring, Esq., M.P.; the Marquis of Northampton; Right Hon. Austen Henry Layard; Right Hon. William Henry Gregory, and Sir Walter James, Bart.

Director: Sir William Boxall, R.A., D.C.L.

Keeper and Secretary: Ralph Nicholson Wornum, Esq.

National Portrait Gallery,

EXHIBITION-ROAD, SOUTH KENSINGTON, W.

Public days (admission free), Mondays, Tuesdays, and Saturdays, from 10 to 4, and in summer months from 10 to 6.

Trustees: Earl Stanhope (chairman); William Smith, Esq. (Deputy Chairman); Lord President of the Council for the time being, Earl of Derby; Earl Somers; Viscount Hardinge; Marquis of Bath; Lord R. Leveson-Gower; Right Hon. B. Disraeli, M.P.; Right Hon. W. E. Gladstone, M.P.; Sir William Stirling-Maxwell, Bart.; Sir Coutts Lindsay, Bart.; the Dean of Westminster; Sir Francis Grant, P.R.A., and Alex. James Beresford Beresford-Hope, Esq., M.P.

Secretary and Keeper: George Scharf, Esq., F.S.A.

South Kensington Museum.

Mondays, Tuesdays, and Saturdays free; Wednesdays, Thursdays, and Fridays, 6d.

General Superintendent:

Inspector-General of Art: R. Redgrave, R.A.

Lords-Lieutenant of Counties in the United Kingdom.

ENGLAND.

BEDFORD	Earl Cowper, K.J., C.P.
BERKS	Earl of Abingdon.
BUCKS	Duke of Buckingham, P.C.
CAMBRIDGE	
CHESTER	Lord Egerton.
CORNWALL	Lord Vivian.
CUMBERLAND	Earl of Lonsdale.
DERBY	Duke of Devonshire, K.G.
DEVON	Duke of Somerset, K.G., P.C.
DORSET	Earl of Shaftesbury, K.G.
DURHAM	Earl of Durham.
ESSEX	Lord Carlingford.
GLOUCESTER	Earl of Ducie, P.C.
HEREFORD	Lord Bateman.
HERTFORD	Earl of Verulam.
HUNTINGDON	Earl of Sandwich, P.C.
KENT	Viscount Sidney, G.C.B., P.C.
LANCASHIRE	Earl of Sefton.
LEICESTER	Duke of Rutland, K.G.
LINCOLN	Earl Brownlow.
MIDDLESEX	Duke of Wellington, K.G.
MONMOUTH	Duke of Beaufort, K.G. P.C.
NORFOLK	Earl of Leicester.
NORTHAMPTON	Earl Spencer.
NORTHUMBERLAND	Earl Gray, K.G., G.C.M.G.
NOTTINGHAM	Lord Belper, P.C.
OXFORD	Duke of Marlborough, K.G., P.C.
RUTLAND	Earl of Gainsborough.
SHROPSHIRE	Viscount Hill.
SOMERSET	Earl of Cork & Orrery, K.P., P.C.
SOUTHAMPTON	Marquis of Winchester.
STAFFORD	Lord Wrottesley.
SUFFOLK	Earl of Stradbroke.
SURREY	Earl of Lovelace.
SUSSEX	Earl of Chichester.
TOWER HAMLETS	Field Marshal Sir Wm. Maynard Gomm, G.C.B.
WARWICK	Lord Leigh.
WESTMORELAND	Earl of Lonsdale.
WILTS	Marquis of Ailesbury, K.G., P.C.
WORCESTER	Ld. Lyttelton, K.C.M.G., P.C.
YORK, E. RIDING	Lord Wenlock.
YORK, N. RIDING	Marquis of Ripon, K.G.
YORK, W. RIDING	Earl Fitzwilliam, K.G.

WALES.

ANGLESEY	Hon. Wm. Owen Stanley, M.P.
BRECKNOCKSHIRE	Lord Tredegar.
CARDIGAN	Edw. Lewis Pryse, Esq.
CARMARTHEN	Earl of Cawdor.
CARNARVON	Lord Penrhyn.
DENBIGH	Wm. Cornwallis West, Esq.
FLINT	Hugh R. Hughes, Esq.
GLAMORGAN	Christopher Rice Mansell Talbot, Esq., M.P.
HAVERFORDWEST	John Henry Scourfield, Esq., M.P.
MERIONETH	Lord Mostyn.
MONTGOMERY	Lord Sudeley.
PEMBROKE	Lord Kensington.
RADNOR	Lord Ormathwaite.

IRELAND.

ANTRIM	Marquis of Donegal, K.P., G.C.H., P.C.
ARMAGH	Lord Lurgan, K.P.
CARLOW	Earl of Bessborough, P.C.
CAVAN	Lord Lisgar, P. C., C.G.B., G.C.M.G.
CLARE	Hon. C. Wm. White, M.P.
CORK	
DONEGAL	Duke of Abercorn, K.G., P.C.
DOWN	Lord Dufferin, K.P., K.C.B., P.C.
DUBLIN	Viscount Monk.
FERMANAGH	Earl of Erne, K.P.
GALWAY	
KERRY	Earl of Kenmare.
KILDARE	Duke of Leinster, P.C.
KILKENNY	Rt. Hon. Wm. Fownes Tighe.
KING'S COUNTY	Lieut.-Col. Thomas Bernard.
LEITRIM	Viscount Southwell.
LIMERICK	Lord Emly.
LONDONDERRY	Robert Peel Dawson, Esq., M.P.
LONGFORD	Lord Annaly.
LOUTH	Lord Rath tonnell.
MAYO	Earl of Lucan, G.C.B.
MEATH	Marq. Conyngham, K.P.
MONAGHAN	Earl of Dartry, K.P.
QUEEN'S CO.	Lord Castletown.
ROSCOMMON	Edw. King Tenison, Esq.
SLIGO	Sir Robt. Gore Booth, Bart., M.P.
TIPPERARY	Viscount Lismore, K.P.
TYRONE	Earl of Charlemont, K.P.
WATERFORD	
WESTMEATH	Lord Greville.
WEXFORD	Lord Carew.
WICKLOW	Earl of Meath.

SCOTLAND.

ABERDEEN	Earl of Kintore.
ARGYLL	Duke of Argyll, K.T.
AYR	Earl of Stair, K.T.
BANFF	Earl of Fife, K.T.
BERWICK	Duke of Roxburgh, K.T.
BUTE	Lt.-Col. James Fredk. D. C. Stuart, M.P.
CAITHNESS	Earl of Caithness.
CLACKMANNAN	Earl of Mansfield, K.T.
CROMARTY	Duke of Sutherland, K.G.
DUMBARTON	Sir James Colquhoun, Bart.
DUMFRIES	Earl of Dalkeith.
EDINBURGH	Duke of Buccleuch, K.G., P.C.
ELGIN OR MORAY	Viscount Macduff.
FIFE	Sir Robt. Anstruther, Bart., M.P.
FORFAR	Earl of Dalhousie, K.T., G.C.B., P.C.
HADDINGTON	Marquis of Tweeddale, K.T., G.C.B.
INVERNESS	Master of Lovat, K.T.
KINCARDINE	Sir James Horne Barnett, Bart.
KINROSS	Sir G. G. Montgomery Bart., M.P.
KIRCUDBRIGHT STEWARTRY	Earl of Selkirk.
LANARK	Sir Thos. Edw. Colebrooke, Bart., M.P.
LINLITHGOW	Earl of Roseberry.
NAIRN	John Brodie, Esq., of Lethen.
ORKNEY & SHETLAND	Fredk. Dundas, Esq., M.P.
PEEBLES	Earl of Wemyss and March.
PERTH	Lord Kinnaird, K.T., P.C.
RENFREW	Sir Michael Robert Shaw Stewart, Bart.
ROSS	Sir Jas Matheson, Bart.
ROXBURGH	Duke of Buccleuch, K.G., P.C.
SELKIRK	Elliot Lockhart, Esq.
STIRLING	Duke of Montrose, K.T., P.C.
SUTHERLAND	Duke of Sutherland, K.G.
WIGTOWN	Earl of Stair, K.T.

Irish Representative Peers.

ELECTED FOR LIFE.

The dates given are those of their creation as Peers of Ireland, but they only rank as Peers of the United Kingdom from the Union, 1st January, 1801.

EARLS OF		Creation.	Title by Courtesy of Eldest Son.
John Vansittart Butler	Lanesborough	1756	L. Newtown-Butler
Stephen Moore	Mountcashel	1781	L. Kilworth
Henry J. R. Dawson-Damer	Portarlington	1785	V. Carlow
John Crichton	Erne	1789	V. Crichton
Charles Francis Arnold Howard	Wicklow	1793	Lord Clonmore
George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
Somerset Richard Lowry-Corry	Belmore	1797	V. Corry
Francis Bernard	Bandon	1800	V. Bernard
Lawrence Parsons	Rosse	1806	L. Oxmantown
William Henry H. Hedges White	Bantry	1816	V. Berehaven

VISCOUNTS.			
Mervyn Wingfield	Powerscourt, K.P.	1743	
Thomas Vesey	De Vesci	1776	
James Hewitt	Lifford	1781	
Edward Ward	Bangor	1781	
Hayes St. Leger	Doneraile	1785	
Cornwallis Maude	Hawarden	1793	
George Frederick Upton	Templetown, K.C.B.	1806	

BARONS.			
Edward Plunkett	Dunsany	1461	
Edward Donough O'Brien	Inchiquin	1536	
Theobald Fitzwalter Butler	Dunboyne	1541	
Robert Dillon	Clonbrock	1790	
Charles Allanson Winn	Headley	1797	
Edward Henry Churchill Crofton	Crofton	1797	
Dayrolles Blakeney de Moleyns	Ventry	1800	
Richard Handcock	Castlemaine	1812	
Geoffrey D. A. F. Guthrie	Oranmore & Browne	1836	
Denis St. George Daly	Dunsandle & Clanconal	1845	

Scotch Representative Peers.

ELECTED EVERY PARLIAMENT.

The dates given are those of their creation as Scotch Peers, but they only rank as Peers of Great Britain from the Union, 1st May, 1707.

MARQUIS OF		Creation.	Title by Courtesy of Eldest Son.
John Sholto Douglas	Queensberry	1633	Drumlanrig
George Hay	Tweeddale, K.T., G.C.B.	1695	E. of Gifford

EARLS.			
Sholto John Watson Douglas	Morton	1458	L. Aberdour
Claude Lyon-Bowes	Strathmore & Kinghorn	1603	L. Glammis
Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
David Graham Drummond Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
John Thornton Leslie Melville	Leven & Melville	1641	V. Balgonie
Dunbar James Douglas	Selkirk	1646	L. Daer
George Baillie-Arden-Hamilton	Haddington	1619	L. Binning

VISCOUNT.			
William Henry Drummond	Strathallan	1686	

BARONS.			
Alexander Fraser	Saltoun	1445	
James St. Clair	Sinclair	1489	
William Buller-Fullerton-Elphinstone	Elphinstone	1509	
Charles John Colville	Colville (of Culross), P.C.	1604	
Charles Stuart	Blantyre	1606	
Horace Courtney Forbes	Forbes	1440	

Peers who are Minors.

AND WHO WILL, ON ATTAINING MAJORITY, TAKE THEIR SEATS IN THE HOUSE OF LORDS.

Title.	Rank.	Name.	Date of Coming of Age.	Date.
Camden	Marquis	John Charles Pratt	1890	1643
Hillsborough	Earl	A. Hill	1892	1751
Byron	Baron	George Frederick William Byron	1876	1643
Elgin	Baron	Victor A. B. (E. of Elgin & Kincardine)	1876	1633
Hastings	Baron	Bernard Edward Delavel Astley	1876	1289
Hopetown & Nieddry	Baron	John Adrian Louis Hope (E. of Hopetown)	1881	1809
Kenyon	Baron	Lloyd Kenyon	1885	1788
Mendip and Dover	Baron	Henry G. Agar-Ellis (V. Clifden)	1894	1781
Rodney	Baron	George B. H. Dennett-Rodney	1878	1782
Windsor	Baron	Robert George Windsor-Clive	1873	1593
Southampton	Baron	C. H. Fitzroy	1883	1780

Peeresses in their own Right.

Name.	Title.	Creation.
Mary Frances Elizabeth Boscawen (wife of 6th Viscount Falmouth)	Baroness Le Despencer	1264
Sophia Russell (widow of John Russell, Esq.)	Baroness de Clifford	1269
Clementina Elizabeth Heathcote Drummond (widow of Lord Aveland)	Baroness Willoughby d'Eresby	1313
Emma Harriet Tyrwhitt (wife of Sir Henry Thomas Tyrwhitt, Bart.)	Baroness Berners	1455
Susan North (daughter of 3rd Earl of Guilford, and wife of Col. John S. D. North, M.P.)	Baroness North	1554
Anne Florence De Grey Cowper (widow of 6th Earl Cowper)	Baroness Lucas	1663
Annie Sutherland-Leveson-Gower (wife of 3rd Duke of Sutherland)	Countess of Cromartie	1861
Angela Georgina Burdett Coutts	Baroness Burdett Coutts	1871

Digitized by Google

H.I.H. the Grand Duke Alexis of Russia.

Digitized by Google

His Majesty the King of Holland.

Digitized by Google

Alphabetical List of the Surnames of the Peers Temporal,

HAVING SEATS IN THE HOUSE OF LORDS, AND OF PEERESSES IN THEIR OWN RIGHT.

Abbot, Colchester, L.
Abbott, Tenterden, L.
Abercromby, Abercromby, L.
Acheson, Gosford, E.
A'Court-Holmes, Heytesbury, L.
Acton, Acton, L.
Adair, Waveney, L.
Addington, Sidmouth, V.
Agar-Ellis, Clifden, V.
Amherst, Amherst, E.
Annesley, Annesley, E.
Anson, Lichfield, E.
Arundell, Arundell of Wardour, L.
Ashburnham, Ashburnham, E.
Ashley-Cooper, Shaftesbury, E.
Astley, Hastings, L.
Bagot, Bagot, L.
Bampfylde, Poltimore, L.
Baring, Ashburton, L.
Baring, Northbrook, L.
Bateman-Hanbury, Bateman, L.
Bathurst, Bathurst, E.
Beauclerk, St. Albans, D.
Bennet, Tankerville, E.
Bentinck, Portland, D.
Beresford, Waterford, M.
Berkeley, Berkeley, E.
Berkeley, Fitzhardinge,
Bernard, Bandon, E.
Bertie, Abingdon, E.
Bertie, Lindsey, E.
Best, Wynford, L.
Bethell, Westbury, L.
Bingham, Lucan, E.
Blackwood, Dufferin, E.
Blayney, Blayney, L.
Bligh, Darnley, E.
Bloomfield, Bloomfield, L.
Bootle-Wilbraham, Skelmersdale, L.
Boscawen, Falmouth, V.
Boscawen, Le Despencer, L.
Bowes-Lyon, Strathmore, E.
Boyle, Cork and Orrery, E.
Boyle, Glasgow, E.
Boyle, Shannon, E.
Brabazon, Meath, E.
Bridgeman, Bradford, E.
Bridges, Fitzwalter, L.
Brodrick, Midleton, V.
Brougham, Brougham & Vaux, L.
Browne, Kenmare, E.
Browne, Sligo, M.
Browne-Mostyn, Vaux of Harrowden, L.
Brownlow, Lurgan, L.
Bruce, Elgin and Kincardine, E.
Bruce, Aberdare, L.
Brudenell-Bruce, Ailesbury, M.
Bulwer-Lytton, Lytton, L.
Burdett-Coutts, Burdett-Coutts, L.
Burrell, Gwydyr, L.
Butler, Dunboyne, L.
Butler, Lanesborough, E.
Butler, Ormonde, M.
Byng, Strafford, E.
Byng, Torrington, V.
Byron, Byron, L.
Cadogan, Cadogan, E
Cairns, Cairns, L.
Campbell, Argyll, D.
Campbell, Cawdor, E.
Campbell, Stratheden & Campbell, L.
Canning, Stratford, V.
Capel, Essex, E.
Cardwell, Rivington, V.
Carew, Carew, L.
Carington, Carington, L.
Carleton, Dorchester, L.
Carnegie, Southesk, E.
Cary, Falkland, V.
Cathcart, Cathcart, E.
Caulfeild, Charlemont, E.
Cavendish, Chesham, L.
Cavendish, Devonshire, D.
Cecil, Exeter, M.
Chichester, Donegal, M.
Chichester, Templemore, L.
Cholmondeley, Cholmondeley M.
Cholmondeley, Delamere, L.
Churchill, Marlborough, D.
Clements, Leitrim, E.
Clifford, Clifford of Chudleigh, L
Clive, Windsor, L.
Coke, Leicester, E.
Colborne, Seaton, L.
Cole, Enniskillen, E.
Coleridge, Coleridge, B.
Colville, Colville, L.
Compton, Northampton, M.
Conyngham, Conyngham, M.
Courtenay, Devon, E.
Coventry, Coventry, E.
Cowper, Cowper, E.
Cowper, Lucas, L.
Craven, Craven, E.
Crewe, Crewe, L.
Crichton, Erne, E.
Crichton-Stuart, Bute, M.
Crofton, Crofton, L.
Curzon, Zouche, L.
Curzon-Howe, Howe, E.
Curzon, Scarsdale, L.
Curzon, Teynham, L.
Cust, Brownlow, E.
Dalrymple, Stair, E.
Daly, Dunsandle & Clanconal, L.
Dawson, Dartrey, E.
Dawson-Damer, Portarlington, E.
De-Burgh, Clanricarde, M.
De Grey, Walsingham, L.
De Moleyns, Ventry, L.
Denison, Londesborough, L.
Denison, Ossington
Denman, Denman, L.
Devereux, Hereford, V.
Digby, Digby, L.
Dillon, Clonbrock, L.
Dormer, Dormer, L.
Douglas, Morton, E.
Douglas, Queensberry, M.
Douglas, Selkirk, E.
Douglas-Pennant, Penrhyn L.
Drummond, Strathallan, V.
Drummond, Willoughby d'Eresby, L.
Drummond-Willoughby, Ancaster, E.
Duff, Fife E.
Duncan-Haldane, Camperdown, E.
Duncombe, Feversham, E.
Dundas, Melville, V.
Dundas, Zetland, E.
Dutton, Sherborne, L.
Eden, Auckland, L.
Edgcumbe, Mount-Edgcumbe, E.
Egerton, Egerton, L.
Egerton, Ellesmere, E.
Egerton, Wilton, E.
Eliot, St. Germans, E.
Eliot, Eliot, L.
Elliot-Murray-Kynynmond, Minto, E.
Ellis, Howard de Walden and Seaford, L.
Ellis-Agar, Normanton, E.
Elphinstone, Elphinstone, L.
Erskine, Erskine, L.
Fane, Westmoreland, E.
Feilding, Denbigh, E.
Finch, Aylesford, E.
Finch-Hatton, Winchelsea and Nottingham, E.
Fitzclarence, Munster, E.
Fitzgerald, Kildare, L.
Fitzgerald, Leinster, D.
Fitzgerald-De-Ros, De-Ros, L.
Fitzmaurice, Lansdowne, M.
Fitzmaurice, Orkney, E.
Fitzpatrick, Castletown, L.
Fitzroy, Grafton, D.
Fitzroy, Southampton, L.
Foley, Foley, L.
Forbes, Forbes, L.
Forbes, Granard, E.
Forester, Forester, L.
Fortescue, Clermont, L.
Fortescue, Fortescue, E.
Foster-Skeffington, Massereene and Ferrard, V.
Fox-Strangways, Ilchester, E.
Fraser, Lovat, L.
Fraser, Saltoun, L.
Freemantle, Cottesloe, L.
French, De Freyne, L.
Gage, Gage, V.
Gardner, Gardner, L.
Gascoyne-Cecil, Salisbury, M.
Gifford, Gifford, L.
Glyn, Wolverton, L.
Gordon, Aberdeen, E.
Gordon, Huntley, M.
Gordon-Lennox, Richmond, D.
Gough, Gough, V.
Gough Calthorpe, Calthorpe, L.
Graham, Montrose, D.
Grant-Ogilvy, Seafield, E.
Greville, Warwick & Brooke, E.
Greville-Nugent, Greville, L.
Grey, Grey, E.
Grey, Stamford & Warrington, E.
Grimston, Verulam, E.
Grosvenor, Ebury, L.
Grosvenor, Westminster, M.
Guthrie, Oranmore & Browne, L.
Hamilton-Carden, Haddington, E.
Hamilton, Abercorn, D.
Hamilton-Douglas, Hamilton & Brandon, D.
Hamilton-Russell, Boyne, V.
Hanbury-Tracey, Sudeley, L.
Handcock, Castlemaine, L.
Hanner, Hanner, C.
Harbord, Suffield, L.
Hardinge, Hardinge, V.
Hare, Listowel, E.
Harris, Harris, L.
Harris, Malmesbury, E.
Hastings, Botreaux, L.
Hastings, Huntingdon, E.
Hawke, Hawke, L.
Hay, Erroll, E.
Hay, Kinnoull, E.
Hay, Tweeddale, M.
Hely-Hutchinson, Donoughmore E.
Henniker-Major, Henniker and Hartismere, L.
Herbert, Carnarvon, E.
Herbert, Pembroke and Montgomery, E.
Herbert, Powis, E.
Hervey, Bristol, M.
Hewitt, Lifford, V.
Hill, Downshire, M.
Hill, Hill, V.
Hobart, Buckinghamshire, E.
Holroyd, Sheffield, E.
Home, Home, E.
Hood, Bridport, V.
Hood, Hood, V.
Hope, Hopetoun, E.
Howard, Carlisle, E.
Howard, Effingham, E.
Howard, Howard (of Glossop), L.
Howard, Lunnerton, L.
Howard, Norfolk, D.
Howard, Suffolk & Berkshire, E.
Howard, Wicklow, C.
Irby, Boston, L.
Jerningham, Stafford, L.
Jervis, St. Vincent, V.
Jocelyn, Roden, E.
Jolliffe, Hylton, L.
Keane, Keane, L.
Keith-Falconer, Kintore, E.
Kennedy, Ailsa, M.
Kenyon, Kenyon, L.
Keppel, Albemarle, E.
Ker, Roxburghe, D.
Kerr, Lothian, M.
King-Noel, Lovelace, E.
Kinnaird, Kinnaird, L.
Knox, Ranfurley, E.
Lambton, Durham, E.
Lane-Fox, Conyers, L.
Lascelles, Harewood, E.
Law, Ellenborough, E.
Lawless, Cloncurry, L.
Lawley, Wenlock, L.
Lawrence, Lawrence, L.
Leferve, Eversley, V.
Legge, Dartmouth, E.
Leigh, Leigh, L.
Leslie, Leven and Melville, E.
Leveson-Gower, Cromartie, E.
Leveson-Gower Granville, E.
Leveson-Gower, Sutherland, D.
Liddell, Ravensworth, L.
Lindsay, Crawford and Balcarres, E.
Lister, Ribbleedale, L.
Littleton, Hatherton, L.
Lloyd, Mostyn, L.
Loftus, Ely, M.
Lowry-Corry, Belmore, E.
Lowther, Lonsdale, E.
Loyd, Overstone, L.
Lumley, Scarborough, E.
Lygon, Beauchamp, E.
Lyon-Bowes, Strathmore, E.
Lyons, Lyons, L.
Lyttelton, Lyttelton, L.
McNeill, Colonsay, L.
Maitland, Lauderdale, E.
Manners, Rutland, D.
Manners-Sutton, Canterbury, V.
Manners-Sutton, Manners, L.
Mansfield, Sandhurst, L.
Marsham, Romney, E.
Maude, Hawarden, V.
Maxwell, Farnham, L.
Meade, Clanwilliam, E.
Methuen, Methuen, L.
Milbanke, Wentworth, L.
Milles, Sondes, L.
Mitford, Redesdale, L.
Molyneux, Sefton, E.
Monck, Monck, V.
Monckton-Milnes, Houghton, L.
Monsell, Emly, L.
Monson, Monson, L.
Montagu, Manchester, D.
Montagu, Sandwich, E.
Montagu-Douglas-Scott, Buccleuch and Queensberry, D.
Montgomerie, Eglinton & Winton, E.
Moore, Drogheda, M.
Moore, Montcashel, E.
Morgan, Tredegar, L.
Murray, Dunmore, E.
Murray, Mansfield, E.
Napier, Napier and Ettick, C.
Napier, Napier of Magdala, L.
Nelson, Nelson, E.
Nevill, Abergavenny, E.
Neville, Braybrooke, L.
Noel, Gainsborough, E.
Noel-Hill, Berwick, L.
North, Guilford, E.
North, North, L.
Norton, Grantley, L.
O'Brien, Inchiquin, L.
O'Callaghan, Lismore, V.
Ogilvy, Airlie and Lintrathen, E.
O'Hagan, O'Hagan, L.
O'Neill, O'Neill, L.
Onslow, Onslow, E.
Orde-Powlett, Bolton, L.
Osborne, Leeds, D.
Paget, Anglesey, M.
Pakenham, Longford, E.
Pakington, Hampton, L.
Palmer, Selborne, L.
Parker, Macclesfield, E.
Parker, Morley, E.
Parnell, Congleton, L.
Parsons, Rosse, E.
Patten, Winmarleigh, L.
Paulet, Winchester, M.
Pelham, Chichester, E.
Pelham, Yarborough, E.
Pelham-Clinton, Newcastle, D.
Pellew, Exmouth, V.
Pepys, Cottenham, E.
Perceval, Egmont, E.
Percy, Northumberland, D.
Perrott, Manvers, E.
Pitt-Rivers, Rivers, L.
Pleydell-Bouverie, Radnor, E.
Plunket, Plunket, L.
Plunkett, Dunsany, L.
Plunkett, Fingall, E.
Ponsonby, Besborough, E.
Ponsonby, De Mauley, L.
Portman, Portman, L.
Poulett, Poulett, E.
Powlett, Cleveland, D.
Powys, Lilford, L.
Pratt, Camden, M.
Preston, Gormanston, V.
Primrose, Rosebery, E.
Proby, Carysfort, E.
Ramsay, Dalhousie, E.
Reynolds-Moreton, Ducie, E.
Rice, Dynevor, L.
Robartes, Robartes, L.
Robinson, Ripon, M.
Rodney, Rodney, L.
Rogers, Blachford, L.
Rollo, Rollo, L.
Romilly, Romilly, L.
Rose, Strathnairne, L.
Ross, Stradbroke, L.
Rushout, Northwick, L.
Russell, Bedford, D.
Russell, De Clifford, L.
Russell, Russell, E.
Ryder, Harrowby, E.
Sackville, Buckhurst, L.
Sackville-West, De La Warr, E.
St. Clair, Sinclair, L.
St. Clair-Erskine, Rosslyn, E.
St. John, Bolingbroke, V.
St. John, St. John, L.
St. Leger, Doneraile, V.
St. Maur, Somerset, D.
Sandys, Sandys, L.
Saumarez, De Saumarez, L.
Scarlett, Abinger, L.
Scott, Eldon, E.
Seymour, Hertford, M.
Shirley, Ferrers, E.
Sidney, De Lisle and Dudley, L.
Sinclair, Caithness, E.
Somers-Cocks, Somers, E.
Somerset, Beaufort, D.
Somerset, Raglan, L.
Somerville, Athlumney, L.
Spencer, Churchill, L.
Spencer, Spencer, E.
Spring-Rice, Monteagle, L.
Stanhope, Chesterfield, E.
Stanhope, Harrington, E.
Stanhope, Stanhope, E.
Stanley, Derby, E.
Stanley, Stanley and Eddisbury, L.
Stapleton, Beaumont, L.
Stapleton-Cotton, Combermere, V.
Stewart, Galloway, E.
Stewart Murray, Athole, D.
Stonor, Camoys, L.
Stopford, Courtown, E.
Stourton, Stourton, L.
Strutt, Belper, L.
Strutt, Rayleigh, L.
Stuart, Blantyre, L.
Stuart, Moray, E.
Stuart, Stuart de Decies, L.
Stuart-Wortley, Wharncliffe L.
Sugden, St. Leonards, L.
Talbot, Shrewsbury and Talbot, E.
Talbot, Talbot de Malahide, L.
Taylour, Headfort, M.
Thesiger, Chelmsford, L.
Tempie-Nugent-Brydges-Chandos-Grenville, Buckingham and Chandos, D.
Thurlow, Thurlow, L.
Thynne, Bath, M.
Townshend, Sydney, V.
Townshend, Townshend, M.
Trefusis, Clinton, L.
Trench, Clancarty, E.
Trevor, Dacre, L.
Trollope, Kesteven, L.
Twiselton-Wykeham-Fiennes, Saye and Sele, L.
Tyrwhitt, Berners, L.
Upton, Templetown, V.
Vane-Tempest, Londonderry, M.
Verney, Willoughby de Broke, L.
Vernon, Lyveden, L.
Vernon, Vernon, L.
Vesey, de Vesci, V.
Villiers, Clarendon, E.
Villiers, Jersey, E.
Vivian, Vivian, L.
Waldegrave, Waldegrave, E.
Wallop, Portsmouth, E.
Walpole, Orford, E.
Walsh, Ormathwaite, L.
Ward, Bangor, V.
Ward, Dudley, E.
Warren, De Tabley, L.
Wellesley, Cowley, E.
Wellesley, Wellington, D.
Wemyss-Charteris-Douglas, Wemyss, E.
Wentworth-Fitzwilliam, Fitzwilliam, E.
Westenra, Rossmore, L.
White, Annaly, L.
White, Bantry, E.
Wilde, Penzance, L.
Wilde, Truro, L.
Willoughby de Middleton, L.
Wingfield, Powerscourt, V.
Winn, Headley, L.
Wodehouse, Kimberley, E.
Wood, Halifax, V.
Wood, Hatherley, L.
Wrottesley, Wrottesley, L.
Wyndham, Leconfield, L.
Yarde-Buller, Churston, L.
Yorke, Hardwicke, E.
Young, Lisgar, L.

Titles of the Eldest Sons of Peers.

The eldest Sons of Dukes, Marquises, and Earls usually assume (by courtesy) the second titles of their fathers. The younger Sons of Dukes and Marquises take the title of Lord as a prefix to their Christian and Surnames.

The younger Sons of Earls take the title of Honourable.

All Daughters of Dukes, Marquises, and Earls, take the title of Lady.

All Sons and Daughters of Viscounts and Barons take the title of Honourable.

The following are the titles which are or would be borne by the eldest Sons of Peers, with the titles of their fathers:—

Those marked thus * are the second titles of Irish Representative Peers,

Those marked thus † are the second titles of Scotch Representative Peers.

†Aberdour, L., Morton, E.
Aboyne, E., Huntly, M.
Acheson, V., Gosford, E.
Adare, V., Dunraven and Mountearl, E.
Alfaric, V., Hopetoun, E.
Alford, V., Brownlow, E.
Altamont, E., Sligo, M.
Altherp, V., Spencer, E.
Amberley, V., Russell, E.
Anerum, E., Lothian, M.
Andover, V., Suffolk, E.
Anson, V., Lichfield, E.
Apsley, L., Bathurst, E.
Arundel and Surrey, E., Norfolk, D.
Ashley, L., Shaftesbury, E.
†Balgonie, V. Leven and Melville, E.
Beotive, E., Headfort, M.
Belfast, E., Donegall, M.
*Berehaven, V., Bantry, E.
*Bernard, V., Bandon, E.
†Berriedale, L., Caithness, E.
†Binning, L., Haddington, E.
Birtle, L., Lindsey, E.
*Bingham, L., Lucan, E.
Blandford, M., Marlborough, D.
Boringdon, V., Morley, E.
Bowmont, M., Roxburghe, D.
Boyle, V., Shannon, E.
Brabazon, L., Meath, E.
Brackley, V., Ellesmere, E.
Brecknock, E., Camden, M.
Brooke, L., Warwick, E.
Bruce, L., Elgin, E.
Buchanan, M., Montrose, D.
Burford, E., St. Albans, D.
Burghersh, L., Westmoreland, E.
Burghley, L., Exeter, M.
Burke and Clanmorris, V., Clanricarde, M.
Bury, V., Albemarle, E.
Campden, V., Gainsborough, E.
Cantilupe, V., De la Warr, E.
Cardigan, E., Ailesbury, M.
*Carlow, V., Portarlington, E.
Carmarthen, M., Leeds, D.
Carnegie, L., Southesk, E.
Cassilis, E., Ailsa, M.
Castlereagh, V., Londonderry, M.
Castlerosse, V., Kenmare, E.
Caulfeild, V., Charlemont, E.
Chandos, M., Buckingham, D.
Chelsea, V., Cadogan, E.
Chewton, V., Waldegrave, E.
Claudeboye, V., Duffe in, E.
Clements, V., Leitrim, E.
Clifton, L., Darnley, E.
Clive, V., Powis, E.
Clonmore, L., Wicklow E.
Coke, V., Leicester, E.
Cole, V., Enniskillen, E.
Compton, E., Northampton, M.
*Corry, V., Belmore, E.
Courtenay, L., Devon, E.
Cranborne, V., Salisbury, M.
Cranley, V., Onslow, E.
Cremorne, L., Dartrey, E.
*Crichton, V., Erne, E.
Crowhurst, V., Cottenham, E.
Curzon, V., Howe, E.
†Daer, L., Selkirk, E.
Dalkeith, E., Buccleuch, D.
Dalmeny, L., Rosebery, E.
Dalrymple, V., Stair, E.
Dangan, V., Cowley, E.
Darlington, E., Cleveland, D.
Deerhurst, V., Coventry, E.
De Grey, E., Ripon, M.
Douglas, M., Hamilton, D.
Doune, L., Moray, E.
Douro, M., Wellington, D.
Drumlanrig, V., Queensbury M.
Duncan, V., Camperdown, E.
Duncannon, V., Bessborough, E.
Dundas, L., Zetland, E.
Dungarvon, V., Cork, E.
†Dunglas, L., Home, E.
Dunlo, V., Clancarty, E.
Dunwich, V., Stradbroke, E.
Duppiin, V., Kinnoull, E.
Dursley, V., Berkeley, E.
Eastnor, V., Somers, E.
Ebrington, V., Fortescue, E.
Ednam, V., Dudley, E.
Elcho, L., Wemyss, E.
Eliot, L., St. Germans, E.
Elmley, V., Beauchamp, E.
Emlyn, V., Cawdor, E.
Enocombe, V., Eldon, E.
Ennismore, V., Listowel, E.
Euston, E., Grafton, D.
Feilding, V., Dentigh, E.
Fincastle, V., Dunmore, E.
FitzClarence, V., Munster, E.
FitzHarris, V., Malmesbury, E.
Folkestone, V., Radnor, E.
Forbes, V., Granard, E.
Fordwich, V., Cowper, E.
Garlies, L., Galloway, E.
Gifford, L., Clanwilliam, E.
Giammis, L., Strathmore and Kinghorn, E.
Glentworth, L., Limerick, E.
Glerawly, V., Annesley, E.
Graham, M., Montrose, D.
Granby, M., Rutland, D.
Greenock, L., Cathcart, E.
Grey de Wilton, V., Wilton, E.
Grey of Groby, L., Stamford, E.
Grosvenor, E., Westminster, M.
Grimston, V., Verulam, E.
Guernsey, L., Aylesford, E.
Haddo, L., Aberdeen, E.
Hamilton, M., Abercorn, D.
Harley, L., Oxford, E.
Hartington, M., Devonshire, D.
Hastings, L., Huntingdon, E.
Helmsley, V., Feversham, E.
Herbert, L., Pembroke, E.
Hinchinbroke, V., Sandwich, E.
Hillsborough, E., Downshire, M.
Hinton, V., Poulett, E.
Hobart, L., Buckinghamshire, E
Holmesdale, V., Amherst, E.
Howard, L., Effingham, E.
Howick, V., Grey, E.
Hyde, L., Clarendon, E.
Ingestre, V., Shrewsbury and Talbot, E.
Inverurie, L., Kintore, E.
Jermyn, E., Bristol, M.
Jocelyn, V., Roden, E.
Kelburne, V., Glasgow, E.
Kerry, E., Lansdowne, M.
Kildare, M., Leinster, D.
Killeen, L., Fingall, E.
Kilmarnock, L., Erroll, E.
*Kilworth, L., Mountcashel, E.
†Kirkwall, V., Orkney, E.
Lambton, V., Durham, E.
Lascelles, V., Harewood, E.
Leveson, L., Granville, E.
Lewisham, V., Dartmouth, E.
Lincoln, E., Newcastle, D.
Lindsay, L., Crawford and Balcarres, E.
Loftus, V., Ely, M.
Lorne, M., Argyll, D.
Loughborough, L., Rosslyn, E.
Lowther, V., Lonsdale, E.
Lumley, V., Scarborough, E.
Lymington, V., Portsmouth, E.
Mahon, V., Stanhope, E.
Maidstone, V., Winchilsea, E.
Maitland, V., Lauderdale, E.
Malden, V., Essex, E.
Manderville, V., Manchester, D.
Marsh, E., Richmond, D.
Marsham, V., Romney, E.
Melgund, V., Minto, E.
Milton, V., Fitzwilliam, E.
Molyneux, V., Sefton, E.
Montgomerie, L., Eglinton and Winton, E.
Moore, V., Drogheda, M.
Moreton, L., Ducie, E.
Morpeth, V., Carlisle, E.
Mountcharles, E., Conyngham, M.
Mulgrave, E., Normanby, M.
Neville, V., Abergavenny, E.
Newark, V., Manvers, E.
Newport, V., Bradford, E.
Newton-Butler, L., Lanesborough, E.
Norreys, L., Abingdon, E.
North, L., Guilford, E.
Northland, V., Ranfurly, E.
Ockham, V., Lovelace, E
*Ogilvy, L., Airlie and Lintrathen, E.
Ormelie, L., Breadalbane and Holland, E.
Osseory, E., Ormonde, M.
Ossulston, L., Tankerville, E.
Oxmantown, L., Rosse, E.
Packenham, L., Longford, E.
Panmure, L., Dalhousie, E.
Parker, V., Macclesfield, E.
Pelham, L., Chichester, E.
Perceval, V., Egmont, E.
Percy, E., Northumberland, D.
Petersham, V., Harrington, E.
Pevensey, V., Sheffield, E.
Porchester, L., Carnarvon, E.
Proby, L., Carysfort, E.
Raynham, V., Townshend, M.
Reidhaven, V., Seafield, E.
Rocksavage, E., Cholmondeley, M.
Royston, V., Hardwicke, E.
Sandon, V., Harrowby, E.
St. Asaph, V., Ashburnham, E.
St. Maur, E., Somerset, D.
Stafford, M., Sutherland, D.
Stanhope, L., Chesterfield, E.
Stanley, L., Derby, E.
Stavordale, L., Ilchester, E.
Stopford, V., Courtown, E.
Stormont, V., Mansfield, E.
Strafford, L., Strafford, E.
Suirdale, V., Donoughmore, E.
Tamworth, V., Ferrers, E.
Tarbat, V., Cromartie, E.
Tavistock, M., Bedford, D.
Titchfield, M., Portland, D.
Trafalgar, V., Nelson, E.
Tullibardine, M., Athole, D.
Tyrone, M., Waterford, M.
Uffington, V., Craven, E.
Uxbridge, E., Anglesey, M.
Valletort, V., Mount Edgcumbe, E.
Villiers, V., Jersey, E.
Walden, V., Tweeddale, M.
Walpole, L., Orford, E.
Weymouth, E., Bath, M.
Wiltshire, E., Winchester, M.
Windsor, E., Bute, M.
Wodehouse, L., Kimberley, E.
Worcester, M., Beaufort, D.
Worsley, L., Yarborough, E.
Yarmouth, E., Hertford, M.

The following Peers have either succeeded to Peerages or been summoned to the House of Lords during the lifetime of their fathers:

Title by courtesy	*Summoned as*
Viscount Ockham	Lord Wentworth
Marquis of Kildare	Lord Kildare
Lord Eliot	Lord Eliot
Viscount Enfield	Lord Strafford.

Digitized by Google

House of Peers.

The undermentioned noblemen sit as Peers of Great Britain by titles nominally different from, as well as inferior to, those by which they are usually addressed.

Superior Title.	*Sits as*	*Superior Title.*	*Sits as*
E. Aberdeen	V. Gordon	E. Fife	L. Skene
D. Argyll	L. Sundridge and Hamilton	E. Galloway	L. Stewart
		E. Glasgow	L. Ross
L. Athlumley	L. Meredyth	E. Gosford	L. Worlingham
D. Athol	E. Strange	D. Hamilton	D. Brandon
E. Bessborough	L. Ponsonby	M. Headfort	L. Kenlis
V. Boyne	L. Brancepeth	L. Henniker	L. Hartismere
D. Buccleuch	E. Doncaster	M. Huntly	L. Meldrum
E. Caithness	L. Barrogill	L. Kinnaird	L. Rossie
M. Clanricarde	L. Somerhill	E. Kinnoull	L. Hay
V. Clifden	L. Mendip and Dover	E. Leitrim	L. Clements
		E. Limerick	L. Foxford
M. Conyngham	L. Minster	E. Listowel	L. Hare
E. Cork and Orrery ...	L. Boyle	M. Londonderry ...	E. Vane
E. Courtown	L. Saltersford	M. Lothian	L. Kerr
E. Crawford and Balcarres	L. Wigan	V. Massereene & Ferrard	L. Oriel
E. Dalhousie	L. Panmure	E. Meath	L. Chaworth
E. Darnley	L. Clifton	V. Midleton	L. Brodrick
M. Donegal	L. Fisherwick	D. Montrose	E. Graham
E. Donoughmore ...	V. Hutchinson	E. Moray	L. Stuart
M. Downshire	E. Hillsboro'	L. Napier	L. Ettrick
M. Drogheda	L. Moore	E. Normanton	V. Somerton
E. Dunraven & Mountearl	L. Kenry	E. Roden	L. Clanbrassill
		L. Rollo	L. Dunning
E. Eglingtou	E. Winton	D. Roxburghe	E. Innes
E. Egmont	L. Lovell & Holland	E. Seafield	L. Strathspey
		E. Shaunon	L. Carleton
M. Ely	L. Loftus	M. Sligo	L. Monteagle
E. Enniskillen	L. Grinstead	E. Southesk	L. Balinhard
E. Erroll	L. Kilmarnock	E. Stair	L. Oxenfoord
V. Falkland	L. Hunsdon	M. Waterford	L. Tyrone

In the following list the above are arranged under the titles by which they sit, their superior titles being placed immediately after in parentheses; but in the alphabetical arrangement they will be found under those titles by which they are ordinarily known.

PEERS ARRANGED ACCORDING TO THEIR ORDER OF PRECEDENCE.

Marked thus * are Irish Representative Peers. Marked thus † are Scotch Representative Peers.

PEERS OF THE BLOOD ROYAL.

	Creation.
His Royal Highness Albert Edward, Duke of Cornwall (Prince of Wales), K.G., K.T., G.C.B., K.P., G.C.S.I., P.C.	1841
His Royal Highness George Frederick Alexander Charles Ernest Augustus, K.G., G.C.H., Duke of Cumberland, Ex-King of Hanover	1799
His Royal Highness George William Frederick Charles, Duke of Cambridge, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L.	1801
His Royal Highness Alfred Ernest Albert, Duke of Edinburgh, &c., K.G., K.T., G.C.M.G., P.C.	1866

ARCHBISHOPS.

	Style, *His Grace.*	Consecrated.	Translated.
Right Hon. Dr. Archibald Campbell Tait, of Canterbury,	P.C.	1856	1868
Right Hon. Dr. William Thomson, of York,	P.C.	1861	1863

DUKES.

Style, *Most Noble; His Grace.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
Henry Fitzalan-Howard	Norfolk	1483	E. of Arundel and Surrey
Edward Adolphus St. Maur ...	Somerset, P.C., K.G. ...	1546	E. St. Maur
Charles Henry Gordon-Lennox ...	Richmond, P.C., K.G. ...	1675	E. of March
William Henry FitzRoy	Grafton	1675	E. of Euston
Henry Charles FitzRoy Somerset	Beaufort, P.C., K.G. ...	1682	M. of Worcester
Wm. A. A. de Vere Beauclerc ...	St. Albans, P.C.	1684	E. of Burford
George Godolphin Osborne	Leeds	1694	M. of Carmarthen
Francis Charles Hastings Russell	Bedford	1694	M. of Tavistock
William Cavendish	Devonshire, K.G.	1694	M. of Hartington
John Winstone Spencer Churchill	Marlborough, P.C., K.G., D.C.L.	1702	M. of Blandford
Charles Cecil John Manners ...	Rutland, K.G.	1703	M. of Granby
Wm. A. L. S. Hamilton-Douglas	Brandon (and Hamilton)	1711	M. of Douglas
William John C. S. Bentinck ...	Portland	1716	M. of Titchfield
William Drogo Montague	Manchester	1719	V. Mandeville
Henry P. A. Pelham-Clinton ...	Newcastle	1756	E. of Lincoln
Algernon George Percy	Northumberland, P.C. ...	1766	E. Percy
Arthur Richard Wellesley	Wellington, K.G., P.C. ...	1714	M. of Douro
Richard Plantagenet Campbell Brydges-Chandos-Grenville	Buckingham & Chandos, P.C., D.C.L.	1822	M. of Chandos
George Granville William Sutherland-Leveson-Gower	Sutherland, K.G.	1833	M. of Stafford
Harry George Powlett	Cleveland, K.G.	1833	E. of Darlington
Hugh Lupus Grosvenor	Westminster	1873	E. Grosvenor

MARQUISES.

Style, *Most Honourable.*

John Paulet	Winchester	1551	E. of Wiltshire
John Sholto Douglas	Queensbury	1684	V. Drumlanrig
†George Hay	Tweeddale, K.T., G.C.B. ...	1694	V. Walden
Henry Charles K. P. Fitzmaurice	Lansdowne	1784	E. Kerry
John Villiers Stuart Townshend	Townshend	1786	V. Raynham
Robert Arthur T. Gascoyne-Cecil	Salisbury, P.C.	1789	V. Cranborne
John Alexander Thynne	Bath	1789	V. Weymouth
James Hamilton	Abercorn, K.G., P.C., D.C.L., (Duke of Abercorn)	1790	M. Hamilton
Francis Hugh George Seymour ...	Hertford	1793	E. of Yarmouth
John Patrick Crichton Stuart ...	Bute	1796	E. of Windsor
William Alleyne Cecil	Exeter, P.C.	1801	L. Burley
Charles Douglas Compton	Northampton	1812	E. Compton

MARQUISES—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
John Charles Pratt	Camden	1812	E. of Brecknock
Henry William George Paget ...	Anglesey	1815	E. of Uxbridge
William Henry H. Cholmondeley	Cholmondeley	1815	E. of Rocksavage
George Wm. F. Brudenell-Bruce	Ailesbury, K.G., P.C. ...	1821	E. Bruce
Frederick William John Hervey	Bristol...	1826	E. Jermyn
Archibald Kennedy	Ailsa	1831	E. of Cassillis
George Augustus C. Phipps ...	Normandy, P.C.	1838	E. of Mulgrave
George Frederick S. Robinson ...	Ripon, K.G., P.C.	1871	E. de Grey

EARLS.

Style, *Right Honourable.*

Charles John Chetwynd Talbot ...	Shrewsbury and Talbot .	1442	V. Ingestre
Edward Henry Stanley...	Derby, P.C., D.C.L.	1485	L. Stanley
Francis Theophilus H. Hastings	Huntingdon	1529	L. Hastings
George Robert Charles Herbert...	Pembroke & Montgomery	1551	L. Herbert
William Reginald Courtenay ...	Devon, P.C., D.C.L. ...	1553	L. Courtenay
Charles John Howard	Suffolk and Berkshire ...	1603	V. Andover
Rudolf William Basil Fielding ...	Denbigh	1622	V. Fielding
Francis William Henry Fane ...	Westmoreland, C.B.	1624	L. Burghersh
George A. F. Albemarle Bertie ...	Lindsey	1626	L. Bertie
George Harry Grey	Stamford & Warrington .	1628	L. Grey of Groby
George James Finch-Hatton ...	Winchilsea & Nottingham	1628	V. Maidstone
George Philip Stanhope...	Chesterfield	1628	L. Stanhope
John William Montague	Sandwich, P.C.	1660	V. Hinchinbroke
Arthur Algernon Capel	Essex	1661	V. Malden
Rev. William George Howard ...	Carlisle	1661	V. Morpeth
Walter F. Montague-Douglas-Scott	Doncaster (Duke of Buccleuch & Queensberry), K.G., P.C.	1663	E. of Dalkeith
Anthony Ashley Cooper...	Shaftesbury, K.G.	1672	L. Ashley
Montague Bertie	Abingdon	1682	L. Norreys
Richard George Lumley	Scarborough	1690	V. Lumley
George Thomas Keppel...	Albemarle	1696	V. Bury
George William Coventry	Coventry	1697	V. Deerhurst
Victor Albert George C. Villiers...	Jersey...	1697	V. Villiers
William Henry Poulett...	Poulett	1706	V. Hinton
†Sholto John Watson Douglas ...	Morton	1458	L. Aberdour
†Cospatrick, Alexander Home ...	Home	1605	L. Dunglas
†Claude Lyon-Bowes	Strathmore & Kinghorn.	1606	L. Glammis
†Thomas Maitland	Lauderdale, K.C.B.	1624	V. Maitland
†David Graham D. Ogilvy	Airlie & Lintrathen, K.T.	1639	L. Ogilvy
†John Thornton Leslie Melville...	Leven and Melville... ...	1641	V. Kirkaldie
†Dunbar James Douglas	Selkirk	1646	L. Daer
†Thomas John H. FitzMaurice ...	Orkney	1696	V. Kirkwall
Sewallis Edward Shirley	Ferrers	1711	V. Tamworth
William Walter Legge	Dartmouth	1711	V. Lewisham
Charles Bennet...	Tankerville, P.C.	1714	L. Ossulston
Heneage Finch	Aylesford	1714	L. Guernsey
Francis Thomas de Grey Cowper	Cowper, K.G., P.C.	1718	V. Fordwich
Philip Henry Stanhope...	Stanhope	1718	V. Mahon
Thomas Augustus W. Parker ...	Macclesfield	1721	V. Parker
James Graham	Graham (D. of Montrose) K.T., P.C.	1722	M. Graham
William Frederick Waldegrave...	Waldegrave	1729	V. Chewton
Bertram Ashburnham	Ashburnham	1740	V. St. Asaph
Charles Wyndham Stanhope ...	Harrington	1742	V. Petersham
Isaac Newton Wallop	Portsmouth	1743	V. Lymington
George Guy Greville	Brooke and Warwick ...	1746	L. Brooke
Rev. Augustus Edward Hobart ...	Buckinghamshire	1746	L. Hobart
Wm. T. S. Wentworth-Fitzwilliam	Fitzwilliam, K.G.	1746	V. Milton
Francis Dudley North	Guilford	1752	L. North
Charles Philip Yorke	Hardwicke...	1754	V. Royston
Henry Edward Fox Strangways...	Ilchester	1756	L. Stavordale
Rev. E. W. Sackville	De la Warr, K.C.B.	1761	V. Cantilupe
Jacob Pleydell-Bouverie	Radnor	1765	V. Folkestone
John Poyntz Spencer	Spencer, K.G., P.C.	1765	V. Althorp
William Lennox Bathurst	Bathurst	1772	L. Apsley
Arthur Wills Blundell T. S. Hill...	Hillsborough (M. of Downshire)	1772	E. Hillsborough
Edward Hyde Villiers	Clarendon	1776	L. Hyde
William David Murray	Mansfield & Mansfield, K.T.	1776	V. Stormont
William Nevill	Abergavenny	1784	V. Nevill
John James Hugh Stewart Murray	Strange (D. Athole), K.T.	1786	M. of Tullibardine
William Henry Edgcumbe	Mount-Edgcumbe	1789	V. Valletort
Hugh Fortescue	Fortescue	1789	V. Ebrington
H. Howard Molyneux Herbert ...	Carnarvon, P.C.	1793	L. Porchester
Henry Charles Cadogan...	Cadogan, P.C.	1800	V. Chelsea
James Howard Harris	Malmesbury, G.C.B., P.C., D.C.L.	1800	V. FitzHarris
*J. Vansittart Danvers Butler ...	Lanesborough	1756	L. Newtown-Butler
*Stephen Moore	Mountcashel	1781	L. Kilworth
*H. J. Reuben Dawson-Damer ...	Portarlington	1785	V. Carlow
*William Richard Annesley... ...	Annesley	1789	V. Glerawly
*John Crichton...	Erne, K.P.	1789	V. Crichton
*Charles Francis Arnold Howard	Wicklow	1793	L. Clonmore
*George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
*Somerset Richard Lowry-Corry	Belmore, P.C.	1797	V. Corry
*Francis Bernard	Bandon, D.C.L.	1800	V. Bernard
Francis Robert St. Clair-Erskine	Rosslyn	1801	L. Loughborough
George Grimston Craven	Craven...	1801	V. Uffington
William Hillier Onslow	Onslow	1801	V. Cranley
Charles Marsham	Romney	1801	V. Marsham
Henry Thomas Pelham	Chichester...	1801	L. Pelham
Thomas Egerton	Wilton, G.C.H., P.C.... ...	1801	V. Grey de Wilton
Edward James Herbert...	Powis, D.C.L.	1804	V. Clive
Horatio Nelson...	Nelson...	1805	V. Trafalgar
*Lawrence Parsons	Rosse	1806	L. Oxmantown
Sydney Wm. Herbert Pierrepoint	Manvers	1806	V. Newark
Horatio William Walpole	Orford...	1806	L. Walpole
Henry Grey	Grey, K.G., G.C.M.G., P.C...	1806	V. Howick
Henry Lowther...	Lonsdale, P.C.	1807	V. Lowther
Dudley Ryder	Harrowby, K.G., P.C. ...	1809	V. Sandon
Henry Thynne Lascelles	Harewood	1812	V. Lascelles
W. H. E. Murray Kynynmound...	Minto, K.T....	1813	V. Melgund
Alan Frederick Cathcart	Cathcart	1814	L. Greenock
James Walter Grimston	Verulam	1815	V. Grimston
A. Wellington Brownlow Cust ...	Brownlow	1815	V. Alford

Digitized by Google

The Duchess of Westminster.

Digitized by Google

The Duke of Westminster.

Digitized by Google

EARLS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
Edward Granville Eliot...	St. Germains, G.C.B., P.C.	1815	L. Eliot
Albert Edward Parker	Morley	1815	V. Boringdon
Orlando G. Charles Bridgeman ...	Bradford, P.C.	1815	V. Newport
Frederick Lygon	Beauchamp	1815	V. Elmley
*W. H. Hare Hedges White ...	Bantry	1816	V. Bereham
John Scott	Eldon	1821	V. Encombe
G. A. F. Louis Curzon-Howe ...	Howe	1821	V. Curzon
Charles Somers Somers-Cocks ...	Somers	1821	V. Eastnor
John Edward Cornwallis Eous ...	Stradbroke	1821	V. Dunwich
G. H. R. C. W. Vane Tempest ...	Vane	1823	V. Seaham
William Pitt Amherst	Amherst	1826	V. Holmesdale
J. F. Vaughan Campbell... ...	Cawdor	18.7	V. Emlyn
William George FitzClarence ...	Munster	1831	V. FitzClarence
Robert Adam Philips Haldane ...	Camperdown	1831	V. Duncan
Thomas George Anson	Lichfield	1831	V. Anson
G. F. D'Arcy Lambton	Durham	1833	V. Lambton
Granville G. Leveson-Gower ...	Granville, K.G., P.C. ...	1833	L. Leveson
Henry Howard	Effingham	1837	L. Howard
H. J. Reynolds Moreton	Ducie, P.C.	1837	L. Moreton
Charles Anderson Pelham	Yarborough	1837	L. Worsley
James Henry Robert Innes Kerr	Innes (D. of Roxburghe), K.T.	1837	M. of Bowmont
Thomas William Coke	Leicester	1837	V. Coke
William King-Noel	Lovelace	1838	V. Ockham
Lawrence Dundas	Zetland, K.T.	1838	L. Dundas
Charles George Noel	Gainsborough	1841	V. Campden
F. C. Granville Egerton...	Ellesmere	1846	V. Brackley
George Stephens Byng	Strafford, P.C.	1847	V. Enfield
William John Pepys...	Cottenham	1850	V. Crowhurst
H. R. C. Wellesley	Cowley, K.G., G.C.B., P.C.	1857	V. Dangan
A. W. Montgomerie...	Winton (E. of Eglinton)	1859	L. Montgomerie
William Ward	Dudley	1860	V. Ednam
John Russell	Russell, K.G., G.C.M.G., P.C.	1861	V. Amberley
John Wodehouse	Kimberley, P.C.	1866	L. Wodehouse
Richard Dawson	Dartrey, K.P.	1868	L. Cremorne
William Ernest Duncombe	Feversham	1868	V. Helmsley
Frederick Temple Blackwood ...	Dufferin, K.P., K.C.B., P.C.	1871	V. Clandeboye
John Robert Townsend	Sydney	1874	

VISCOUNTS.

Style, *Right Honourable.*

Robert Devereux	Hereford	1550	
†William Henry Drummond ...	Strathallan	1686	
Henry St. John...	Bolingbroke	1713	
Evelyn Boscawen	Falmouth	1720	
George Byng	Torrington	1721	
Augustus Frederick Fitzgerald...	Leinster, P.C. (D. of Leinster)	1747	M. of Kildare
Francis Wheler Hood	Hood	1796	
*Mervyn Wingfield	Powerscourt, K.P.	1743	
*James Hewitt	Lifford	1766	
*Edward Ward	Bangor	1781	
*Hayes St. Leger	Doneraile	1781	
*Thomas Vesey...	De Vesci	1776	
*Cornwallis Maude	Hawarden	1791	
Carnegie Robert John Jervis ...	St. Vincent	1801	
Henry Dundas	Melville, G.C.B....	1802	
William Wells Addington	Sidmouth	1805	
*George Frederick Upton	Templetown, K.C.B.... ...	1806	
John Campbell Hamilton Gordon	Gordon (E. of Aberdeen)	1814	L. Haddo
Edward Pellew	Exmouth	1816	
John Luke G. Hely-Hutchinson...	Hutchinson (E. of Donoughmore	1821	V. Suirdale
William Thomas Le-Poer-Trench	Clancarty (E. of Clancarty	1823	V. Dunlow
Wellington H. Stapleton-Cotton..	Combermere	1826	
John Henry T. Manners Sutton...	Canterbury, K.C.B.	1835	
Rowland Hill	Hill	1842	
Charles Stewart Hardinge	Hardinge	1846	
George Stephens Gough	Gough...	1849	
Stratford Canning	Stratford de Redcliffe, K.G., G.C.B., P.C.	1852	
Charles Shaw Lefevre	Eversley, P.C.	1857	
Charles Wood	Halifax, G.C.B., P.C.... ...	1866	
Alexander Nelson Hood...	Bridport	1868	
Edward Berkeley Portman	Portman	1872	
Edward Cardwell	Rivington	1874	

BISHOPS.

Style, *Right Reverend.*

The Bishops of London, Durham, and Winchester to take precedence in right of their respective sees; the other Bishops in the order of their consecration. The Bishop of Sodor and Man has no seat in parliament. The statute 10 & 11 Vict. c. 108, enacts that, upon a vacancy in an English or Welsh bishopric, the newly consecrated bishop (unless elected to one of the archiepiscopal sees, or to one of the sees of London, Durham, or Winchester), shall not be entitled to sit; but the summons is to be issued to such one of the other bishops as has not previously been summoned.

		Consec.	Translated.
Dr. John Jackson	London, P.C.	1853—	1869
Dr. Charles Baring	Durham	1856—	1861
Dr. Edward Harold Browne ...	Winchester	1864—	1873
Dr. Alfred Ollivant	Llandaff	1849	
Dr. Robert Bickersteth...	Ripon	1857	
Dr. Hon. John Thomas Pelham...	Norwich	1857	
Dr. James Colquhoun Campbell...	Bangor	1859	
Dr. Henry Philpot	Worcester	1861	
Dr. Charles John Ellicott	Gloucester and Bristol...	1863	
Dr. James Russell Woodford ...	Ely	1873	
Dr. William Jacobson	Chester	1865	
Dr. Thomas Legh Claughton ...	Rochester	1867	
Dr. George Augustus Selwyn ...	Lichfield	1841—	1867
Dr. James Atlay	Hereford	1868	
Dr. William Connor Magee	Peterborough	1868	
Dr. Christopher Wordsworth ...	Lincoln	1869	
Dr. George Moberley	Salisbury	1869	
Dr. Frederick Temple	Exeter	1869	

BISHOPS—*continued.*

Name.	Title.	Consec.	Translated.
Dr. Harvey Goodwin	Carlisle	1869	
Dr. Lord Arthur Charles Harvey	Bath and Wells	1869	
Dr. John Fielder Mackarness ...	Oxford	1870	
Dr. James Fraser	Manchester	1870	
Dr. Richard Durnford	Chichester	1870	
Dr. Joshua Hughes	St. Asaph	1870	

BARONS.

Style, *Right Honourable.*

		Creation.	Title by Courtesy of eldest Sons.
D. C. Fitzgerald De Ros	De Ros, P.C.	1264	
Bernard E. D. Astley	Hastings	1289	
Charles Hen. Rolle Hepburn-Stuart-Forbes Trefusis	Clinton	1299	
Thomas Trevor	Dacre	1307	
Robert Curzon	Zouche	1308	
Henry Stapleton	Beaumont	1309	
Thomas Stonor	Camoys	1383	
Alfred J. Stourton	Stourton	1448	
Henry Verney	Willoughby de Broke ...	1492	
Sackville George Lane Fox	Conyers	1509	
George Browne Mostyn	Vaux of Harrowden ...	1523	
Ralph Gordon Noel Milbanke ...	Wentworth	1529	
Robert George Windsor-Clive ...	Windsor (*a minor*) ...	1529	
St. Andrew St. John	St. John	1558	
Frederick George Ellis	Howard de Walden and Seaford	1597	
William Bernard Petre	Petre	1603	
Rev. F. T. Wykeham-Fiennes ...	Saye and Sele, D.C.L. ...	1603	
John Francis Arundel	Arundel of Wardour ...	16.5	
John Stuart Bligh	Clifton (E. of Darnley)...	1608	L. Clifton
John Baptiste Joseph Dormer ...	Dormer	1615	
George Henry Roper Curzon ...	Teynham	16.6	
Henry V. Stafford-Jerningham ...	Stafford	1640	
George Frederick William Byron	Byron	1643	
Charles Hugh Clifford	Clifford of Chudleigh ...	1672	
†Alexander Fraser	Saltoun	1445	
†James St. Clair	Sinclair	1489	
†W. Buller-Fullerton-Elphinstone	Elphinstone	1509	
†Charles Stuart	Blantyre	1606	
†Charles John Colville	Colville of Culross, P.C.	1609	
Richard E. St. Lawrence Boyle...	Boyle, K.P. (E. of Cork and Orrery)	1711	V. Dungarvan
George Hay	Hay (E. of Kinnoull) ...	1711	V. Duppin
Henry Willoughby	Middleton	1711	
William John Monson	Monson	1728	
John G. Brabazon Ponsonby ...	Ponsonby, P.C. (Earl of Bessborough)	1740	V. Duncannon
George John Milles	Sondes	1760	
Alfred Nathaniel Holden Curzon	Scarsdale	1761	
Florence George Henry Irby ...	Boston	1761	
Charles George Perceval	Lovell and Holland (E. of Egmont)	1762	V. Perceval
Augustus Henry Vernon	Vernon	1762	
Edward St. Vincent Digby	Digby	1765	
George Douglas Campbell	Sundridge and Hamilton, K.T., P.C. (D. of Argyll)	1766	M. of Lorne
Rev. Edward Henry Julius Hawke	Hawke	1776	
Henry Thomas Foley	Foley	1776	
Rev. Francis William Rice	Dynevor	1780	
Thomas De Grey	Walsingham	1780	
William Bagot	Bagot	1780	
Charles Fitzroy	Southampton	1780	
Fletcher Norton	Grantley	1782	
George Bridges H. D. Rodney ...	Rodney (*a minor*)	1782	
Wm. Gordon Cornwallis Eliot ...	Eliot	1784	
William Noel-Hill	Berwick	1784	
James Henry Legge Dutton	Sherborne	1784	
John H. De-la-Poer-Beresford ...	Tyrone (M. of Waterford), K.P.	1786	E. of Tyrone
Henry Bentinck Boyle	Carlton (E. of Shannon)	1786	V. Boyle
Charles Harbord	Suffield	1786	
Guy Carleton	Dorchester	1786	
Lloyd Kenyon	Kenyon (*a minor*)	1788	
Charles Cornwallis Neville	Braybrooke	1788	
George Hamilton Chichester ...	Fisherwick, &c., K.P., G.C.H., P.C. (M. of Donegall)	1790	E. of Belfast
Henry Hall Gage	Gage (V. Gage)	1790	
Thomas John Thurlow	Thurlow	1792	
William George Eden	Auckland	1793	
George William Lyttelton	Lyttelton, K.C.M.G., P.C., F.R.S.	1794	
Henry George Agar-Ellis	Mendip and Dover (V. Clifden) (*a minor*)	1794	
John Stuart	Stuart (E. of Moray) ...	1796	L. Doune
Alan P. Stewart	Stewart (E. of Galloway)	1796	V. Garlies
James George Henry Stopford ...	Saltersford (E. of Courtown)	1796	V. Stopford
William Brodrick	Brodrick (V. Midleton)	1796	
Fred. H. W. Gough-Calthorpe ...	Calthorpe	1796	
Peter Robert Burrell	Gwydyr	1796	
Charles Robert Carington	Carington	1797	
William Henry Orde Powlett ...	Bolton	1797	
George Bushout	Northwick	1797	
Thomas Lyttelton Powys	Lilford	1797	
Thomas Lister	Ribblesdale	1797	
*Edward Plunkett	Dunsany	1461	
*Edward Donough O'Brien	Inchiquin	1536	
*Theobald Fitzwalter Butler ...	Dunboyne	1541	
*Robert Dillon	Clonbrock	1790	
*Edward H. Churchill Crofton ...	Crofton	1797	
*Charles Allanson-Winn	Headley	1797	
*Dayrolles Blankeney de Moleyns	Ventry	1800	
Henry Francis Seymour Moore...	Moore (M. of Drogheda), K.P., P.C.	1801	V. Moore
John H. W. G. Loftus	Loftus (M. of Ely)... ...	1801	V. Loftus
William Leveson Proby	Carysfort (E. of Carysfort), K.P., P.C.	1801	L. Proby

Digitized by Google

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
George Ralph Abercromby	Abercromby	1801	
John Thomas Freeman Mitford...	Redesdale, D.C.L.	1802	
Horace Pitt-Rivers	Rivers	1802	
Charles Edmund Law	Ellenborough, F.G.S. ...	1802	
Augustus F. A. Sandys	Sandys	1802	
George A. F. C. Holroyd ...	Sheffield (E. of Sheffield)	1802	L. Pevensey
Thomas Americus Erskine	Erskine	1806	
George John Browne	Monteagle (M. of Sligo)	1806	E. of Altamont
George Arthur Hastings Forbes...	Granard, K.P. (E. of Granard)	1806	V. Forbes
Hungerford Crewe	Crewe...	1806	
Alan Legge Gardner	Gardner	1806	
John Thomas Manners Sutton ...	Manners (*a minor*)... ...	1807	
John A. L. Hope	Hopetoun & Niddry (E. of Hopetoun)	1809	V. Aithrie
*Richard Handcock...	Castlemaine	1812	
Charles Gordon...	Meldrum (M. of Huntly)	1815	E. of Aboyne
George Frederick Boyle	Ross (E. of Glasgow) ...	1815	V. Kelburne
William Willoughby Cole	Grinstead (E. of Enniskillen)	1815	V. Cole
William Hale John Charles Pery	Foxford (E. of Limerick)	1815	L. Glentworth
Francois George Spencer	Churchill, D.C.L.	1815	
George R. C. Harris	Harris, G.C.S.I....	1815	
Reginald Charles Edward Abbot	Colchester...	1817	
Schomberg Henry Kerr...	Kerr (M. of Lothian) ...	1821	E. of Ancrum
Francis Nathaniel Conyngham ...	Minster (K.P., P.C. (M. Conyngham)	1821	E. of Mountcharles
James E. W. Theobold Butler ...	Ormonde M. of Ormonde	1821	E. of Ossory
F. Wemyss-Charteris-Douglas ...	Wemyss (E. of Wemyss and March)	1821	L. Elcho
Robert Jocelyn...	Clanbrassil (E. of Roden)	1821	V. Jocelyn
William Lygon Pakenham	Silchester, K.C.B. (E. of Longford)	1821	L. Pakenham
Clotworthy J. Eyre Skeffington...	Oriel (V. of Massereene and Ferrard)	1821	
Henry Thomas Liddell	Ravensworth	1821	
Hugh Cholmondeley	Delamere	1821	
John George Weld Forester ...	Forester, P.C.	1821	
John James Strutt	Rayleigh	1821	
Robert Francis Gifford	Gifford	1824	
Hubert De-Burgh	Somerhill, K.P., P.C. (M. of Clanricarde)	1826	V. Burke & Clanmorries
Alexander William Lindsay... ...	Wigan (E. of Crawford and Balcarres)	1826	L. Lindsay
Thomas Granville H. S. Knox ...	Ranfurly (E. of Ranfurly)	1826	V. Northland
George Warren...	De Tabley, P.C.	1826	
Edward M. S. G. Stuart-Wortley Mackenzie	Wharncliffe	1826	
Charles Stuart Aubrey Abott ...	Tenterden, C.B...	1827	
Rev. Wm. Conyngham Plunket...	Plunket	1827	
William H. A. A'Court Holmes...	Heytesbury	1828	
Archibald Philip Primrose	Rosebery (E. of Rosebery)	1828	L. Dalmeny
Richard Meade	Clanwilliam, G.C.H. (E. of Clanwilliam)	1828	L. Gilford
Edward Bootle Wilbraham	Skelmersdale	1828	
William Draper Mortimer Best...	Wynford...	1829	
William Harry Hay...	Kilmarnock (E. of Erroll)	1831	L. Kilmarnock
Arthur James Plunkett...	Fingall (E. of Fingall)...	1831	L. Killeen
William Philip Molyneux	Sefton (E. of Sefton) ...	1831	V. Molyneux
William Sydney Clements	Clements (E. of Leitrim)	1831	V. Clements
George William Fox Kennaird ...	Rossie, K.T., P.C. (L. Kinnaird)	1831	
Thomas Taylour	Kenlis (M. of Headfort)	1831	E. of Bective
William Brabazon	Chaworth (E. of Meath)	1831	L. Brabazon
Charles Adolphus Murray	Dunmore (E. Dunmore)	1831	V. Fincastle
Fox Maule Ramsay...	Panmure, K.T., G.C.B., P.C. (E. of Dalhousie)	1831	
Augustus F. G. W. Ramp'ylde ...	Poltimore...	1831	
Edward Mostyn Lloyd-Mostyn ...	Mostyn	1831	
Henry Spencer Chichester	Templemore	1831	
Valentine Lawless	Cloncurry	1831	
John St. Vincent Saumarez... ...	De Saumarez	1831	
Lucius Bentinck Cary	Hunsdon, G.C.H., P.C. (V. Falkland)	1833	
Thomas Denman	Denman	1834	
William Frederick Scarlett	Abinger	1835	
Philip Sidney	De L'Isle and Dudley ...	1835	
Alexander Hugh Baring	Ashburton...	1835	
Edward Richard Littleton	Hatherton...	1835	
Archibald Brabazon S. Acheson...	Worlingham (E. of Gosford, K.P.	1835	V. Acheson
William Frederick Campbell ...	Stratheden & Campbell...	1836	
*Geoffery D. A. F. Guthrie	Oranmore and Browne ...	1836	
Thomas Alexander Fraser	Lovat, K.T. (Lord Lovat in Scotland)	1837	
Wm. Bateman Bateman-Hanbury	Bateman	1837	
James Molyneaux Caulfeild	Charlemont, K.P. (E. of Charlemont)	1837	V. Caulfeild
Francis A. Keith-Falconer	Kintore (E. of Kintore)	1838	L. Iuverurie
George Ponsonby O'Callaghan ...	Lismore, K.P. (V. of Lismore	1838	
Henry Cairnes Westenra	Rossmore	1838	
Robert Shapland Carew...	Carew	1838	
Charles Frederick A. C. Ponsonby	De Mauley	1838	
Arthur Wrottesley	Wrottesley	1838	
Sudeley C. G. Hanbury-Tracy ...	Sudeley	1838	
Frederick Henry Paul Methuen...	Methuen	1838	
Henry Edward John Stanley ...	Stanley (*of Alderley*) and Eddisbury	1839	
William Henry Leigh	Leigh	1839	
Beilby Richard Lawley	Wenlock	1839	
Charles Brownlow	Lurgan, K.P.	1839	
Thomas Spring-Rice	Monteagle (*of Brandon*)	1839	
James Colborne	Seaton...	1839	
Edward Arthur Wellington Keane	Keane	1839	
John Hamilton Dalrymple	Oxenfoord, K.T. (E. of Stair)	1841	V. Dalrymple
Charles Crespigny Vivian	Vivian	1841	
John Vessey Parnell	Congleton	1841	

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
*Denis St. George Daly	Dunsandle and Clanconal	1815	
Victor Alexander Bruce...	Elgin (E. of Elgin and Kincardine) (*a minor*).	1849	L. Bruce
William Henry Forester Denison	Londesborough	1850	
Samuel James Loyd...	Overstone	1850	
Charles Robert Claude Wilde ...	Truro	1850	
Charles French	De Freyne	1851	
Edward Burtenshaw Sugden ...	St. Leonards, P.C., D.C.L.	1852	
Richard Henry FitzRoy Somerset	Raglan...	1856	
Gilbert Henry Heathcote Drummond Willoughby...	Aveland	1856	
Valentine Augustus Browne... ...	Kenmare (E. of Kenmare	1856	V. Castlerosse
Richard Pickerton Pemell Lyons	Lyons, G.C.B., P.C. ...	1856	
Edward Strutt	Belper, P.C.	1856	
James Talbot	Talbot de Malahide ...	1856	
Robert Grosvenor	Ebury, P.C.	1857	
James Duff	Skene, K.T. (E. of Fife)...	1857	V. Macduff
William George Cavendish	Chesham	1858	
Frederic Thesiger	Chelmsford, P.C.	1858	
John Yarde-Buller	Churston	1858	
John Charles Grant-Ogilvy	Strathspey (E. Seafield)	1858	V. Reidhaven
Henry Wyndham	Leconfield	1859	
William Tatton-Egerton	Egerton (of Tatton) ..	1859	
Chas. Morgan Robinson Morgan	Tredegar	1859	
Fitz-Patrick Henry Vernon... ...	Lyveden, P.C.	1859	
William Brougham	Brougham and Vaux ...	1859	
Richard A. Bethell	Westbury, P.C....	1861	
F. Wm. Fitzhardinge Berkeley ...	Fitzhardinge	1861	
Henry White	Annaly	1863	
Richard Monckton-Milnes	Houghton	1863	
Reginald Windsor Sackville... ...	Buckhurst...	1864	
John Romilly	Romilly, P.C.	1865	
Thomas George Baring	Northbrook, P.C.	1865	
James Sinclair	Barrogill (E. of Caithness)	1866	L. Berriedale
Thomas Fortescue	Clermont (L. Clermont)	1866	
William Meredyth Somerville ...	Meredyth, P.C. (L. Athlumney)	1866	
Wyndham Thos. Wyndham Quin	Kenry (E. of Dunraven and Mountearl)	1866	V. Adare
Charles Stanley Monck	Monck, P.C., G.C.M.G. (V. Monck)	1866	
John Major Henniker-Major ...	Hartismere (Lord Henniker)	1866	
Edward R. Lytton Bulwer Lytton	Lytton, P.C., G.C.M.G. ...	1866	
William George Hylton Jolliffe ...	Hylton, P.C.	1866	
Hugh Henry Rose	Strathnairn, P.C., G.C.B., G.C.S.I.	1866	
Edward Gordon Douglas Pennant	Penrhyn	1866	
Gustavus F. Hamilton-Russell ...	Brancepeth (V. Boyne)...	1866	
Hugh MacCalmont Cairns	Cairns, P.C.	1867	
John Trollope	Kesteven, P.C.	1868	
John Benn Walsh	Ormathwaite	1868	
Brook William Bridges	Fitzwalter...	1868	
Rev. William O'Neill	O'Neill	1868	
Robert Cornelis Napier	Napier of Magdala, G.C.B., G.C.S.I.	1868	
Edward Anthony John Preston ...	Gormanston (V. Gormanston)	1868	
William Page Wood	Hatherley, P.C....	1868	
John Laird Mair Lawrence	Lawrence, P.C., G.C.B., G.C.S.I.	1869	
James Plaisted Wilde	Penzance, P.C.	1869	
John Rogerson Rolls	Dunning (L. Rollo) ...	1869	
James Carnegie...	Balinhard, K.T. (E. of Southesk)	1869	L. Carnegie
William Hare	Hare (E. of Listowel) ...	1869	V. Ennismore
Edward George Fitzalan Howard	Howard of Glossop, P.C.	1869	
John Wilson Fitz Patrick	Castletown of Upper Ossory, P.C.	1869	
John Emerich Edward D. Acton	Acton	1869	
Thomas James Agar Robartes ...	Robartes	1869	
George Carr Glyn	Wolverton...	1869	
Fulke Southwell Greville-Nugent	Greville	1869	
Charles William FitzGerald... ...	Kildare (M. of Kildare)	1870	E. of O'Ialy
Thomas O'Hagan	O'Hagan, P.C.	1870	
John Young	Lisgar, G.C.B., G.C.M.G., P.C.	1870	
William Rose Mansfield...	Sandhurst, G.C.B., D.C.L., P.C.	1871	
John Arthur Douglas Bloomfield	Bloomfield, G.C.B., P.C. ...	1871	
Frederic Rogers	Blachford, K.C.M.G., P.C.	1871	
Francis Napier	Ettrick, K.T., P.C. (L. Napier)	1872	
John Hanmer	Hanmer	1872	
Roundell Palmer	Selborne, P.C.	1872	
Henry Austin Bruce	Aberdare	1873	
Gavin Campbell	Breadalbane	1873	L. Ormelie
James C. H. Wilbore Ellis-Agar	Somerton (E. of Normanton)	1873	V. Somerton
Robert A. Stafto Adair	Waveney	1873	
John Wilson Patten	Winmarleigh	1874	
John Duke Coleridge	Coleridge	1874	
Edward Granville George Howard	Lauerton	1874	
William Monsell	Emly	1874	
John Pakington...	Hampton	1874	
George Henry Byng	Strafford	1874	
Thomas Freemantle...	Cottesloe	1874	

Holidays in Public Offices.

Bank Holidays—May 1, Nov. 1, Dec. 25, Good Friday.
Docks and Custom House—Good Friday, Queen's Birthday, Dec. 25.
Excise Office—Good Friday, Queen's Birthday, June 28, Nov. 9, Dec. 25.
Stamp and Tax Offices—Good Friday, Queen's Birthday, June 10, 11, 28, Nov. 9, Dec. 25.
Chancery Offices—Good Friday, April 22, 23; Dec. 25.
Common Pleas and Law Offices—Good Friday, April 21, 22, 23; Queen's Birthday; June 10, 11; Dec. 25, 26, 27, 28.
The statute holidays are the first Monday in August, Easter Monday, Whit Monday, and Boxing day.—Should the latter fall on a Sunday, the following day.

Digitized by Google

The late Dr. Livingstone.

Digitized by Google

Sir Garnet Wolseley, C.B.

Digitized by Google

Government Offices and Officers.

TREASURY,
WHITEHALL.

First Lord—Right Hon. B. Disraeli.
Private Secretaries—M. Corry and A. Turner, Esqs.
Joint Secretaries—W. Hart Dyke and W. H. Smith, Esq.
Permanent Secretary—R. R. W. Lingen.
Assistant—G. S. Frederick.
Auditor Civil List—W. Law.
Principal Clerks—C. W. Stronge, J. W. Cole, Sir W. Clerke, R. E. Welby.
Solicitor—J. Gray, Esq., Q.C.

EXCHEQUER,
6, OLD PALACE-YARD.

Chancellor—Right Hon. Sir Stafford Northcote.
Private Secretaries—W. H. Northcote and J. A. Kemp, Esqs.
Comptroller—Sir Wm. Dunbar, Bart.
Chief Clerk—H. W. Chisholm.

PRIVY COUNCIL OFFICE,
WHITEHALL.

Lord President—Duke of Richmond.
Clerk of Council—Sir Arthur Helps.
Assistant Clerk—E. S. Harrison.
Registrar—H. Reeve, C.B.

PRIVY SEAL OFFICE,
1, NEW-STREET, SPRING-GARDENS.

Lord Privy Seal—Earl of Malmesbury.
Chief Clerk—W. English.

CROWN OFFICE,
HOUSE OF LORDS.

Clerk of Crown—C. Romilly.
Chief Clerk—J. Zwinger.

HOME OFFICE.
WHITEHALL.

Secretary of State—Rt. Hon. R. A. Cross.
Under Secretaries—Sir H. Selwin-Ibbetson, Bart., and Hon. A. F. O. Liddell.
Private Secretary—Carey Knyvett, Esq.
Counsel—G. Lushington, Esq.
Chief Clerk—F. S. Leslie.
Senior Clerks—J. Streatfield and C. Erskine, Esqs. For Criminal Business—G. Everest, Esq. For Signet Business—H. W. Sanders, Esq.
Accountant—A. R. Pennefather, Esq.
Police Examiner of Accounts—J. Simpson, Esq.

LORD GREAT CHAMBERLAIN'S
OFFICE, PALACE OF WESTMINSTER.

Lord Great Chamberlain—Lord Aveland.
Secretary—Capt. Hon. W. Carington.

FOREIGN OFFICE,
7, WHITEHALL-GARDENS.

Secretary of State—Lord Derby.
Under Secretaries—Lord Tenterden and Hon. H. Burke.
Assistant Secretary—F. B. Alston, Esq.
Private Secretary—T. H. Sanderson, Esq.

COLONIAL OFFICE,
DOWNING-STREET.

Secretary of State—Earl of Carnarvon.
Under Secretaries—J. Lowther, Robert G. Herbert.
Assistant Secretary—The Hon. R. Meade.
Chief Clerk—Charles Cox.
Private Secretary—M. F. Ommanney.

WAR OFFICE,
PALL-MALL.

Secretary of State—Rt. Hon. Gathorne Hardy.
Under Secretaries—Earl of Pembroke and Hon. J. C. W. Vivian.
Surveyor-General of the Ordnance—Lieut.-Col. Lord Eustace Cecil.
Financial Secretary—Hon. F. A. Stanley.
Chief Clerk—Ralph Thompson, Esq.
Private Secretaries—Lieut.-Col. H. G. Deeds and G. Farquharson, Esq.
Director of Supplies—Sir W. H. Drake.
Director of Artillery—Brig.-Gen. J. M. Adye, C.B.
Director-General of Medical Department—Sir T. G. Logan, K.C.B.
Inspector-General of Reserve Forces—Lieut.-Gen. Hon. Sir Jas. Lindsay.
Deputy ditto—Major-Gen. P. L. McDongall.
Director of Works—Major-Gen. F. E. Chapman, K.C.B.
Deputy Directors of Works—Lieut.-Col. F. D. Jervois, C.B., Lieut.-Col. T. A. L. Murray, R.E.
Chaplain-General—Rev. G. R. Gleig.
Director of Contracts—T. Howell.
Accountant-General—J. Milton, C.B.
Solicitor—C. M. Clode.

INDIA OFFICE,
DOWNING-STREET.

Secretary of State—Marquis of Salisbury.
Under-Secretaries—Sir L. Mallet, C.B., and Lord George Hamilton.
Assistant Secretary—W. G. Butler, Esq.
Private Secretaries—C. Colvin and W. N. Sturt, Esqs.
Permanent Under Secretary—Sir L. Mallett, C.B.

COMMANDER-IN-CHIEF'S
OFFICE, HORSE GUARDS.

General Commanding-in-Chief—Duke of Cambridge, K.G.
Military Secretary—Major-Gen. Sir A. H. Horsford.
Assistant Secretary—Col. F. B. Johnson, C.B.
Private Secretary—Col. Hon. J. Macdonald, C.B.

ADJUTANT-GENERAL'S
OFFICE.

Adjutant-General—Lieut.-Gen. Sir R. Airey, G.C.B.
Deputy—Col. J. W. Armstrong.
Assistant—S. G. Jenyns, C.B.
Chief Clerk—E. G. Syms.

QUARTERMASTER-GENERAL'S
OFFICE.

Quartermaster-General—Lieut.-Gen. C. H. Ellice, K.C.B.
Assistant—Col. G. H. Willis.
Chief Clerk—C. W. Mather.

PAYMASTER-GENERAL'S
OFFICE.

Paymaster-General—Right Hon. Stephen Cave.
Assistant Ditto—J. P. Collier.
Chief Clerk—A. Earnshaw.

ADMIRALTY,
WHITEHALL.

Lords Commissioners—Right Hon. G. Ward Hunt, Sir A. Milne, G.C.B.; Rear-Admiral J. W. Tarleton, C.B., Capt. Lord Guildford, and Sir Massey Lopes, Bart.
Secretaries—Hon. A. Egerton, Esq., Vernon Lushington, Esq.
Accountant-General—J. Beeby.
Hydrographer—
Director Med. Dep.—Sir A. Armstrong.
Solicitor—A. R. Bristowe.

BOARD OF TRADE,
WHITEHALL.

President—Right. Hon. Sir C. B. Adderley.
Permanent Secretary—T. H. Farrer.
Parliamentary Secretary—G. C. Bentinck, Esq.
Private Secretary—G. C. Bentinck.
Assistant Secretaries—W. R. Malcolm, C. C. Trevor, T. Gray.
Accountant—R. G. C. Hamilton.
Marine Department—Thomas Grey.
Surv.-General—Capt. Robertson, R.N.
Inspectors of Railways—Capts. Tyler and Rich, R.E., Col. Yolland, C.B.
Librarian—W. M. Bucknall.

LOCAL GOVERNMENT BOARD,
GWYDYR HOUSE, WHITEHALL.

President—Right Hon. G. Sclater-Booth.
Secretaries—John Lambert, C.B., D. Fleming.

IRISH OFFICE,
18, GREAT QUEEN-STREET, WESTMINSTER.

Chief Secretary—Sir M. H. Beach.
Clerk—J. McKenna.

WORKS, PARKS, AND BUILDINGS,
12, WHITEHALL-PLACE.

Chief Commissioner—Rt. Hon. Lord H. G. Lennox.
Secretary—A. B. Mitford, Esq.
Assistant Secretary—R. J. Callender.

WOODS AND FORESTS,
1, WHITEHALL-PLACE.

Commissioners—Hon. C. A. Gore, and the Right Hon. J. K. Howard.
Principal Clerks—F. G. Redgrave, J. R. Sowray.
Solicitor—H. Watson.

DUCHY OF CORNWALL,
BUCKINGHAM-GATE.

Lord Warden—Lord Portman.
Keeper of Privy Seal—Earl of Leicester.
Receiver-General—Major-General Sir T. M. Biddulph, K.C.B.
Attorney-General—G. Lock.
Secretary—Mr. Wilmshurst.

DUCHY OF LANCASTER,
LANCASTER-PLACE, STRAND.

Chancellor—Rt. Hon. Col. T. E. Taylor.
Receiver-General—Gen. Sir T. M. Biddulph.
Attorney-General—H. M. West.
Secretary—D. G. Englehart.

POST OFFICE,
ST. MARTIN'S-LE-GRAND.

Postmaster-General—Rt. Hon. Lord John Manners.
Chief Clerk—R. Parkhurst.
Secretaries—T. Tilley, C.B., F. J. Scudamore, C.B.
Assistant Secretary—F. Hill.
Private Secretary—W. T. Monsell.

BANK OF ENGLAND.

Governor—R. B. Green, Esq.
Secretary—H. Clark, Esq.

CUSTOM HOUSE,
THAMES-STREET.

Chairman—Right Hon. Lord Cottesloe.
Deputy-Chairman—F. Goulburn, Esq.
Secretary—J. E. Hale.
Assistant Secretary—J. Smith.

INLAND REVENUE OFFICE,
SOMERSET HOUSE.

Chairman—Sir W. H. Stephenson.
Deputy—C. J. Herries, C.B.
Secretaries—A. Young, W. Lomax.
Chief Clerk—W. Rea.

AUDIT OFFICE,
SOMERSET HOUSE.

Chairman—Sir W. Dunbar, Bart.
Secretary—C. L. Ryan.

CROWN LAW OFFICERS.

Attorney-General—Sir R. Baggallay.
Solicitor-General—Sir John Holker.

CIVIL SERVICE COMMISSION,
CANNON-ROW, WESTMINSTER.

Commissioners—Right Hon. Sir E. Ryan, G. W. Dasent, D.C.L.
Secretary—T. Walrond, Esq., C.B.
Registrar—Horace Mann.

COPYHOLD, &c., COMMISSION,
3, ST. JAMES'S SQUARE.

Commissioners—G. Ridley, G. Darby, Jas. Caird, C.B.

CHARITY COMMISSION,
8, YORK STREET, ST. JAMES'S.

Unpaid Commissioner—Right Hon. Viscount Sandon.
Chief Commissioner—James Hill.
Secretary—H. M. Vane.
Chief Clerk—G. H. Gauntlett.

ESTATES COMMISSION,
10, WHITEHALL-PLACE.

Ecclesiastical Commissioners—The Archbishops, Bishops, &c.
Church Estates Commissioners—Earl of Chichester, Rt. Hon. J. M. Mowbray.
Secretary—G. Pringle.

EMIGRATION COMMISSION,
8, PARK-STREET, WESTMINSTER.

Commissioners—Sir T. W. C. Murdoch, S. Walcott.
Secretary—R. B. Cooper.

EMIGRATION OFFICES.
65, FENCHURCH STREET.

Chief Officer—Capt. J. J. Foster, R.N.

JOINT STOCK COMPANIES' REGISTRATION OFFICE, 13, SERJEANT'S INN, FLEET ST.

Registrar—Hon. E. C. Curzon.
Assistant Registrar—G. Deane, Esq.

ROYAL MINT,
TOWER-HILL.

Chief Clerk—R. F. Swift, Esq.

METROP. BOARD OF WORKS,
SPRING-GARDENS.

Chairman—Col. Sir James M. Hogg, M.P.
Clerk—J. E. Wakefield.
Engineer—Sir J. W. Bazalgette.

LAND REGISTRY OFFICE,
LINCOLN'S-INN-FIELDS.

Registrar—B. S. Follett,

TRINITY HOUSE.

Master—H.R.H. Duke of Edinburgh.
Deputy—Capt. Sir F. Arrow, R.N.
Secretary—Robin Allen.

HERALDS' COLLEGE,
DOCTORS'-COMMONS.

Earl Marshal—Duke of Norfolk.
Garter—Sir Albert W. Woods.
Secretary—W. H. Lascelles.
Registrar—G. H. R. Harrison.

GENERAL REGISTER OFFICE,
SOMERSET HOUSE.

Registrar-General—G. Graham.
Secretary—J. T. Hammick.

PUBLIC RECORD OFFICE,
ROLLS HOUSE, CHANCERY-LANE.

Master of the Rolls—Sir G. Jessel.
Deputy Keeper—Sir Thos. D. Hardy.
Secretary—John Edwards.

JUDGE ADVOCATE GENERAL'S
OFFICE, 35, GREAT GEORGE-STREET.

Judge Advocate General—Right Hon. Stephen Cave.
Deputy—J. C. O'Dowd.

CHANCERY.

Lord High Chancellor—Lord Cairns.
Chief Secretary—H. L. Graham.
Secretary of Presentations—Hon. E. P. Thesiger.
Secretary of Commissions of Peace—Edward Ross.
Registrar in Lunacy—C. N. Wilde.
Under Secretary—John Romilly.
Accountant-General—G. W. Russell.
Lords Justices of Appeal—Sir W. M. James, Sir G. Mellish. *Secretaries*—C. James and H. Brooke.
Vice-Chancellors—Sir Richard Malins, Sir J. Bacon, Sir Chas. Hall. *Secretaries*—E. Borton, F. H. Bacon, and M. T. Joyce, Esqs.

QUEEN'S BENCH.

Lord Chief Justice—Sir A. J. E. Cockburn, Bart.
Judges—Sirs R. Lush, C. Blackburn, J. Mellor, J. R. Quain, T. D. Archibald.
Associate to Lord Chief Justice—Hon. H. E. Campbell.

COMMON PLEAS.

Lord Chief Justice—Lord Coleridge.
Judges—Sirs H. S. Keating, W. B. Brett, W. R. Grove, Hon. G. Denman, G. Honyman.
Associate to Lord Chief Justice—T. W. Erle

EXCHEQUER.

Lord Chief Baron—Sir Fitzroy Kelly.
Barons—Sirs G. W. Bramwell, Gillery Pigott, Anthony Cleasby, C. E. Pollock, R. Amphlett.
Associate to Lord Chief Baron—H. Pollock.

ADMIRALTY COURT,
GODLIMAN-STREET.

Judge—Right Hon. Sir R. J. Phillimore.
Admiralty Advocate—J. P. Deane, D.C.L.
Registrar—H. C. Rothery.

COURT OF ARCHES,
3, GODLIMAN-STREET.

Principal—Right Hon. Sir R. J. Phillimore.
Registrar—J. Sheppard.

CONSISTORY COURT.

Judge—Thomas H. Tristram, D.C.L.
Registrars—J. Sheppard, J. H. Lee.

COURT OF PROBATE AND
DIVORCE.

Judge Ordinary—Sir James Hannen.
Registrars—C. J. Middleton, E. F. Jenner, H. L. Strong, D. H. Owen.
Secretary—G. J. Widdicombe.

VICAR-GENERAL'S OFFICE,
BELL-YARD, DOCTORS'-COMMONS.

Vicar-General—J. P. Deane, D.C.L.
Registrar—F. H. Dyke.

FACULTY OFFICE,
10, GREAT KNIGHTRIDER-STREET.

Master—Right Hon. Sir R. J. Phillimore.
Registrar—Viscount Canterbury.

BANKRUPTCY COURT,
LINCOLN'S-INN AND BASINGHALL-STREET.

Chief Judge—Sir James Bacon.
Chief Registrar—William Hazlitt, Esq.
Registrars—H. P. Roche, J. R. Brougham, C. H. Keene, W. P. Murray, P. H. Pepys, Hon. J. C. Spring Rice.

COUNCIL OF EDUCATION.

President—Duke of Richmond.
Secretary—Sir F. R. Sandford, C.B.
SCIENCE AND ART DEPARTMENT, CROMWELL ROAD, SOUTH KENSINGTON.
Secretary—Sir F. R. Sandford, C.B.

ECCLESIASTICAL COMMISSIONERS.

Secretary—G. Pringle, Esq.

COMMISSIONERS OF LUNACY.

Secretary—C. S. Percival, Esq.
Chief Clerk—T. Martin, Esq.

MISCELLANEOUS.

Reference to Tables.

The following TABLES *may prove useful to many of our readers, but as our space will not permit us to insert them in full in each issue of the* ALMANAC, *we are compelled to refer our readers to those numbers of the Almanac in which the tables have already appeared.*

A CALENDAR FOR ASCERTAINING ANY DAY OF THE WEEK FOR ANY GIVEN TIME WITHIN THE PRESENT CENTURY ... 1872
AN EASY READY RECKONER ... 1872
A TABLE OF THE NUMBER OF DAYS FROM ANY DAY IN ONE MONTH TO THE SAME IN ANY OTHER ... 1872
BRITISH WEIGHTS AND MEASURES ... 1872
DISCOUNT TABLE ... 1864
EXPENSES TABLE, &c., AT PER YEAR, MONTH, WEEK, OR DAY ... 1872
FOREIGN COINS ... 1872
FORMS USUALLY TAKEN IN LEASES ... 1867
FRENCH MEASURES ... 1872
GOVERNMENT EMIGRATION OFFICES ... 1872
INTEREST TABLE ... 1860
LAW OF MISTRESS AND SERVANT ... 1872
MARKETING TABLE ... 1872
MODES OF ADDRESSING PERSONS OF TITLE ... 1866
MULTIPLICATION TABLE ... 1871
TABLE OF DISTRIBUTION OF PERSONAL ESTATE ... 1872
A TABLE OF PRECEDENCY ... 1866
TABLE OF THE KINGS AND QUEENS OF ENGLAND ... 1872
TRANSFER AND DIVIDEND DAYS AT THE BANK OF ENGLAND ... 1866
WAGES TABLE ... 1871
SOVEREIGNS OF EUROPE ... 1873
REGISTRATION OF BIRTHS AND MARRIAGES ... 1873
DEATHS, WILLS, AND UNCLAIMED PROPERTY ... 1873
POST-OFFICE RULES ... 1873
DUCHY OF CORNWALL (THE PRINCE OF WALES COUNCIL) ... 1874

Digitized by Google

A Calendar for 1875.

JANUARY.

S	M	Tu	W	Th	F	S
—	—	—	—	—	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	—	—	—	—	—	—

FEBRUARY.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	—	—	—	—	—	—
—	—	—	—	—	—	—

MARCH.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	—	—	—
—	—	—	—	—	—	—

APRIL.

S	M	Tu	W	Th	F	S
—	—	—	—	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	—
—	—	—	—	—	—	—

MAY.

S	M	Tu	W	Th	F	S
—	—	—	—	—	—	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	—	—	—	—	—

JUNE.

S	M	Tu	W	Th	F	S
—	—	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	—	—	—
—	—	—	—	—	—	—

JULY.

S	M	Tu	W	Th	F	S
—	—	—	—	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
—	—	—	—	—	—	—

AUGUST.

S	M	Tu	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	—	—	—	—
—	—	—	—	—	—	—

SEPTEMBER.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	—	—
—	—	—	—	—	—	—

OCTOBER.

S	M	Tu	W	Th	F	S
—	—	—	—	—	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	—	—	—	—	—	—

NOVEMBER.

S	M	Tu	W	Th	F	S
—	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	—	—	—	—
—	—	—	—	—	—	—

DECEMBER.

S	M	Tu	W	Th	F	S
—	—	—	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	—
—	—	—	—	—	—	—

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	*Ascension Day—Holy Thursday*	May 6
Septuagesima Sunday	,, 24	*Pentecost—Whit Sunday*	,, 16
Quinquagesima—Shrove S. ...	Feb. 7	*Trinity Sunday*	,, 23
Ash Wednesday	,, 10	Birth of Queen Victoria ...	,, 24
Quadragesima Sunday	,, 14	*Corpus Christi*	,, 27
St. David	March 1	Accession of Queen Victoria	June 20
St. Patrick	,, 17	Proclamation	,, 21
Palm Sunday	,, 21	St. John Baptist—Midsummer Day	,, 24
Annunciation—Lady Day ...	,, 25		
Good Friday	,, 26	St. Michael—Michaelmas Day	Sept. 29
Easter Sunday	,, 28	Birth of Prince of Wales ...	Nov. 9
Low Sunday	April 4	St. Andrew	,, 30
St. George	,, 23	St. Thomas	Dec. 21
Rogation Sunday	May 2	CHRISTMAS DAY	,, 25

University Terms, 1875.

OXFORD.			CAMBRIDGE.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	Mar. 28	Jan. 13	Feb. 18, Midnight	Mar. 27
Easter	April 8	May 22	April 10	May 18, Midnight	June 26
Trinity	May 23	July 11	—	—	—
Michaelmas ...	Oct. 10	Dec. 17	Oct. 1	Nov. 8, Noon	Dec. 16
	The Act, July 7.			The Commencement, June 33.	

Law Terms, 1874.

As settled by Stats. 11 Geo. 4 & 1 Will. 4, c. 70, s. 6 (passed July 23, 1830); and 1 Will. 4, c. 3, s. 2, (passed Dec. 23, 1830).

Hilary Term	begins January	11	and ends January	31
Easter Term	,, April	15	,, May	8
Trinity Term	,, May	22	,, June	12
Michaelmas Term	,, November	2	,, November	25

Principal Articles of the Calendar for the Year of Our Lord 1875.

	Julian, or Ancient Calendar.	Gregorian, or Modern Calendar.
Golden Number	14	14
Epact	IV.	XXIII.
Solar Cycle	8	8
Roman Indiction		3
Dominical Letter	E	C
Septuagesima Sunday	Feb. 9	Jan. 24
Ash Wednesday	,, 28	Feb. 10
Easter Sunday	April 13	March 28
Ascension Day	,, 22	May 6
Whit Sunday	June 1	,, 16
Advent Sunday	Nov. 30	Nov. 23

The year 1875 is the latter part of the 5635th and the beginning of the 5636th year since the creation of the world, according to the Jews. The year 5636 commences on September 30, 1875.

The year 1875 answers to the 6588th of the Julian period; to the 2628th from the foundation of Rome; to the 2651st of the Olympiads; and to the year 7083-4 of the Byzantine Era.

The year 1892 of the Mohammedan Era commences on Feb. 7, 1875. And Ramadan (month of abstinence observed by the Turks), commences on October 1, 1875.

The Chinese civil year is lunar, and consists of twelve months, of twenty-nine and thirty days alternately. The Japanese divide the year into twelve months, corresponding to the twelve signs of the zodiac. The months, however, vary in length, and are regulated by the Religious Emperor. The Mohammedans reckon from July 15 or 16, the date of Mohammed's flight. Their months are lunar, and consist of thirty and twenty-nine days alternately, with a day added eleven times in a cycle of thirty years. The Parsees' year consists of 365 days; no leap-year is known, but in every 120 years one month is added to make the conventional year correspond with the solar.

Inland Revenue Duties.

RECEIPTS.

For 2*l.* and upwards, One Penny. (Persons receiving the money are to pay the duty.)

Receipts may be stamped within fourteen days of date on payment of 5*l.*, or within the month on payment of 10*l.* penalty; after that time they cannot be stamped. Penalty for giving a receipt without a stamp, 10*l.* Penalty for not effectually cancelling or obliterating adhesive stamps when uses, 10*l.*

CHEQUES, DRAFTS, OR ORDERS ON DEMAND.

All Drafts, Warrants, or Orders for the payment of money on demand are chargeable with a stamp duty of one penny, which may be denoted by an impressed or adhesive stamp.

TAXES—INCOME TAX.

From April, 1874, to April, 1875, all incomes of 200*l.* per annum and upwards are taxed at the rate of 2*d.* in the pound; an abatement of the duty on 80*l.* is allowed in respect of incomes not exceeding 200*l.* per annum.

Exemption of Premium from Income Tax.—The premiums paid by a person for an Assurance on his own life or on the life of his wife, or for a deferred Annuity to his widow, are declared free from income tax, provided such Premiums do not exceed one-sixth of his income.

DUTIES PAYABLE ON INHABITED HOUSES OF THE ANNUAL VALUE OF £20 OR UPWARDS.

The duty is 6*d.* in the pound in respect of Dwelling-houses occupied by any person in trade who shall expose to sale and sell any goods in any shop or warehouse, being part of the same dwelling-house, and in front and on the ground or basement storey thereof; or by a person licensed to sell therein, by retail, beer, &c.; or as a farm-house by a tenant or farm-servant, and *bond fide* used for the purpose of husbandry only. Coffee Houses and Temperance Hotels are now chargeable at 6*d.* The duty is 9*d.* in the pound for dwelling-houses not occupied and used for any of the purposes described in the preceding.

Exemptions—Market-gardens and nursery-grounds are not to be included in valuation of inhabited houses, and not more than one acre of pleasure-grounds.

DUTIES ON LEGACIES AND SUCCESSION TO REAL PROPERTY.

	£	s.	d.
To children or their descendants, or lineal ancestors of the deceased ...	1	0	0
Brother or sister or their descendants	3	0	0
Uncle or aunt, or their descendants	5	0	0
Grand uncle or aunt, or their descendants	6	0	0
All other relations or strangers	10	0	0

The husband or wife of the deceased not chargeable with duty.

Probate and Letters of Administration are exempt, if the effects are under £100 in value.

DUTIES.

	£	s.	d.
Voting papers, to enable any person to vote by proxy	0	0	1
Letters of allotment of any company or proposed company, or letter of renunciation	0	0	1
Scrip certificate, or other document	0	0	1
Letter of power of attorney for the sole purpose of voting by proxy ...	0	0	1
For the receipt of the dividends or interest of any stock—			
If made for receipt of one payment only	0	1	0
In any other case	0	5	0
For the sale, transfer, or acceptance of any of the Government stocks or funds—			
When not exceeding £20	0	5	0
In any other case	0	10	0
Lease or tack, for any definite term less than a year and rent not exceeding £10 per annum	0	0	1
Of any furnished dwelling-house or apartments where the rent of such term exceeds £26	0	2	6

LIFE AND OTHER INSURANCES.

	£	s.	d.
Policy of insurance made upon any life where the sum insured shall not exceed 10*l.*	0	0	1
Exceeding 10*l.* and not exceeding 25*l.*	0	0	3
Exceeding 25*l.*, but not 500*l.*, for every 50*l.*	0	0	6
,, 500*l.*, ,, 1000*l.* ,, 100*l.*	0	1	0
,, 1000*l.* for every 1000*l.* or fractional part	0	10	0
Policy of assurance for loss or damage by fire	0	0	1
Against accident, or for plate glass	0	0	1
Settlement of Money or Stock, per 100*l.*	0	5	0
Transfer of Stock, not public—	1	10	0
If upon sale, 10*s.* per cent.			
If upon mortgage, 2*s.* 6*d.*			
Passport Stamps	0	0	6

BIRTHS, MARRIAGES, AND DEATHS.

Certified copy or extract of or from any register of births, baptisms, marriages, deaths, or burials, 1*d.* (To be paid by the person requiring such copy or extract.)

HACKNEY CARRIAGE FARES (CABS).

FARES BY DISTANCE.—Carriages drawn by one horse—If taken from a regular cabstand, 1*s.* for any distance within and not exceeding a mile; and 6*d.* for every mile, and for every part of a mile over and above any number of miles completed within a circumference of four miles from Charing Cross. 1*s.* per mile for every mile or part of a mile beyond the four-mile circumference when discharged beyond that circumference.

FARE BY TIME.—2*s.* for any time not exceeding one hour; 6*d.* for every fifteen minutes over the hour.

MARRIAGE LICENSES.

Special License	5	0	0
Not Special	0	10	0

Digitized by Google

Miss Thompson.

Digitized by Google

Mme. Annette Essipoff.

Digitized by Google

Eclipses in 1875.

In the year 1875 there will be two Eclipses only, both of the Sun.

The first is a Total Eclipse, on April 6, invisible at Greenwich and throughout Europe, but partially visible generally in the South of Africa, parts of Asia, and in the Indian Ocean.

It begins on the earth generally at 3h. 58m. 2s., mean time Greenwich, a short distance from the southernmost point of Africa, in the Indian Ocean, and in the confines of Natal. The central line passes across the Indian Ocean, south of Madagascar, north of Sumatra, at 4h. 54m. 4s., in longitude east of Greenwich 35deg. 40sec. south latitude, and ends on the earth, generally, at 9h. 16m. 12s., in longitude 134deg. 19sec. east of Greenwich. At the Cape of Good Hope a partial Eclipse is visible at 6h. 8m., and ends at 7h. 5m. Sun rises at 6h. 8m. The duration of the total Eclipse, at the most favourable point, exceeds four minutes of time.

The second is an Annular Eclipse of the Sun, on September 29, which is visible as a partial Eclipse. It is visible as a partial Eclipse over Africa, parts of Europe, America, and the Atlantic Ocean, including Greenland, Iceland, England, Spain, and the greater part of Africa.

It begins on the earth, generally, September 29, 1875, at 10h. 1m. a.m., in longitude 60deg. 56min. west of Greenwich, and latitude 38deg. 10min., north, in the North Atlantic Ocean, at a point east of Philadelphia, and south of Nova Scotia, passing nearly over the Cape Verd Islands, north of Sierra Leone, across the Gulph of Guinea, and over Africa. The central Eclipse begins at 11h. 7m., a.m., in longitude 76deg. 56min. west of Greenwich, and latitude 43deg. 15min. north. Central Eclipse at noon, 0h. 43m., in longitude 13deg. 1min. west of Greenwich, and latitude 31min. north.

The central Eclipse ends generally at 2h. 48m. 6s., in longitude 46deg. 4min. east of Greenwich, and latitude 15deg. 6min., south.

It ends, generally, on the earth September 29, at 3h. 54m. 6s. p.m., in longitude 29deg. 55min., east of Greenwich, and latitude 20deg 14min. south.

This Eclipse will be partially visible at Greenwich, Cambridge, Oxford, Liverpool, Edinburgh, Dublin, and the Cape of Good Hope.

At London the Eclipse begins at 11h. 25m. just before noon, and ends at 47m. after noon.

Beginnings of the Seasons.

Spring	21st March, 9h. 0m. a.m.	Autumn	23rd Sept., 11h. 6m. a.m.
Summer.....	21st June, 9h. 23m. p.m.	Winter	22nd Dec., 5h. 0m. a.m.

The sun is at its greatest distance from the earth on January 1st, and its shortest distance on July 1st.

Difference of Time between Greenwich and the Principal Places.

IN THE KINGDOM.

Name of Place.	Fast or slow of Greenwich.
	M. S.
Armagh	26 36 slow
Bath	9 28 "
Birmingham	7 32 "
Brighton	0 32 "
Bristol	10 22 "
Cambridge (Obs.)	0 23 fast
Carlisle	11 34 slow
Cheltenham	8 16 "
Chester	11 32 "
Coventry	6 0 "
Derby	5 52 "
Douglas, I. of Man...	18 0 "
Dover	5 12 fast
Dublin (Obs.)	25 22 slow
Durham (Obs.)	6 20 "
Edinburgh (Obs.)	12 44 "
Exeter	14 8 "
Gloucester	8 56 "
Hull	1 20 "
Ipswich	4 32 fast
Leeds	6 16 slow
Leicester	4 32 "
Lincoln	2 12 "
Liverpool (Obs.)	12 0 "
London (St. Paul's) ...	0 23 "
Manchester	8 56 "
Markree	33 48 "
Newcastle-on-Tyne... ...	6 28 "
Northampton	3 36 "
Norwich	5 12 fast
Nottingham	4 36 slow
Oxford (Obs.)	5 3 "
Plymouth	16 29 "
Portsmouth (Obs.)... ...	4 24 "
Ramsgate	5 36 fast
Sheffield	6 0 slow
Southampton	5 38 "
Windsor	2 22 "
Worcester	8 52 "
York	4 24 "

IN EUROPE.

Name of Place.	Fast or slow of Greenwich.
	H. M. S.
Altona	0 39 46 fast
Athens	1 34 56 "
Berlin	0 53 36 "
Brussels	0 17 29 "
Christiania	0 42 54 "
Copenhagen	0 50 20 "
Cracow	1 19 51 "
Dorpat	1 46 54 "
Florence	0 45 1 "
Geneva	0 24 38 "
Gottingen	0 39 47 "
Hamburgh	0 39 54 "
Konigsberg...	1 22 1 "
Leipzig	0 49 34 "
Leyden	0 17 58 "
Marseilles	0 21 29 "
Milan	0 36 47 "
Modena	0 43 43 "
Moscow	2 30 17 "
Munich	0 46 27 "
Naples	0 56 59 "
Petersburg	2 1 14 "
Paris	0 9 21 "
Prague	0 57 42 "
Rome	0 49 55 "
St. Fernando, near Cadiz	0 24 49 slow
Stockholm	1 12 15 fast
Turin	0 30 48 "
Venice	0 49 25 "
Vienna	1 5 32 "
Warsaw	1 24 9 "

Charities, Associations, &c.

Amateur Authors' Association (The), 5, Friar-street, Doctor's-commons, E C. J. S. Tomkins, sec.

Amateur Mechanical Society, 89, Stamford-street, S.E.

Amateur Photographic Association, 12, York-place, Portman-square, W. H.R.H. the Prince of Wales, president; A. J. Melhuish, F.R.A.S., &c., hon. sec.

Anti-Slavery Society (British and Foreign), 27, New Broad-street, City, E.C. Edmund Sturge, Joseph Cooper, and Robert Alsop, hon. secs.; Rev. Benjamin Millard, sec.

Army and Navy Pensioners' Employment Society, 44, Charing Cross, S.W.

Art Union of London, 444, West Strand, W.C. Lewis Pocock, F.S.A., and Edmund E. Antrobus, F.S.A., hon. secs.; Thomas S. Watson, B.A., assistant sec.

Artists' Benevolent Fund, 61 to 63, Great Queen-street, W.C. Lambton Young, sec.

Artists' Orphan Fund, 24, Old Bond-street, W. Frederick W. Maynard, sec.

Artists' Society, Langham Chambers, Edwards-place, Langham-place, W. J. Sleigh, sec.; H. C. Pidgeon, treasurer.

Arundel Society, or Society for Promoting the Knowledge of Art, 24, Old Bond-street, W. F. W. Maynard, sec.

Associate Institution for Improving and Enforcing the Laws for the Protection of Women, 17, Charing Cross, S.W. Henry J. Newman, sec.

Association for the Aid and Benefit of Dressmakers, 98, Charlotte street, Fitzroy-square.

Association for the Sale of Work by Ladies of Limited Means, 47, Great Portland-street, W. Miss Elizabeth Beard, sec.

Ballad Society, London Hospital.

Benevolent Aid Society, 38, Ellington-st., Liverpool road, N. James Ellis, Esq., hon. sec.

Benevolent Society of St. Patrick (the Queen and the Prince of Wales patrons; H.R.H. Prince Arthur, president), 61, Stamford-street, S.E. Thomas K. King, jun., sec.; Thomas R. Webb, master.

Benevolent or Strangers' Friend Society, 7, Exeter Hall, W.C. W. J. Champion, A.B., sec.

Bengal Military Orphan Society, India Office, Charles street, Westminster.

Bible and Domestic Mission, 12, Bell-street, Edgware-road, N.W. Mrs. Sarah Jane Talford, Bible-woman.

Bishop of London's Fund, 45A, Pall-Mall. Henry Hoare and Edward Thornton, Esqrs., hon. secs.; Philip Wright, Esq., sec.

Bishop of Rochester's Fund, 38, Great George-street, Westminster, S.W. Rev. John Mathias Proctor and Arthur James Day, secs.

Bishop of Winchester's South London Fund, 170, Fleet street, E.C. W. B. James, Esq., hon. sec.; Henry George Heald, sec.

Blind (Association for the General Welfare of the), 210, Oxford-street, W., and 125 and 127, Euston-road, N.W. William Hanks Levy, F.R.G.S., director.

Blind Man's Friends Charity, 34, Savile-row, W. Pinder Simpson sec. and treasurer.

Bray's Institution for Founding Libraries, 29, Duke-street, Westminster.

British Archæological Association, 32, Sackville-street, W. C. Wren Hoskyns, Esq., M.P., president; Gordon M. Hills, treasurer; Edward Levien, M.A., F.S.A., and Edward Roberts, F.S.A., secs.

British Association for the Advancement of Science, 22, Albemarle-street, Piccadilly, W. Dr. W. B. Carpenter, F.R.S., F.L.S., president; Captain Douglas Galton, C.B., F.R.S., and Professor Michael Foster, M.D., secs.; W. Spottiswoode, treasurer.

British and Colonial Emigration Society, 4, Westminster-chambers, Victoria-street, S.W.

British and Foreign Bible Society, Queen Victoria-street, E.C. Earl of Shaftesbury, president; Joseph Hoare, Esq., treasurer; Rev. C. Jackson and Rev. S. B. Bergne, secs.; William Hitchin, accountant and assistant sec.; Henry Knolleke, assistant foreign sec.; James Franklin, depositary; William Henry Chaplin, collector.

British and Foreign School Society, Borough-road, S.E., and Stockwell, S.W. Alfred Bourne, sec.

British Ladies' Female Emigrant Society, 111, Charlotte-street, Fitzroy-square, W. Miss Caroline Tipple, sec.

British Society for the Propagation of the Gospel among the Jews, 96, Russell-street, W.C. John Gill, hon. corresponding sec.

Brown Sanitary Institution for Animals, Wandsworth-road.

Camden Society, 25, Parliament-street, S.W. William John Thoms, hon. sec.

Central Christian Institute and Office of the Society for the Christian Improvement of Young Women, 19A, Great Portland-street, W. Miss Susan Stewart, lady superintendent; Miss Mary Weitbrecht, sec.

Christchurch Parochial Home Mission, 5, Derby-street, Mayfair, W. Mrs. Grace Ray, superintendent.

Church Association, 14, Buckingham-street, Strand.

Church of England Education Society, 11, Adam-street, Adelphi.

Church Missionary Children's Home, Highbury Grove, N. Rev. I. Durrant, M.A., director.

Church Missionary Society, 15 and 16, Salisbury-square, E.C. Rev. H. Venn, B.D., Rev. H. Wright, M.A., and Major-General E. Lake, C.S.I., hon. secs.; Rev. C. C. Fenn, M.A., and E. Hutchinson, Esq., secs.

Church of England Sunday School Institute, 160, Fleet-street.

Church Pastoral Aid Society, Temple Chambers, Falcon-court, Fleet-street, E.C. Rev. E. J. Speck, M.A., sec.; R. Laughton, Esq., lay sec.

Churches and Chapels Incorporated Society, for Promoting the Enlargement, Building, and Repairing of, 7, Whitehall, S.W. Rev. G. Anslie, M.A., sec.

Colonial Missionary Society, 18, South-street, Finsbury, E C. Rev. A. Hannay, sec.

Columbia (Baroness Burdett Coutts' Shoeblacks and Messengers' Brigade, 11, Wood-street, Spitalfields, E. F. Sapsford, master.

Congregational School Society, 18, South-street, Finsbury.

Corporation of the Sons of the Clergy, 2, Bloomsbury-place, Bloomsbury-square, W.C. C. J. Baker, Esq., registrar.

Creche and Infant Infirmary, 14, Sternry-causewar.

Deaf and Dumb (Association in Aid of the), head quarters, the Church for the Deaf and Dumb, 272, Oxford street, W.; branch, 15, Kingsland-road, E. Rev. S. Smith, chaplain and sec.; Rev. W. Stainer, assistant chaplain.

Discharged Prisoners' Aid Society, 39, Charing Cross, S.W. W. B. Ranken, Esq., and S. Whitbread, Esq., M.P., hon. secs.; Major Tillbrook, sec.

Discharged Prisoners' Aid Relief Committee (Metropolitan), 34, Parliament-street, S.W. J. C. Colville, hon. sec.

Dramatic Authors' Society, 23, King-street, Covent Garden, W.C. P. Simpson, sec.

Early Closing Association, 100, Fleet-street, E.C. H. Walker and E. Kennedy, secs.

East End Juvenile Mission. Dr. T. J. Barnard, hon. director; E. Jackson, trade manager; J. W. Parker, sec.; Home for Working and Destitute Lads, 18 and 20, Stepney Causeway, Commercial-road East, E.; Wood Chopping Brigade, Carr-street, Limehouse Fields, E. W. Steward, manager; Easter Tract and Book Depôt, 2, North-street, Limehouse, E.; Mission Room and Laundry, 44, Carr-street, Limehouse, E.; New Branch Ragged Schools, Gloucester-street, Salmons-lane, Limehouse, E.; City Messenger Brigade or Boy Commissionaire Corps, head office, 18 and 20, Stepney Causeway, S E.

East London Mission and Relief Society, 2, Duke-street, Adelphi, W.C. Rear-Admiral E. G. Fishbourne, C.B., Col. Wyndham Bewes, Rev. E. L. Puxley, hon. secs.

East London Provident Association, 6, Arbour-terrace, Stepney, E., and 53, Brick-lane, Spitalfields, E.; branch office, School Room, Bride-terrace, Liverpool-road, N. Oliver S. Iron, sec.

East London Shoe Black Society, 96, Mansell-street, E. T. Thorne Pitt, Esq., manager.

Emigration (South Australian Government), 37, Great George-street, S.W.

English Church Union, 11, Burleigh-street, W.C.

Entomological Society, 12, Bedford-row, W.C. Monday, 2 till 7. Robert McLachlan and Ferdinand Grut, secs.

Evangelical Alliance (British Organisation), 7, Adam-street, Adelphi, W.C. Rev. J. Davis and Rev. Schmettan, Ph.D., secs.

Female Aid Society, office, 27, Red Lion-square, W.C. W. Bramston, Esq., acting sec.

Female Medical Society for Promoting the Proper Education and Employment of Superior Women in the Practice of Midwifery and the Treatment of the Diseases of Women and Children, offices, 164, Great Portland-street, W. The Right Hon. the Earl of Shaftesbury, K.G., president; G. Burney, Esq., treasurer; J. Edmunds, M.D., hon. sec.

Female Mission to the Fallen Women of London, 34, Parliament-street, S.W. A. O. Charles, Esq., hon. sec.; C. R. Ford, Esq., sec.

Foreign Aid Society, 10, Exeter Hall, 372, Strand, W.C. Rev. B. Burgess, B.D., hon. sec.; Mr J. Watts, assistant sec.

Friendly Female Society (Instituted 1802) for the Relief of Poor, Infirm, Aged Widows, and Single Women of good character, who have seen better days, 354, Kingsland-road, E. The Most Hon. the Dowager Marchioness of Cholmondeley, president; Mrs J. Spicer, Woodford, Essex, treasurer; Miss Leifchild, 16, Albert-road, Regent's Park, N.W., secretary; Miss M. Towne, collector.

Genealogical and Historical Society, 20, Piccadilly, W. R. Reeve, sec.

General Domestic Servants' Benevolent Institution, 32, Sackville-street, W. J. Rouse, sec.

Geological Society, Somerset House, Strand, W.C. Duke of Argyll, K.T., D.C.L., F.R.S., president; Sir P. de M. G. Everton, Bart., M.P., F.R.S., R. A. C. G. Austen, F.R.S., W. W. Smyth, Esq., M.A., F.R.S., Sir C. Lyell, Bart., D.C.L., F.L.S., vice-presidents; P. M. Duncan, Esq., M.B., F.R.S., and J. Evans, Esq., F.R.S., secs.; Professor D. T. Anstead, M.A., F.R.S., foreign sec.; J. G. Jeffreys, Esq., F.R.S., treasurer; W. S. Dallas, F.L.S., assistant sec., librarian, and curator; W. W. Leighton, Esq., clerk; W. R. Jones, library and museum assistant.

Geologists' Association, University College, Gower-street, W.C. Rev. T. Wiltshire, M.A., F.G.S., president; J. L. Lobley, F.G.S., hon. sec.

Gorecnesses' Benevolent Institution, 32, Sackville-street, W.; home, 44, Harley-street, W., and Asylum, Prince of Wales-road, N.W. C. W. Klugh, sec.

Guild of Literature and Art, 26, Wellington-street, W.C. C. Dickens, hon. sec.

Home and Colonial School Society and Middle Class School for Boys and Girls, 344 to 354, Gray's-inn-road. Depository, 350, Gray's-inn-road, W.C. Mrs Strugnell, matron; and 9, Swinton street, Gray's-inn-road, W.C. (Miss C. A. Daley, matron). J. S. Reynolds, hon. sec.; Rev. J. J. Evans, M.A., chaplain; Rev. J. Johnson, resident chaplain; W. J. Sterland, assistant sec.; E. Coghlan, F.R.G.S., head master; E. Ford, second master.

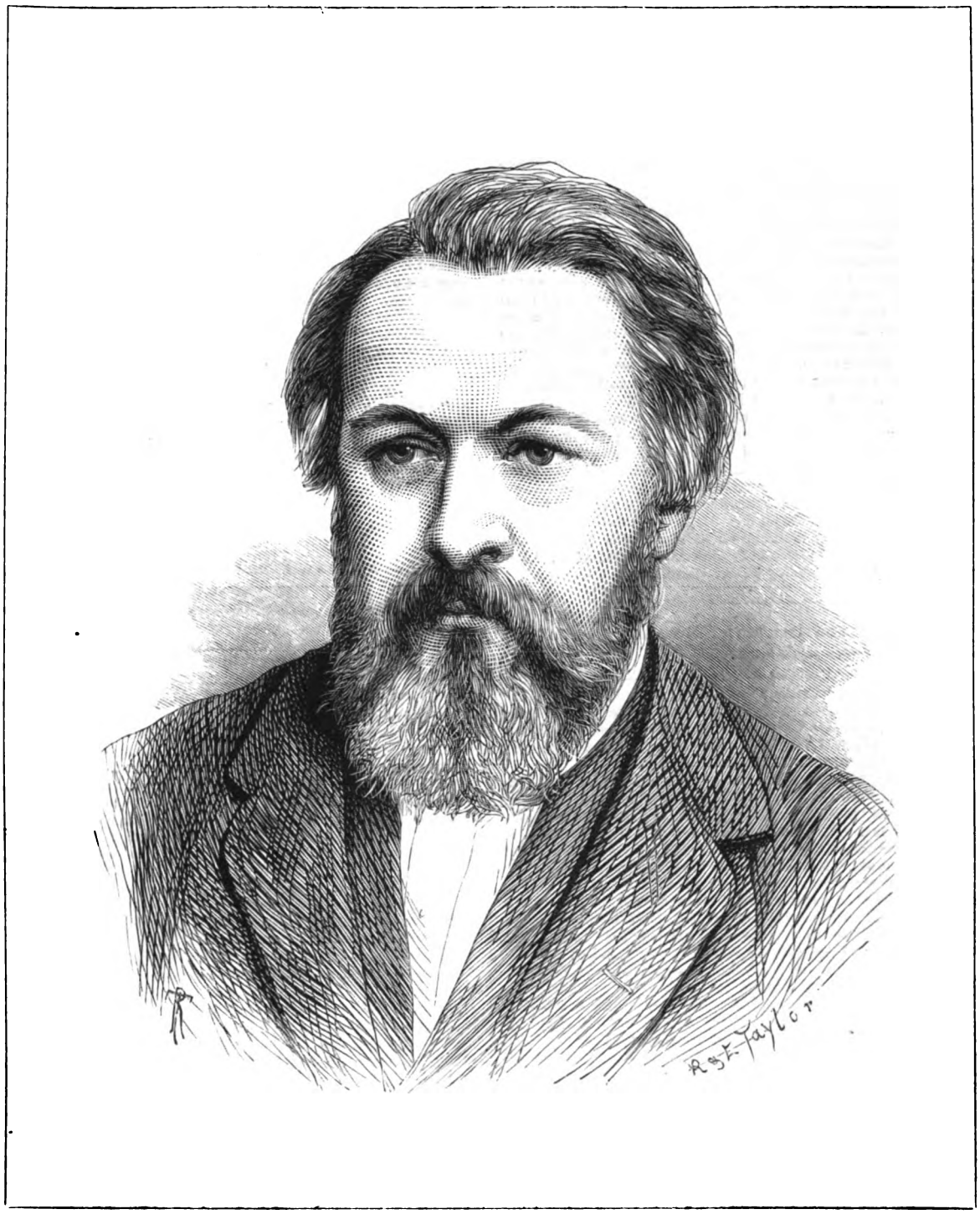
Digitized by Google

Home Missionary Society, 18, South-street, Finsbury, E.C. Rev. J. H. Wilson, sec.
Houseless Poor Society, 6, St. Bene't-place, Gracechurch-street, E.C. J. M'Leod, sec.
Indian Female Normal School Society, 136, Leadenhall-st., E.C. Suter, Alexander, and Co.
Indigent Blind Visiting Society, 27, Red Lion-square, W.C. W. Colmer, sec.
Infant Life Protection Society, 11, Craven-hill-gardens, W. J. B. Curgenven, hon. sec.
Invalids' Dinner Table, 2, Woburn-buildings, Tavistock-square, W.C. G. M. Hicks, Esq., treasurer; Mrs P. Bishop, matron.
Islington and North London Shoeblack Brigade and Refuge, 15, York-road, N. C. Sheppard, superintendent.
Ladies' Association for Promoting Female Education in India and other Heathen Countries, 20, Duke-street, Westminster, S.W. Miss L. Bullock, hon. sec.
Ladies' Industrial Society, 16, Upper Berkeley-street west, W. Mrs. M. Friend, hon. sec.
Ladies' Sanitary Association, 22, Berners-street, W. Miss B. Adams, sec.
Lifeship Institute, 14, John-street, Adelphi.
Limehouse Christian Institute for Young Women, Dod-street, Limehouse.
Linnean Society, Burlington House, Piccadilly, W. G. Bentham, Esq., F.R.S., V.P., president; G. Busk, Esq., F.R.S., V.P., J. D. Hooker, Esq., M.D., F.R.S., V.P.; W. W. Saunders, Esq., F.R.S., treasurer and V.P.; F. Currey, Esq., F.R.S., and H. T. Sainton, Esq., F.R.S., secs.; R. Kippis, A.L.S., librarian.
Literary and Artistic Society for the Promotion and Advancement of the Arts and Interests of the Artists and Literary Men of Great Britain, 7, Gower-st., W.C. M. Edwards, sec.
London Aged Christian Society, 32, Sackville-street.
London Annuity Society, 3, Sergeant's-inn.
London Bible and Domestic Female Mission, 13, Hunter-street, Brunswick-square, W.C. Right Hon. the Earl of Shaftesbury, president; the Hon. A. Kinnaird, treasurer; Mrs Banyard, hon. sec. and manager.
London City Mission House, 8A, Red Lion-square, W.C. Rev. J. Garwood, M.A., and Rev. J. Robinson, secs.; C. M. Sawell, assistant sec.; J. B. Press, resident clerk; J. M. Weylland, district sec. to West London Auxiliary.
London Diocesan Deaconess Institution, Tavistock-lodge, Westbourne Park.
London Philanthropic Society for Providing the Poor with Bread and Coals in Winter, 17, Ironmonger-lane, E.C. J. H. Heeps, hon. sec.
London Society for Teaching the Blind to Read, Upper Avenue-road, Regent's Park.
Marriage Law Defence Association, 22, Parliament-street.
Mendicity Society, 13, Red Lion-square, W.C. Capt. R. A. Peach, assistant manager and sec.
Meteorological Society, 30, Great George-street, S.W. C. Brooke, M.A., F.R.S., and J. Glaisher, F.R.S., hon. secs.; W. Marriott, assistant sec.
Metropolitan Discharged Prisoners' Relief Committee, 34, Parliament-street, Westminster, S.W. J. C. Colvill, Esq., hon. sec.
Metropolitan Drinking Fountain and Cattle Trough Association, 4, Victoria-st., Westminster Abbey, S.W. Marquis of Westminster, president; John Lee, Esq., F.R.G.S., sec.
Metropolitan Typographical Widow, Orphan, and Nominee Fund, 3, Racquet-court, E.C. J. Thompson, sec.
Metropolitan Visiting and Relief Association, 21, Regent-street, W.; hours 11 to 5. Rev. T. J. Rowsell, M.A., hon. sec.; A. J. Hughes, Esq., sec.
Midnight Meeting Movement, 5, Red Lion-square, W.C. H. G. Weakley, sec.
Milliners' and Dressmakers' Provident and Benevolent Institution, 32, Sackville-street, W. T. D. Berry, Esq., hon. sec.
National Association for the Promotion of Social Science, with which is united the Society for Promoting the Amendment of the Law, 1, Adam-street, Adelphi, W.C. The Right Hon. Lord Napier and Ettrick, president; G. W. Hastings, Esq., president of council; E. Pears, Esq., gen. sec.; J. Robinson, assistant sec.; J. Westlake, Esq., foreign sec.
National Benevolent Institution, 65, Southampton-row, W.C. F. Latreille, sec.
National Central Office of Institutions for Women and Girls, 31, Weymouth-street, Portland-place, W. The Countess of Gosford, lady superintendent.
National and Colonial Emigration League, 19, Edward-street, S.W. Rev. H. Cocks, sec.
National Education Union, 18, Parliament-street.
National Indian Association in Aid of Social Progress in India, 1, Adam-street, Adelphi, W.C. H. Pratt, and Mrs. W. Akroyd, secs.
National Society for Aid to the Sick and Wounded in War, 3, Craven-street, W.C.
National Society for Promoting the Education of the Poor in the Principles of the Established Church, Broad Sanctuary, Westminster.
National Society for the Protection of Young Girls, 28, New Broad-street, E.C.; school, Woodhouse, Wanstead, Essex. J. B. Talbot, sec.
National Society for Women's Suffrage, (Central Committee), 9, Berner's-street, W. Miss C. A. Biggs and Mrs. Garrett-Anderson, hon. secs.
National Society's Training Institution for Educating Young Women to be School Mistresses, 33, King's-road, Chelsea, S.W. Mrs. E. Harris, lady superintendent; Rev. R. Demaus, sec.
National Sunday League, 256, High Holborn, W.C. R. M. Morrell, hon. sec.
National Temperance League, 337, Strand, W.C. R. Rae, sec.
Obstetrical Society of London, 53, Berners-street, W. J. B. Hicks, M.D., F.R.S., president; J. J. Phillips, M.D., and W. S. Playfair, M.D., hon. secs.
Open-Air Mission, 11, Buckingham-street, Strand. G. Kirkham, sec.
Orphan Working School, Maitland-park, Haverstock-hill, N.W.; office, 73, Cheapside, E.C. J. Soul, sec.
Palestine Exploration Fund, 9, Pall Mall East, S.W. W. Besant, Esq., M.A., sec.
Parochial Mission Women's Fund, 54, Parliament street, S.W. W. O'Brien, sec.
Peace Society, 19, New Broad-street, E.C. H. Richard, Esq., M.P., sec.
Photographic Society, 9, Conduit-street, Regent-street, W. J. Spiller, sec.
Poor Clergy Relief Association, 36, Southampton-street, Strand, W.C. R. T. Pigott, sec.
Protestant Alliance Office, 7, Serjeants'-inn, E.C. A. H. Guinness, M.A., sec.
Pure Literature Society, 11, Buckingham-street, Strand.
Quekett Microscopical Club, 192, Piccadilly, W. T. C. White, sec.
Ragged School Shoeblack Society (Central), Mac's-place, Greystoke-place, Fetter-lane, E.C. M. Ware, jun., hon. sec.; W. Nicholls, superintendent.
Ragged School Union, 1, Exeter Hall, W.C. J. G. Gent, sec.
Refuge Friendly Society, 78, Myddleton-street, Clerkenwell, E.C. C. Morten, agent.
Refuges for Homeless and Destitute Children (boys' refuge), 8, Great Queen-street, W.C.; Chichester training ship, Greenhithe, Kent (for boys); Farm School, Bisley, Surrey (for boys); Sudbury Hall, near Harrow, and Ealing House, near Ealing (girls' refuges). W. Williams, sec.
Religious Tract Society: depositories, 56, Paternoster-row, E.C.; 65, St. Paul's Churchyard, E.C.; and 164, Piccadilly, W. G. H. Davis, LL.D., sec.; J. Tarn, cashier.
Royal Academy of Arts, Burlington House, Piccadilly, W. Sir F. Grant, R.A., president; C. Landseer, R.A., keeper; S. A. Hart, R.A., librarian; J. P. Knight, R.A., sec.; S. Smirke, R.A., F.S.A., F.G.S., treasurer; H. J. Eyre, registrar.
Royal Agricultural Society of England, 12, Hanover-square, W. H. M. Jenkins, sec.
Royal Archæological Institute of Great Britain and Ireland, 16, New Burlington-street, W. The Right Hon. the Lord Talbot de Malahide, president; J. Henderson, Esq., M.A., F.S.A., treasurer; A. Way, C. Tucker, and J. Burtt, Esqs., hon. secs.; B. Willsher, Esq., sec.
Royal Architectural Museum, 18, Tufton-street, Westminster, S.W. A. J. B. Beresford-Hope, Esq., M.P., M.A., D.C.L., F.S.A., president; G. G. Scott, Esq., R.A., F.S.A., treasurer; J. Clarke, Esq., F.S.A., hon. sec.
Royal Astronomical Society, Somerset House, W.C. Professor Cayley, president; R. A. Proctor and E. Dunkin, Esqs., secs.; Lieut.-Col. A. Strange, foreign sec.; J. Williams, assistant sec.; S. C. Whitbread, treasurer.
Royal Asylum of St. Anne's Society Schools, 52, King William-street, City, E.C. R. H. Evans, sec.
Royal Botanic Society of London, Inner Circle, Regent's-park, N.W. The Duke of Teck, president; W. Sowerby, Esq., F.L.S., sec.; W. M. Colthurst, Esq., treasurer; T. Don, garden superintendent; J. W. Gray, receiver of subscriptions.
Royal Colonial Institute, 15, Strand, W.C.
Royal Dramatic College Offices, 411, Strand, W.C. J. W. Anson, sec.
Royal Female Philanthropic Society, Manor Hall, Lower Kennington-lane, S.E., and 23, Lincoln's-inn-fields, W.C. S. Vaughan, sec.
Royal General Annuity Society, 10, Bell-yard, Gracechurch-street.
Royal Geographical Society, 1, Savile-row, W. Major-Gen. Sir H. C. Rawlinson, K.C.B., president; C. R. Markham, Esq., C.B., and R. H. Major, Esq., secs.; J. Ball, Esq., F.R.S., foreign sec.; H. W. Bates, Esq., assistant sec.; Capt. C. George, R.N., curator of maps; K. Johnstone, F.R.G.S., &c., assistant curator of maps; J. H. Lamprey, librarian; H. W. Farley, accountant.
Royal Historical Society, Crane-court, Fleet-street, E.C.
Royal Horticultural Society, gardens, Exhibition-road, South Kensington, W., and Chiswick, W. The Duke of Buccleuch, K.G., president; H.R.H. Prince Arthur, H.S.H. Prince of Teck, Lord H. G. Lennox, M.P., W. W. Saunders, F.R.S., vice-presidents; J. Clutton, treasurer; Major-Gen. H. Y. D. Scott, C.B., F.L.S., hon. sec.; J. Richards, assistant sec.; J. D. Dick, clerk; A. F. Barron, gardener-in-chief; G. Eyles, superintendent of flower shows; A. F. Barron, superintendent.
Royal Humane Society, 4, Trafalgar-square, W.C. L. Young, sec.
Royal Institution, 21, Albemarle-street, W. Sir H. Holland, Bart., president; W. Spottiswoode, Esq., treasurer; H. B. Jones, M.D., hon. sec.; B. Vincent, assistant sec.; H. C. Hughes, receiver.
Royal Literary Fund, 10, John-street, Adelphi, W.C. O. Blewitt, K.L., F.R.G.S., sec.
Royal Maternity Charity, 31, Finsbury-square, E.C. J. Seabrook, sec.
Royal National Lifeboat Institution for Preservation of Life from Shipwreck, 14, John-street, Adelphi, W.C. The Duke of Northumberland, P.C., president; R. Lewis, Esq., sec.
Royal Naval Female School Society, office, 32, Sackville-street, Piccadilly, W.; school, St. Margaret's House, Twickenham. A. Ellis, R.N., sec.; S. Rayson, assistant sec.
Royal Polytechnic Institution, Limited (for the Advancement of the Arts and Practical Science), 309, Regent-street, W. W. H. Robinson, sec.
Royal Society, Burlington House, Piccadilly, W. G. B. Airey, president; W. Spottiswoode, M.A., V.P., treasurer; W. Sharpey, M.D., and G. G. Stokes, M.A., secs.; W. H. Miller, M.A., foreign sec.; W. White, Esq., assistant sec. and librarian; H. B. Wheatly, clerk.
Royal Society of Literature, 4, St. Martin's-place, W.C. The Bishop of St. David's, president; W. S. W. Vaux, M.A., sec.; C. M. Ingleby, LL.D., foreign sec.; Sir P. M'C. de Colquhoun, L.L.D., treasurer; N. E. S. A. Hamilton, librarian; J. Ayres, clerk.
Royal Society of Musicians, 12, Lisle-street, Leicester-square, W. S. Lucas, sec.
Royal Society for Prevention of Cruelty to Animals, 105, Jermyn-street, St. James's, S.W. J. Colam, sec.
Royal Society for the Protection of Life from Fire, 64, Ludgate-hill.
Royal Toxophilite Society, Archer's Lodge, Inner Circle, Regent's-park. N.W. H. O'H. Moore, Esq., hon. sec.
Sacred Harmonic Society (The), 6, Exeter Hall, Strand, W.C.
Sacred and Secular Harmonic Society, 29, St. James's-street, S.W. A. C. Key, hon. sec.
St. George (Hanover-square) Visiting Association, 18, Grosvenor-mews, Grosvenor-street, W. Dr. W. Brewer, M.P., M.D., sec.
St. Marylebone Female Protection Society, 157 and 159, Marylebone-road, N.W. J. Deacon, Esq., treasurer; G. Scudamore, sec.; Mrs H. Alsop, matron.
Servants' Mutual Aid Association, 15, Soho-square, W. The Marquis Townshend, treasurer; Mrs. M. Howell, matron.
Society of Antiquaries of London, Somerset House, W.C. C. Knight Watson, M.A., F.S.A., sec.
Society of Arts, 18 and 19, John-street, Adelphi, W.C. P. Le Neve Foster, Esq., M.A., sec.; S. T. Davenport, financial officer; W. G. Larkins, editor of journal; C. Critchett, educational officer.
Society of British Artists, 6½, Suffolk-street, Pall Mall East, S.W. T. Roberts, sec.
Society of British and Foreign Musicians, 18, Rathbone-place, W. A. Adam, sec.
Society for the Encouragement of the Fine Arts, 9, Conduit-street, W. T. H. Gilbert, hon. sec.; E. Freeman, assistant sec.
Society of Sculptors, 7, Gower-street, Bedford-square.
Society for Organising Charitable Relief and Repressing Mendicity, 15, Buckingham-street, Adelphi, W.C. Patron, the Queen; president, the Lord Bishop of London; chairman of council, the Earl of Lichfield; vice-chairmen, Major-Gen. Cavenagh and A. H. Hill, Esq.; treasurer, H. B. Praed, Esq.; sec., C. B. P. Bosanquet, Esq.; organising sec., C. J. Ribton-Turner, Esq.
Society of Painters in Water Colours, 5A, Pall Mall East, S.W. Sir J. Gilbert, Knt, president; A. D. Fripp, sec.
Society for Promoting Christian Knowledge, society's house and office, 67, Lincoln's-inn-fields, W.C.; depository, 72, 73, 76, and 77, Great Queen-street, W.C.; depôts, 4, Royal Exchange, E.C., and 48, Piccadilly, W. Rev. H. Swabey, M.A., and Rev. J. M. Fuller, M.A., secs.; J. D. Trigge, accountant; T. Burt, supt. of the depositories; E. Drew, collector.
Society for Promoting the Employment of Women, 22, Berners-st., W. Miss G. King, sec.
Society for Promoting Female Education in the East, 267, Vauxhall Bridge-road, S.W., and Suter and Co., 32, Cheapside, E.C. Miss Webb, sec.
Society for Supplying Teachers for the Blind, 160, Fleet-street.
Society for the Christian Improvement of Young Women, 19A, Great Portland-street, W.
Society for the Propagation of the Gospel in Foreign Parts, 20, Duke-street, Westminster, S.W. The Right Hon. J. R. Mowbray, P. Cazenove, Esq., and Rev. J. E. Kempe, treasurers; Rev. W. T. Bullock, M.A., sec.; W. F. Kemp, Esq., M.A., Rev. H. W. Tucker, M.A., and Rev. G. C. Campbell, M.A., assistant secs.
Society for the Protection of Women and Children, 90, Strand.
Society for the Relief of Distress, 28, King-street, St. James's, S.W. W. B. Davenport, Esq., Col. F. Haygarth, W. Gilbert, Esq., and Sir T. W. Waller, Bart., hon. secs.
Society for the Relief of Distressed Widows (applying within the first month), 32, Sackville-street, Piccadilly, W. S. Rayson, sec.
Society of Relief for Poor Pious Clergy, 76, Lombard-street, E.C. S. Tomkins, treasurer.
Society for Relief of Widows and Orphans of Medical Men in London and its Vicinity, 53, Berners-street, Oxford-street, W. J. B. Blackett, Esq., sec.
Society for the Rescue of Young Women and Children, office, 85, Queen-street, Cheapside, E.C. D. Cooper, sec.; homes, 150, New Kent-road, S.E., Mrs M'Arthur, matron; 8, Upper Homerton, Hackney; Clapton Home; 28, Church-row, Hampstead, N.W., Mrs Garrod, matron; Maze-hill Cottage, Maze-hill, Greenwich, S.E., Mrs. Britton, matron; 48, Church-street, Stoke Newington, N., Mrs. Merry, matron; Victoria House, Central-hill, Norwood, S.E. Mrs. Golding, matron; 1, Knighton Cottages, Woodford, Miss Reid, matron; 2, Knighton Cottages, Woodford, Mrs. Bacon, matron; St. Mary's Lodge, Buckhurst-hill, Mrs. Poultney, matron.
Society for the Sale of Ladies' Work, 27A, North Audley-st., W. Miss Boulton, hon. sec.
Society for the Suppression of Vice, 23, Lincoln's-inn-fields, W.C. C. H. Collette, sec.
South American Missionary Society, 11, Serjeants'-inn, Fleet-street, E.C. Rev. C. R. de Havilland, sec.
South London Mission, Victoria Hall, 10, Lancaster-street, Blackfriars-road, S.E.
South London Shoeblack Society, 223, Borough, High-street, S.E. W. E. Chandler, superintendent.
Sunday School Union, 55 and 56, Old Bailey, E.C. W. Groser, A. Benham, F. J. Hartley, and J. E. Tresidder, secs.; H. Hall, publication superintendent; C. J. Houlston, trade manager.
Surrey Archæological Society, 8, Danes-inn, W.C. H.R.H. the Duke of Cambridge, patron; the Duke of Buccleuch, president; E. V. Austin, hon. sec.
Tonic Sol-Fa Association, Auction Mart, 19, Tokenhouse-yard, E.C. J. W. Glover, hon. sec.
Union Jack Shoeblack Brigade and Refuge for Homeless and Destitute Boys, Mitre-buildings, Three Colt-street, E. B. Tabrum, Esq., hon. sec.
Union Society of London, 1, Adam-street, Adelphi, W.C.
United Kingdom Alliance for the Suppression of the Liquor Traffic, 52, Parliament-street, S.W. Rev. D. Burns, M.A., metropolitan superintendent; J. Hilton, London electoral agent.
United Kingdom Band of Hope Union, 5, Red Lion-square, W.C. Rev. G. W. M'Cree, sec.
Universal Beneficent Society, 15, Soho-square, W. The Marquis Townshend, treasurer; G. S. Murphy, hon. sec.
Victoria Institute, or Philosophical Society of Great Britain, 8, Adelphi-terrace, Strand, W.C. Capt. F. W. H. Petrie, hon. sec.
West Central London Institute of the Young Women's Christian Association, 37, Great Ormond-street, W.C. Hon. A. Kinnaird, treasurer; Miss H. Baldwin, superintendent.
West Kent Natural History, Microscopical and Photographic Society, Lewisham, S.E. E. Clift and F. C. J. Spurrell, jun., hon. secs.
West London Shoeblack Society, Bessborough-place, Pimlico, S.W.
Women's Educational Union, 112, Brompton-road, S.W.
Young Women's Christian Association, West Central Home, 49 and 51, Great Marlborough-street, W. Miss A. J. Brannwell, resident superintendent.
Young Women's Christian Association, 55, Wellbeck-street, W. Miss A. Cole, superintendent.
Young Women's Christian Association, 115, Sloane-street, S.W. Mrs. H. Heard, superintendent.
Young Women's Christian Association and Boarding House, 43, Crawford-street, Portman-square, W. Mrs. L. Bailey, matron.
Young Women's Christian Association and Home, 133, Queen's-road, Bayswater, W. Miss M. Brown, superintendent.
Young Women's Christian Association and Home, 7, Upper Phillimore-place, Kensington-road, W. Miss M. A. Loaring, matron.
Young Women's Christian Institute, 1, Alfred-place, Bedford-square, W. Miss Varney, sec.
Zoological Society, 11, Hanover-square, W.; gardens (A. D. Bartlett, superintendent) Regent's-park (Outer Circle), N.W. Viscount Walden, president; Dr. P. L. Sclater, M.A., F.R.S., sec.

Digitized by Google

The late John Henry Foley, R.A.

Digitized by Google



The late Mr. Owen Jones.

Digitized by Google

Our Portraits.

The Empress of Austria.

(See page 1.)

HER Imperial Majesty the Empress of Austria, was a visitor to Her Majesty in that pleasant garden of England, the Isle of Wight, during the months of August and September—and during her stay in this country paid occasional visits to the metropolis, busily occupied in sight-seeing and paying and receiving visits. Her Majesty is still in the prime of life, having been born the 24th of December, 1837; she is the daughter of Duke Maximilian and Princess Ludovica of Bavaria, her youth was spent at Munich, the Athens of modern times; and the refined taste for art and literature, created and fostered by King Ludwig amongst all classes of Bavarian society, powerfully influenced the impressible mind of the young princess. Her special domain was poetry and the romances of the old and modern Minnesänger were her favourite study.

An accomplished lady, with all the charms of youth and beauty, Princess Maria married the Emperor of Austria on the 24th of April, 1854, and with her a bright star entered the gloomy house of Hapsburg.

Although a strict Catholic by descent and education, her creed is not of the austere kind, but allows ample latitude for the joys of this world. The Empress's sprightly spirits and kindliness of disposition soon won her the hearts of the Viennese, and, a daring horsewoman, she is idolised by the Hungarian cavaliers. The Emperor Francis Joseph was not born under the same lucky star as his consort. His father, the Archduke Francis Charles, was for a time the presumptive heir to the throne of his childless brother the Emperor Ferdinand I. The young prince, who was educated according to the tenets of absolutism by Count Henri Bombelles, a Frenchman, was called to the Austrian throne in December, 1848.

The Imperial couple have three children: the Archduchess Gisela, born in July, 1856, and married to Prince Leopold of Bavaria; the Archduke Rudolph, heir apparent to the crowns of Austria and Hungary, born in August, 1858; and the Archduchess Maria, born in April, 1868.

Of late years the health of the Empress has been rather delicate, but we rejoice to add she derived great benefit from her sojourn in this country.

During her stay in the Isle of Wight her Majesty resided at Steephill Castle, a modern Gothic building, standing on the slope of a hill about a mile from Ventnor, on the road to the little church and well of St. Lawrence. It is the property of Mr Dudley Albert Hambrough.

The Czar and Czarina of Russia.

(See pages 4 and 5.)

THE CZAR OF RUSSIA, who visited this country during the month of May is, to use the current phrase, "the Imperial Autocrat of all the Russias." And so he may well be called, seeing that he holds absolute sway, from the Baltic to the Pacific, over one-seventh of the territorial surface of the globe, his empire being about 7,770,000 square miles in extent, and containing a population of upwards of 82,000,000 souls.

His Imperial Majesty Alexander II. is the eldest son of the late Emperor Nicholas I., by his wife, the Princess Charlotte of Prussia. He was born on the 17th of April (or 29th new style), 1818, so that he has completed his fifty-sixth year. He was educated, under the supervision of his father, partly by General Moerder, a learned German, and partly by the Russian poet, Joukowski. He entered the Russian army in 1831, and in 1835, at the age of seventeen, was appointed to a colonelcy in the Grenadier Guards. In 1837 he was nominated Chancellor of the University of Helsingfors, in Finland. In the years 1840 and 1841 he spent some time in a tour in Germany, for the purpose of completing his education in arts and sciences. In 1849 he was appointed superintendent of the military schools of the empire under his father, and in 1850 was advanced to a command in the army of the Caucasus.

He succeeded his father in February, 1855. Soon after the conclusion of the Russian war and the signing of the Peace of Paris the new Emperor was solemnly crowned at Moscow at the end of August, 1856.

The Emperor is of a shy and retiring disposition, averse to pomp and display (except on extraordinary occasions), and prone to fits of depression and melancholy. In European politics he has always shown himself, if not absolutely impartial, at all events a supporter of non-intervention. In Asia, his policy has been one, if not of aggression, at all events of activity and energy. And, speaking generally, it may be said that he has thoroughly inherited the traditional system of his ancestors, so far as concerns his efforts to Russify—if we may coin such a term—the various nationalities, Poland, for instance, which go to make up his empire. True to the same principles, he has always strongly opposed all encroachments on the part of the Russian nobles upon his divine prerogative, of which he is as strong an assertor as was our own Henry VIII. or James I. Almost regarded as a demi-god amongst his people at large, he has favoured and encouraged the emancipation of the serfs in his dominions.

The Emperor is well educated, and has not only a great taste for, but skill in, at all events one of the fine arts, that of sculpture, in which he was a pupil of the great sculptor, Schmidt von der Launitz. He is said to have been very happy in his family life, very fond of his children, and especially of his only daughter (whom he always made his counsellor). The death of his eldest son, the heir apparent to the throne of "All the Russias," which happened at Nice, in April, 1865, nearly broke his heart. He is said to be also much attached to his maternal uncle, the Emperor William of Germany.

The Government of Russia is an absolute and hereditary monarchy, in which the whole judicial, executive, and legislative power is vested in the Emperor, whose will alone is law. The right of succession to the throne, as settled by the Emperor Paul in 1797, is that of regular descent, with a preference of male over female heirs, as in England; and it is a fundamental law of the realm, so proclaimed by Peter I., that the Sovereign of Russia, his consort, and his children, must be members of the "Orthodox Eastern Church." The Princes and Princesses of the Imperial House, according to a decree of Alexander I., must obtain the consent of the Emperor to any marriage which they may contract. By an ancient law, the heir apparent to the Crown is held to be of age at sixteen, and the rest of the Royal Family at eighteen years of age.

The reigning family of Russia descend in the female line from Michael Romanof, elected Czar in 1613, after the extinction of the elder house of Rurik; and in the male line from the Duke Karl Friedrich, of Holstein Gottorp, a scion of a younger branch of the ducal family of Oldenburg.

The Emperor married in April, 1841, Marie-Alexandrovna, formerly Maximilienna Augusta Sophie Marie (born Aug. 8, 1824), daughter of the Grand Duke Ludwig II., of Hesse Darmstadt, and by her he has surviving issue five sons and one daughter, Marie Alexandrovna, married to H.R.H. the Duke of Edinburgh. The Czar's eldest son, the Czarovitch, Alexander Alexandrovitch, hereditary Grand Duke, born in Feb., 1845, married on Nov. 9th (Oct. 28th), 1866, the Princess Marie Sophie Frederica Dagmar, daughter of Christian IX., King of Denmark, the sister of our Princess of Wales, and by her has two sons, born in 1868 and 1871 respectively. The Emperor's other four sons are the Grand Dukes Vladimir, Alexis, Sergius, and Paul. The Emperor has two sisters—Marie Nicolaievna, married first to Maximilien Joseph Eugene Auguste Napoleon, Duke of Leuchtenberg, and secondly to the Count Gregory Stroganow; the Czar's second sister, Olga Nicolaievna, is the wife of Charles I., King of Wurtemberg.

His three brothers, too, the Grand Dukes Constantine, Nicholas, and Michael, are married, and all have issue; and his uncle Michael Paulovitch has one daughter, Catherine Michaelovna, who is married to George, Duke of Mecklenburg-Strelitz.

The Crown Prince and Princess of Germany.

(See pages 8 and 9).

OUR PRINCESS ROYAL and her warrior husband visited the Isle of Wight for seven weeks during the months of July and August of 1874. During their stay they took part in several public ceremonials, and were everywhere enthusiastically and affectionately welcomed. They so seldom visit our shores, that we feel justified in showing our readers, by illustration, what has become of our first-born Princess, and of the youthful Prince who took her away.

Not the acutest politician could then foresee the soaring flight the Prussian eagle was to achieve within the next decade—a flight that landed the House of Hohenzollern on the top of the European tree, Austria and France prostrated on the ground. No German Empire, although for centuries the fondest dream of a nation of dreamers, was then thought of; three dozen sovereigns shared the rule over German destinies with ambitious Prussia. The time for Bismark's statecraft and Moltke's strategy had not come yet.

It may well be said that if ever a lady of high degree accepted a husband for better or worse, it was the Princess Royal of England when she married the Prince Frederic of Prussia. Had the Austrians won the day at Sadowa—and the chance of victory trembled in the balance for several hours—Prussia would have been reduced to a third-rate power, to associate on terms of sovereign equality with princely families like that of Reuss-Greitz Lobenstein-Ebersdorf, whose subjects are less numerous than the inhabitants of Westminster parish. The ancient house of the Guelphs, amongst others, had to be dethroned to raise a daughter of the English branch to the rank of an Empress.

Contemplating our illustration, it strikes us that the thought of so proud a future must have guided the brush of the artist who painted this portrait of the Princess Victoria. A daughter of kings and a mother of emperors she looks in her right royal parure of diamonds and pearls; the minor attributes of her mission indicated by the cross and badge of mercy on her shoulder, and the unsevered connection with the old country hinted at by the Honiton bordering of her bodice.

About the portrait of Princess Victoria's consort we have but little to say. His name and countenance belong to history. He won laurels in war; he will add the palm branches of peace when his time comes. As a good omen we may consider that, although rulers in the north, the Crown Prince of Prussia and his house belong by descent to the south—the representant of the higher intelligence in Germany, and the birthplace of statesman, philosophers, and poets innumerable.

The Crown Princess of Germany was born on the 21st of November, 1840, and has six children—three sons and three daughters. Her eldest son, Prince Frederick William, born in November, 1859, was confirmed at Berlin on the 1st of September, 1874, H.R.H. the Prince of Wales being present at the ceremony.

Digitized by Google

The Grand Duke Alexis of Russia.

(See page 12).

His Imperial Highness the Grand Duke Alexis of Russia, who was the companion of his father during his visit to this country in the month of May, 1874, is the fourth, but third surviving, son of the Czar, by his wife Maria, the Empress. He was born on the 2nd of January old style, or the 14th of January new style, in the year 1850, so that he was quite a child when the Crimean war broke out. As a young Prince of four-and-twenty, and unmarried, of course his Imperial Highness is a "great catch" in the royal matrimonial market, and, if report be true, fortunate will be the Princess who hereafter secures him as her husband. Although not such a favourite of his father as the eldest son and as is the Duchess of Edinburgh, yet it is understood that the Grand Duke Alexis holds a higher place in the Czar's affections than his eldest surviving brother, the Grand Duke Alexander, the heir apparent to the throne, who is reported to belong to the old Russian party, which his father detests, and also to be as unfriendly to Germany as his father is friendly.

His Majesty King William III., of Holland.

(See page 13).

On the twelfth of May, 1874, the Netherlands celebrated the twenty-fifth anniversary of King William's accession to the throne. Although the great political changes that have taken place in the rest of Europe during this period affected but little the peace-loving Dutch, it proved a period of constitutional development for Holland, marked by important measures of internal reform.

When William III. succeeded his father, in 1849, it fell to his lot to carry out the new fundamental charter, granted under the pressure of the revolutionary movement which swept over the continental states in 1848. And with a right royal good will he entered into the spirit of the times, supported by his able minister Thorbecke, the leader of the Liberal party.

First of all William III. initiated financial reforms in all branches of the public service, beginning with himself by reducing the civil list to a material extent, and increasing the taxability of his people by advantageous commercial treaties and the development of railways, telegraphs, and canals. The draining of the Bay of Harlem, one of the greatest achievements of modern engineering, belongs to this period. In 1853 the strife with Rome, the implacable enemy of liberal institutions, began. An allocution of Pio Nono's reinstated the bishoprics in Protestant Holland, and the Ministry of the day could not see its way to oppose this measure on constitutional grounds. A storm of petitions from all parts of the land, however, drove the Liberals from office, and under the new administration an Act was passed which secured to the State the control over the Church. This important victory over Romish pretensions was completed in 1857 by a law which introduced strictly secular education in the public schools. Although vigorously opposed at the time and ever since, by Ultramontanes as well as by orthodox Protestants, the good sense of the Dutch people upheld this truly liberal measure.

In the spring of 1867 the Luxemburg question arose; and, though the Tory Heemsker Cabinet felt inclined to listen to the allurements of Napoleon III., the imminent danger of a war was avoided through the London conference. During the Franco-German war in 1870 Holland remained neutral, guarding her frontier until after the catastrophe of Sedan. In 1871 the Thorbecke Cabinet—in power for the third time—completed the transfer of the Dutch possessions on the west coast of Africa to England. The result was for this country the war with the Ashantees, and for Holland the expedition against Atchen.

King William, a worthy descendant of the house of Orange-Nassau, which has ruled over Holland for three centuries, was born the 19th of February, 1816; he married Sophia of Wurtemberg, a highly gifted princess, in 1839; she bore him two sons—the Prince of Orange, heir apparent to the throne, and Prince Alexander.

The Duke and Duchess of Westminster.

(See pages 16 and 17).

Among the shower of honours which fell right and left upon the friends and adherents of Mr. Gladstone's Administration, the popular vote, if it could have been polled, would have been very strong in favour of the bestowal of a ducal coronet upon the popular and amiable nobleman whom at the opening of 1874 we knew as the "Marquis" of Westminster. The head of the noble house of Grosvenor—Le Gros Veneur, the chief huntsman, as his direct ancestor was styled eight hundred years ago, when he accompanied the Conqueror to the shores of England—by repute also the wealthiest of our territorial magnates, and one who well knows how to employ his great fortune in the way most serviceable to the interests of those with whom he is brought into contact, it is not too much to say that the present Duke of Westminster, in the four brief years during which he has held his seat in the Upper House, has shown himself in a variety of ways a pattern of true nobility; so that when he looks back to the time when his ancestor contested with the scarcely less noble Scropes for the right of bearing the shield in the presence of Garter King of Arms and all the Court of Heralds, he can at least congratulate himself that he has done nothing to disgrace the escutcheon which has come down to him by descent, either by uncourtly word or by unworthy deed.

Like most of the noble though untitled families who held broad acres under the Plantagenet kings, the Grosvenors were of Norman extraction, and their very name points to the fact that they were "mighty hunters" in their day in Normandy. The founder of the fortunes of the family was Gilbert, nephew of Hugh Lupus, Earl of Chester, uncle of the victorious William. From him was directly descended Ralfe, a Grosvenor, who married Joan, only daughter and heiress of the Etons or Eatons of Cheshire, whose great-great-grandson was Sir Thomas Grosvenor, a worthy knight in favour with Henry VIII. and his court. His grandson, high sheriff of Cheshire in 1602, had a son Richard, who was created a baronet in 1621, just ten years after the institution of that order.

From him, down to a period little more than a century ago, the Grosvenors lived as country gentlemen at Eaton and Chester, acting as county magistrates and high sheriffs, and standing fast and firm by the Crown in the strife between the "Cavaliers and Roundheads." It is recorded that Sir Thomas Grosvenor was one of the thirteen gentlemen of Cheshire selected in 1660-61 as Knights of the intended Order of the Royal Oak.

It was this gentleman's nephew, Sir Richard Grosvenor, the seventh baronet, and twentieth in direct male descent from Gilbert "le Gros Veneur" already mentioned, who won his way to the peerage, first as Baron and and afterwards Earl Grosvenor; and it was Robert, the second Lord Grosvenor, who, on account of his large property and high standing with the Whig aristocracy, was advanced to the Marquisate of Westminster at the coronation of King William IV.

The Duke of Westminster was born in the year 1825; was educated at Eton and at Baliol College, Oxford; was elected M.P. for Chester in 1847, and succeeded to the peerage at his father's decease in 1869. He is lieut.-colonel of the Cheshire Yeomanry Cavalry, and his connection with the volunteer rifle movement in London is too well known to need more than a passing allusion here. He has purchased that truly classic residence, Cliveden, near Maidenhead, and he has lately almost remodelled his ancestral home of Eaton, which even in his father's days was reckoned a palace.

The Duke of Westminster married in 1852 the Lady Constance Leveson-Gower, eldest daughter of the late Duke and Duchess of Sutherland—his own cousin, as his mother was a daughter of the first, and sister of the second duke. By his marriage his grace has a large family; his eldest son is Victor Alexander, Earl Grosvenor, who was born in 1853, and to whom Her Majesty stood sponsor in person.

The late Dr. Livingstone.

(See page 20).

Considering that for many a long year the great African explorer pursued his work of civilisation in those tropical districts where he must always have "carried his life in his hands," there was but little surprise felt when the news of his death reached England. This event, as appears from a communication sent by Herr R. Brenner, the German traveller, occurred as far back as the 15th of August, 1873, in the neighbourhood of Unyanyembé. It is stated that his death was caused by an attack of dysentery, brought on by wading through the water in that neighbourhood for four days in succession.

"The prince of African explorers," as the late Prince Consort styled him, was the son of parents in humble circumstances, who had fallen into that condition on account probably of the part played by his grandfather, who gallantly, but unfortunately, espoused the cause of the Stuarts, and fell at the battle of Culloden. He was a Highlander, and a Roman Catholic, almost as a matter of course; and the family were converted to the Protestant faith, as Dr. Livingstone himself tells us, in a curious and forcible fashion, namely, by the "laird" of the place in which they lived "coming round the village with a man who carried a yellow staff to compel them to attend the established form of worship."

The father of David was one Neill Livingstone, a small dealer in tea and grocories, who kept a shop in the outskirts of the town of Hamilton, in Lanarkshire, and who acted on the "Sabbath" as a "deacon" in the local Independent chapel. He taught his children, at all events, one lesson, that of honesty and integrity; and he had the satisfaction of living to see his son's name widely known to the world as an honest man and a large-hearted philanthropist, for he died so recently as the year 1856.

East Kilbride, a large parish, or rather a small town in Lanarkshire, witnessed young "Davie" Livingstone's birth, about the year 1816. While a boy he worked as a "hand" in the spinning mills in the vicinity of Glasgow; and he tells us in the sketch above referred to that during the winter months he "used to pursue his religious studies with a view to missionary work in foreign lands, resuming his daily labour in the month of summer, in order to support him through his winter courses."

Whilst working as a "hand" in the Blantyre mills he also found time to attend an evening school, where he acquired a taste for the classics, and picked up at all events a smattering of Horace and Virgil. He also read at this time with increasing interest such books as Dr. Dick's "Philosophy of Religion" and "Philosophy of a Future State," together with many volumes of foreign travels and adventures. The union of these two branches of literature helped, doubtless, to develop in him an alrea-

Digitized by Google

strong tendency towards a vocation for the life of a missionary. At first, the field of foreign labour to which he looked forward with hope was the Chinese Empire. With these aspirations he studied botany and geology, and also contrived to pick up a rough and ready practical and experimental knowledge of medicine.

He was now only just eighteen; and so, in order to fill up the time which must pass before he could hope to receive a pastoral charge, either as a minister at home or a missionary abroad, he resolved to attend the lectures of the late Dr. Wardlaw on divinity at the University of Glasgow. For him to resolve was also to execute; and here, too, he toiled at his daily handicraft and studied divinity at the same time, "placing his book on the spinning jenny, so that he could catch sentence after sentence whilst he went on with his labours, thus keeping up a constant study, undisturbed by the roar of machinery." Verily, this was a noble instance of "the pursuit of knowledge under difficulties!"

About the year 1837 he was admitted a Licentiate of the Faculty of Physicians and Surgeons, and in the following year entered into an arrangement with the London Missionary Society—an unsectarian body, mainly composed of Nonconformists—to enter their service as a missionary. The opium war at the time shut up China against him, and accordingly, attracted by the narratives of Dr. Moffat's labours in Africa, he resolved to become a toiler in that quarter of the globe.

Early in 1840 he left England for South Africa, and in due course reached Cape Town. Thence he went on to Natal, where he joined Dr. Moffat, whose daughter he subsequently married. In his earlier missionary enterprise she bore an active part, especially in his arduous journey to Lake Ngami, and her loving help sustained him till her death. A white cross now marks her grave by the side of the river Zambesi, of which we shall have to speak presently; for we are anticipating the order of events.

Following in the main, the outline of Livingstone's labours may be epitomised thus. From Natal he proceeded inland to a mission station in the Bechuana country, called Kuruman, about 700 miles north from Cape Town, where, and also at Mabotsa, he was joined by other missionaries. With them he was engaged in strictly professional labours down to about the year 1845. From that date four years were spent by him in similar work at Kolonberg and other places, aided by his wife and by a staff of three native teachers. It was in 1849 that we hear of him not only as a missionary, but also as an active explorer, for in that year he made his first expedition in search of Lake Ngami. In 1852 he commenced, in company with his wife, his second, and as he calls it, "great" journey to that lake, which is so familiar to all English readers that we need not repeat it here. In the ten years immediately previous to 1855 Livingstone led several expeditions into the interior of Southern Africa—at that time a region almost untraversed by "the white man"—during which he made himself acquainted with the languages, habits, and religious ideas of several savage tribes previously unknown to Englishmen, and twice crossed the entire African continent, a little to the south of the Tropic of Capricorn, from the shores of the Indian Sea on the east to those of the Atlantic on the west.

His father was alive in 1855 to witness—or at all events to hear of—the bestowal of the Victoria gold medal of the Geographical Society to his son "Davie" in recognition of his services to science by "traversing South Africa from the Cape of Good Hope, by Lake Ngami to Linyanti, and thence to the western coast in 10 degrees south latitude." He subsequently retraced his steps, returning from the western coast to Linyanti, and then—passing through the entire Eastern Portugese settlement of Tete—he followed the river Zambesi down its course into the Indian Ocean. In the course of these earlier African explorations, it was calculated that Livingstone had travelled over no less than 11,000 miles of land, which up to that time had been imagined to be inaccessible.

On returning to England in 1856 David Livingtone was received with a hearty welcome by men of science and literature, and by philanthropists of every shade of thought and opinion; and he enforced the necessity of encouraging the growth of cotton in South Africa as the best means of promoting trade, commerce, and that civilisation which, in its turn, paves the way for evangelisation, and must end in the suppression of the trade. Early in 1858 he returned to his old fields of labour, fortified with the strong support of Her Majesty's Government, and having been publicly entertained at a banquet at the Freemason's Tavern, while a fund in aid of his explorations was raised by the leading bankers and merchants of the city of London.

The next year or two were spent by him in explorations of the great river Zambesi, which he traced up into the regions to the north-west and west of Lake Nyassa, and also of its tributary the Shire. The universities of Oxford and Cambridge caught something of Livingstone's enthusiam, and sent out into those parts a mission, headed by Bishops Mackenzie and Tozer, the former of whom speedily fell a victim to the climate, whilst the latter was obliged to abandon the undertaking as premature.

In 1864 Livingstone again returned to this country, and spent the following winter at Newstead Abbey in writing the "Narrative" of his African labours. This work, like its precursor, obtained a sale of 30,000 copies, and its contents are tolerably familiar to all well-read and educated Englishmen and Englishwomen. Whether we admit all his arguments and inferences as true, at all events it cannot be disputed that up the valley or basin of the Zambesi he has opened a pathway towards those "central highlands" of South Africa which feed the Nile, as well as the great river that flows to the Indian Ocean, and which will probably ere long afford a home to the British colonist and trader, and help on the further development and onward progress of the Anglo-Saxon race. In this expedition Livingstone was largely aided, not only from public sources, but also by members of the Royal Geographical Society in their collective and private capacities. "By their aid," if we may use the words of Sir Roderick Murchison, "he was enabled to reach the high watersheds that lie between his own Nyassa and the Tanganyika of Burton and Speke, and to establish the fact that those lakes do not communicate with each other, and that, if so, then there is a high probability that the Tanganyika, if it does not empty itself to the west through the regions of Congo, must find an exit for its waters northwards by way of the Nile."

This third and last great journey, which alas! he has not lived to complete, occupied the last five years and a half of Livingstone's life. This journey he undertook under the auspices of the Geographical Society for the especial purpose of prosecuting researches to the north and north-west of the Zambesi, which should help to solve that long-standing mystery which has baffled all geographers from Herodotus downwards—the real sources of the Nile. Accredited also by the Foreign Office as Her Majesty's Consul for such parts of Central Asia as he should visit, and furnished with something of a "roving commission," the result was Livingstone claims to have established as a fact that "the chief sources of the Nile arise between 11° and 12° of southern latitude, or nearly in the position assigned to them by Ptolemy."

Early in 1867 England was electrified by news, first published in the *Times of India* (March 13), to the effect that Dr. Livingstone had been killed by a body of savages in the early stage of this last journey. The news was discredited by Sir R. Murchison; but sufficient alarm was felt to induce the Government and the Royal Geographical Society jointly to send out an expedition to ascertain the whereabouts of Livingstone, if alive, or his exact fate if dead. The result of this expedition was to discover sufficient traces of his presence at Marenga and near Lake Nyassa at a date subsequent to that of his alleged murder, and proofs of his having gone exploring some hundreds of miles westwards. In 1868 a similar story of his death by the hands of the "Johanna men" reached London; but it, too, met with but little acceptance. He had encountered and escaped from the African lions, and he had shown such a power of mastering the natives, that he, of all men, was least likely to allow them to get advantage over him, much less to take his life; and we know that in July, 1869, he was striking westwards for his head quarters at a place marked on the maps as Ujiji, on the Lake Tanganyika, in order to trace out a series of other lakes in that direction, which he trusted would prove to be the veritable sources of the Nile. From this expedition, details of which are now before the world, he returned; and when, in the winter of 1870-71 he was discovered by that enterprising Welshman, Mr. Stanley, who was sent out in search for him by one of the American newspapers, he was in the neighbourhood of his old haunts at Ujiji, still bent upon the solution of the grand mystery which had occupied his entire soul. All our readers are aware, from Mr. Stanley's narrative, "How I found Livingstone," that the two travellers made in each other's company a journey round the shores of that great inland sea, the Tanganyika; and the President of the Geographical Society in his last annual address seemed to express more than a hint that this journey had led Livingstone to entertain some doubts as to the correctness of his opinion as to the connection between the Tanganyika and the Nile.

Mainly through his labours it has come to pass that everywhere among the protected tribes of Southern Africa Queen Victoria is now acknowledged, not only as the greatest of sovereigns, but as emphatically "the Queen of the people who love the black man;" it followed as a matter of course that the body of "Davie" Livingstone was laid with national honours by the side of other great and noble and good Englishmen in a grave in Westminster Abbey.

Sir Garnett Wolseley, C.B.

(See page 21.)

MAJOR-GENERAL SIR GARNETT JOSEPH WOLSELEY, C.B., who led our troops on the coast of Western Africa, is the eldest son of the late Major G. J. Wolseley, of the 25th Regiment of Foot, by Frances Anne, daughter of W. Smith, Esq., and grandson of the late Sir Richard Wolseley, Bart., of Mount Wolseley, in the county of Carlow, a member of the ancient house of Wolseley of Wolseley, in the county of Stafford, one of whose younger sons went to Ireland as a captain in King William's army, fought at the Boyne by the King's side, and was created a baronet for his services.

The subject of our memoir himself was born in the neighbourhood of Dublin, in June, 1833. He obtained his first commission in 1852, and in the same year left the shores of England to take part in the war in Burmah, where he was severely wounded in action, and had the honour of being mentioned with high praise in the despatches of the general in command of that expedition. Returning home, and having recovered from his wounds, he was able to take part in the war in the Crimea, arriving at Sebastopol in December, 1854, two or three months after the battle of the Alma. From the time of his reaching the Crimea, however, to the fall of Sebastopol, he served in the trenches as an engineer, and had

Digitized by Google

the honour of being repeatedly mentioned in the despatches of Sir James Simpson, Sir Wm. Codrington, and Sir John Burgoyne. He was on duty in the trenches on the 7th and on the memorable 18th of June (1855), and subsequently on the 30th of August, when he was badly wounded in a sortie.

After the conclusion of the Russian war, he proceeded to China with his regiment, but was shipwrecked on his outward voyage. In India, too, he saw much active service during the mutiny of 1858-59; being present at, and taking part in, the relief, siege, and eventual capture of Lucknow, and at the defence of the Alumbagh under the late Sir James Outram. He afterwards acted as Quartermaster-General to General Sir J. Hope Grant in the province of Oudh, and his name was often mentioned with honour in the despatches. In 1870 we find him in China, acting as Assistant Quartermaster-General during the war, and present at the storming of the Taku forts.

In 1870-71 he was actively employed in Canada as Assistant Quartermaster-General, and in the former year commanded the expedition sent from Canada to suppress the rebels who had established a temporary government in the Red River settlement; and here he gained that experience in dealing with nomadic tribes and filibustering enemies which rendered him, in the eyes of the military authorities at home, the fittest man to be entrusted with the command of the expedition in Africa.

Sir Garnett Wolseley, who was knighted in 1870, and made also a Companion of the Bath, military division, bears the Crimean, Indian, Turkish, and China medals, as well as one for his services in Pegu; he is also a Knight of the Legion d'Honneur in France, a Knight of the Order of the Medjidie in Turkey, and also a Knight of the Order of St. Michael and St. George. He was promoted from the rank of colonel to that of major-general on being appointed to his present command, previous to which he acted for some time at the Horse Guards as Assistant Adjutant-General. Sir Garnett Wolseley is author of "A Handbook for the Auxiliary Forces," and of "A History of the Chinese War of 1860."

Sir Garnett Wolseley married, in 1867, Miss Louisa Erskine, daughter of A. Erskine, Esq., a gentleman of good Scottish family.

Miss Thompson.

(See page 24.)

It is with great pleasure that we place before our readers the portrait of Miss Elizabeth Thompson. She may fairly apply to herself Lord Byron's phrase, that she "woke one morning and found herself famous." Such a sudden success as hers is almost unprecedented in the annals of art. Even before the Academy doors were opened in May last to the public, rumours were afloat concerning a wonderful military picture painted by a young lady. The high commendation accorded to "The Roll Call" at the Academy dinner by T.R.H. the Prince of Wales and the Duke of Cambridge, who both praised its military accuracy, still further helped to stimulate public curiosity. "I am glad," said the Prince, "to take this opportunity of saying that I hope those gentlemen who have come to the Royal Academy on this occasion have not forgotten to look at one picture in the next room, which I think deserves attention; it is numbered 142 in the catalogues, and is called 'Calling the Roll after an Engagement in the Crimea.' This picture, painted by a young lady who, I am given to understand, is not yet twenty-three, is deserving of the highest admiration, and I am sure she has before her a great future as an artist." When the Academy opened, this picture was said to become invisible rather than visible, so great was the crowd that congregated around it all day. Indeed, it was found necessary to station a policeman at the spot to command visitors to "Move on." This picture, so simple in subject, so trenchant in pathos, so powerful in grasp as well as truthfulness, gave rise to various reports concerning its author. The artist's youth precluding the possibility that she had been in the Crimea, it was said she had been a nurse in the Franco-German war, was married to a surgeon, &c. These reports her father contradicted in a manly simple letter to the *Times*, stating their falsity, and saying that his daughter, of whose gifts he was justly proud, was the child of quiet people, who had watched the development of her great talent since early childhood.

The Queen newspaper was the first to give an authentic account of this rising young artist. Miss Thompson joined the Kensington School of Art in 1866, where she studied under Mr. Richard Burchett, the head master, for whom she entertains high regard. Thence she went to Florence. Her Florentine master was Signor Giuseppe Bellucci, a conscientious man and a splendid academic draughtsman. He was a fellow student of Mr. Frederick Leighton's at the Academy of Florence. Miss Thompson also studied in Rome, but not under any special guidance. Her passion for art dates from the first moment she could hold a pencil, and her childhood's drawing books are full of horses and soldiers—evidently the decided bent of her genius. That she has carefully studied her subject the recent controversy she has carried on in the *Times* with several gentleman amply proves. It was contested by some that the legs of the horse in the "Roll Call" were out of drawing. Miss Thompson proved herself in the right by reference to authorities such as Stonehenge and Meissonier. This was not the first picture, as erroneously stated, exhibited by Miss Thompson in the Royal Academy. A touching little scene of soldier life called "Missing" represented her in the previous year's exhibition. She has, besides, been favourably noticed for some time past as an exhibitor in the Dudley and other minor galleries, and, in the year 1873, to the Society of Lady Artists she sent a sketch of exceptional vigour and spirit, "The 10th Bengal Lancers at Tent-pegging." We believe that Miss Thompson's genius is too real to be spoiled by success, and we confidently anticipate for her the highest honours.

Mme. Annette Essipoff.

(See page 25.)

The first mention of the name of the Russian pianist in any publication was in the supplement to Professor Ella's *Musical Record* of the 27th of June, 1871, in the following words:—"This young, gifted pianist, nineteen years of age, has just obtained the golden medal at the Conservatoire in St. Petersburgh. The report furnished to me of her talent is highly interesting, and my readers may conclude from the rigid discipline of the examination for prizes that the distinction conferred upon the lady (Mlle. Annette Essipoff) is well merited. After a performance of Mendelssohn's G minor and Beethoven's G major concertos, she was equally successful in playing and transposing new music at sight before a critical audience. From more than one source I have heard favourable accounts of the Russian lady pianist." Herr Leopold Auer, of St. Petersburgh, the distinguished violinist, who played at the Musical Union from 1869 to 1873, expressed his opinion in 1870 that Mme. Essipoff would be the first lady pianist of the period—a judgment endorsed by Dr. von Bulow. Her teacher was M. Leschetizky; who, as he held, conjointly with Herr Rubinstein and the late Herr Dreyschock, the post of Professor of the St. Petersburgh Conservatoire, no surprise can be felt that M. Leschetizky was enabled to impart to his pupil the pianoforte works of all schools, ancient and modern. The master was naturally proud of his apt scholar, who subsequently became his wife. Her credentials do not emanate solely from St. Petersburgh, for her performance in the Philharmonic Concert in Vienna created quite a furore, and even the Germanic critics did not hesitate to promulgate their decided opinion that she was superior to Clara Wieck in her youthful and best days, although the latter bears the world-renowned name of Mme. Schumann. The first appearance in London of Mme. Essipoff was at the fifth New Philharmonic Concert on Saturday, the 16th of May, 1874, when she played Chopin's concerto in E minor, op. 11; Mendelssohn's "Andante and Scherzo" in E minor; Dr. Liszt's "Etude de Concert," in F minor; and Herr Rubinstein's valse in A flat. At the sixth concert, on the following Wednesday (May 20), the lady performed Herr Rubinstein's concerto in D minor and Dr. Liszt's "Fantaisie Hongroise." Her reception was enthusiastic. Since the departure of Dr. Hans von Bulow there had been no such decided manifestation of public opinion.

The antecedents of Mlle. Annette Essipoff do not present the varied incidents which sometimes attend a professional career. She was born in St. Petersburg on the 31st of January, 1852, of Russian parents. Singularly enough, the first indications of her musical proclivities were displayed at a concert to which she was taken. The little Annette was then only six years of age, and she never had received any musical tuition; but her ear caught the sweet sounds emanating from a pianist, and the child ran on the platform and tried to play the music she had just heard. Even with this sign of a longing for art, she remained without a master until she had reached her eleventh year; she only played from ear, with a supplement of improvisations after her own childish fashion. Her first master did not know how to treat this natural talent; he was puzzled with the exhibition of such precocious ability. At thirteen years of age Miss Annette entered the Conservatorium of Music in the Russian capital, where she remained five years, and when she left it had been invested with the diploma of all the musical sciences, as also with the prize gold medal of special distinction. Her *début* took place at a grand orchestral concert in St. Petersburg, when she performed Beethoven's concerto in G major with immense success. It is only two years since Mme. Essipoff began the Bohemian life of a great artist, to give concerts in various capitals. She first visited the north of Germany, and in Leipzig, Berlin, Hanover, Brunswick, &c., was received with enthusiasm at her performances. In Vienna she gave four concerts with signal success, besides playing at the Philharmonic series, &c. In the winter of 1873 Mme. Essipoff (Leschetizky) went to Hungary, and at Pesth was present at the fiftieth jubilee of the career of the world-renowned Dr. Liszt, who, as it has been always his custom—for a more generous and liberal-minded artist never breathed, and one more fully disposed and prompt to recognise talent in any young pianist—expressed his enthusiasm at her marvellous memory, her wonderful execution, her charm, and sensibility. After leaving Hungary Mme. Essipoff played at a series of concerts in Holland, and the Dutch, who are ardent lovers of music, and first-rate judges withal, were enchanted with the young Russian pianist. Her final performances before coming to London, having been engaged by Professor Ella for the two last *matinées* of the Musical Union of the 23rd and 30th of June, with leave to play at other concerts, were at Warsaw and her native city. She gave four concerts in the Polish capital, and, despite the antipathy felt there for anyone bearing a Russian name, created quite a *furore*. At her return to St. Petersburg Mme. Essipoff found the estimation in which her genius was appreciated by the agreeable information that all the tickets for her concert had been sold a week before her arrival. Next season the Russian lady will visit Paris professionally. A more quiet and unassuming artist than Mme. Essipoff has never been met with; she is quite free from the jealousies which are too often found in the artistic circles. Mme. Essipoff seems to feel keenly the fine points of an interpretation. At the grand pianoforte of Erard, on which she played in London, the consummate ease with

Digitized by Google

which she disposes of the most difficult passages is remarkable. Everything she plays is from memory. Her self-possession is never lost; but there is enough of animation in the facial expression to show the gifted soul. Her grand qualities as a pianist, those which render her as an executant the greatest of lady players, are accent, rhythm, and active sensibility. Players of more physical power there have been and are now existing; but for intellectual interpretation of any work, for rhythmical instinct, for delicacy of touch, and refinement of style, Mme. Essipoff is pre-eminently distinguished.

The late John Henry Foley, R.A.

(See p. 28).

Mr. J. H. Foley, R.A., the eminent sculptor, died on the 29th of August, at The Priory, Hampstead, and his remains were interred in St. Paul's Cathedral on Friday, the 5th of September. There he sleeps in the south-east corner—the artists' corner we may truly call it—close to the spot where James Barry, his countryman, Sir Joshua Reynolds, J. M. Turner, and Sir Edwin Landseer are interred.

With Foley England lost one of her greatest artists, and Ireland a famous representative of her gifted race. In the fullness of professional success and, artistically speaking, in the prime of life, he was taken away from his labours, a giant amongst English sculptors, and well-nigh the only worthy representative of this branch of art since Flaxman died.

John H. Foley was born in Dublin in 1818, and entered the Royal Academy as a student in 1834, after having conspicuously distinguished himself as a pupil of the Royal Society in his native town. He was elected Associate of the Royal Academy in 1849 and R.A. in 1855. He likewise was a member of the Hibernian Academy, and since 1862 Associate of the Academy in Belgium.

These are the principal incidents of his official life, if we may term it so, and insignificant they seem if compared with the creations of his chisel, which for grandeur of conception, for power and beauty of execution, have never been surpassed by any contemporary artist.

They began with the "Death of Abel" and a figure of "Innocence," exhibited in 1839. "Ino and Bacchus," a work which at once made its author famous, followed in 1840. This group is now in the possession of the Earl of Ellesmere, and a cast of it was shown at the International Exhibition, 1862. In 1842 Foley exhibited "The Houseless Wanderer." With his "Youth at a Stream" he gained his election at the Westminster Hall competition in 1844, and executed the celebrated statue of John Hampden for the new Palace of Westminster in 1847. A spontaneous burst of admiration hailed the equestrian statue of Viscount Hardinge, executed for Calcutta in 1846, and strenuous efforts were made to obtain a replica to be erected in London, but with no result.

This statue is Foley's grandest achievement, and the fullest vindication of English genius and power in plastic art. The dignified figure of the great warrior on his charger Meanee, which bore him through the Sutlej campaign, with the sword of the first Napoleon by his side, is of most powerful effect, and places the sculptor in the foremost rank of European art. A similar masterpiece in the same grand style is the noble equestrian group of Sir James Outram, one of Foley's later works, which was for some time on view in front of the Athenæum Club. Like Hardinge, so Outram's memorial went to India, and is lost for England. In "Caractacus," executed in 1858 for the Egyptian Hall, Mansion House, Foley personified the prototype of qualities so often found in England's great men—sublime heroism, and dauntless courage under overwhelming adversity.

Besides these masterworks Foley produced portrait and monumental statues of exceptional merit: "Comus," his diploma work; Lord Herbert of Lea, for the War Office; Sir Charles Barry, for Westminster Palace; Lord Elphinstone, for Bombay; Sir Henry March, Oliver Goldsmith, Edmund Burke, for Dublin; Father Mathew, for Cork; "Egeria," for the Mansion House; "The Mother," "The Death of Lear," "Lear and Cordelia," "Venus Rescuing Æneas," "Prospero and Miranda," "Contemplation," and the famous group of Asia at the Albert memorial.

At the time of his death the great artist was engaged upon an equestrian statue of the late Lord Canning, on a bust of Faraday, and a composition of O'Connell for the Dublin memorial. The colossal sitting statue of the Prince Consort for the canopy of the monument in Hyde Park he leaves virtually completed in the founder's hand. This last work will bring home the artist's fame to the multitude, and to his many admirers in the metropolis.

The Late Mr. Owen Jones.

(See page 29.)

The world of art and applied science sustained during the month of May, 1874, a great loss in the person of Mr. Owen Jones, whose name is so familiar to us all as the author of the "Grammar of Ornament," and as the designer, *inter alia*, of St. James's Hall and of the Alhambra Court at the Crystal Palace.

Born in Wales, and of Welsh parents, in or about the year 1809, he was articled, whilst still a youth, to Mr. Louis Vuillamy, the architect, whose name was well known to the last generation for his studies in architectural ornamentation. Here he proved himself an apt scholar, and when in 1830-4 he travelled abroad, mostly in the south of Europe, it was with the view of carrying on the education which had been commenced in Mr. Vuillamy's studio. Reaching Grenada in the last-named year, he collected, along with M. Jules Goury, the materials for the publication of his first work, the subject of which was the magnificent palace of the Alhambra itself, and which at once made his name known in the world of the lovers of art as well as in his own professional circle. The work was commenced in 1836, but was not actually completed until 1842, after the author had made a second journey to Grenada for the purpose of studying all its details a second time.

From and after this date we find Mr. Owen Jones constantly employed by Messrs. Longman and other publishers in connection with ornamental designs and painting in colours on the title pages and in the illustrations of large and expensive works. Stooping also, like the elephant, to smaller things, he made many tasteful designs for the articles of stationery manufactured by Messrs. De la Rue and Co. In 1842 he published "Designs for Mosaic and Tesselated Pavements," with an essay by Mr. F. O. Ward, on their material and structure; and in 1844 he contributed to the exhibition of decorative works sent in to the Commissioners of Fine Arts, a large plan of the New Houses of Parliament, including designs for the pavement of the halls and corridors of that building. He also was one of the first persons who devoted his attention to the introduction of colour and ornament into the shop fronts of the large establishments at the West End of London. His ornamentation, it may be remarked, was always Mahomedan or Moorish, as opposed to Gothic, in style and design, so that he seldom or never found a scope for his peculiar talents in any except secular buildings. His style was almost faultless of its kind, combining the largest variety with perfect simplicity of design, and recognising the correct but much neglected principle of surface decoration, the avoidance of any imitation of relief.

On the formation of the staff of officers for the first great Exhibition of 1851, Mr. Owen Jones found a "fair field" for the display of his peculiar talents, being appointed one of the superintendents of the works in Hyde Park, chiefly with a view to the decoration of the structure internally, and the effective grouping of its contents. In the year 1852 he appeared in public as a lecturer on the subjects to which he had given so much attention, both before the Society of Arts and at the London Institution, as well as in other places. In the May of that year Mr. Jones's name appeared in the prospectus of the Crystal Palace Company as the "director of the decorations of the building about to be erected at Sydenham;" and soon afterwards, in conjunction with Mr. (now Sir) M. Digby Wyatt, he was commissioned to visit professionally the chief capitals of Europe, in order to form the collection of casts and statues which now present so attractive a feature there. When the building was actually put in hand, the courts of architecture and sculpture were commenced, the Egyptian, Greek, Roman, and Alhambra courts, and the decorative painting of the general fabric, were completed under his direction. In his designs for the decoration of the Egyptian court, Mr. Jones was assisted by Mr. Bonomi, Mr. Sharpe, and others; but the result, as a realisation of the character of Egyptian architecture, with respect to which a claim was advanced by the newspaper press beyond what Mr. Jones himself would have put forth, has been much contested. In the polychromatic decoration of the Greek court, too, Mr. Jones's illustrations of his views regarding the ancient practice, were the subject of many comments, so that even before it was opened he saw fit to publish an "Apology" for its colouring, with arguments on the subject from two high authorities on classical subjects—Mr. G. H. Lewes and Mr. W. W. Lloyd. In this, as in other similar matters, Mr. Owen Jones was a strong advocate of the use and introduction of colour; indeed, as many of our readers may have noticed, one portion of the Elgin frieze was painted by him in colours, the hair of the figures being gilt. It was, however, in the fairy-like Alhambra Court that Mr. Jones revelled free and uncontrolled; in this he presented to our eyes the most elaborate coloured decorations that had ever then been seen in England; and almost all those visitors to the Crystal Palace who carry along with them a critical and educated pair of eyes agree that there could be no better reproduction of the glories of that noble work of art, the Alhambra. These several works occupied Mr. Jones for about three years, and required an amount of careful manipulation which could scarcely have been excelled or even equalled during the comparative leisure of the Middle Ages; and his minute supervision of them must be held by all competent judges to have extensively served the progress of decorative art in this country. In his admirable "Handbook of the Alhambra Court," Mr. Jones gave a very clear and full exposition of the real principle of ornamentation, and discussed the arguments advanced by others in a fair and candid spirit. His well-known "Grammar of Ornament" is devoted to a series of elaborate decorations appropriate to different styles of architecture.

Among Mr. Owen Jones's principal published works, besides those already mentioned, are his translations from the French of Seroux d'Agincourt's "History of Art by its Monuments, from its Decline in the Fourth Century to its Restoration in the Sixteenth," with numerous illustrations, published in 1847, in three volumes; "Views on the Nile from Cairo to the Second Cataract, from drawings made on the spot;" and "An Attempt to Define the Principle which should Regulate the Employment of Colour in the Decorative Arts," one of the lectures delivered by him in 1852. In conjunction with Mr. Henry Noel Humphreys, he brought out, between the years 1847 and 1850, a splendid work in folio, with thirty-nine plates on the "Illuminated Books of the Middle Ages." With reference to the "Grammar of Ornament" the *Athenæum* speaks of it epigrammatically and wittily, as being "beautiful enough to be the hornbook of angels."

Digitized by Google

Digitized by Google

BRAIDED SMOKING CAP.—DESIGNED BY Mr BEDFORD, 187, REGENT STREET, LONDON.

A. GOATER, NOTTINGHAM

Digitized by Google

The Lady's Work Table.

INTRODUCTION.

THE two favourite novelties in the fancy-working world during the past year have been Macramé lace and embroidery. The former is but a revival of the ancient art of knotting, and the latter is practised on almost every material, and silk, wool, thread, cotton, &c., are used on dresses, cloaks, and furniture. Beads have been lavishly used in combination with braid and lace, and thus beading has come into vogue; and is likely to develope still further as bugles of many colours and beads of many sizes are now used for ornamenting both street and evening dresses. Among the accompanying illustrations will be found designs for almost every variety of fancy work. We have given special prominence to Macramé as good patterns are scarce, and so are directions for carrying them out. The Hibernian embroidery is also well worth a trial by those who like effective results without a large amount of labour.

Description of Coloured Plates.

BANNER SCREEN IN HIBERNIAN EMBROIDERY.

(Designed by Mrs. Thurgood, of 61, Queen's-road, St. John's Wood.)

(SEE FRONTISPIECE).

THIS style of embroidery is introduced by Mrs. Thurgood, of 61, Queen's-road, St. John's Wood. Our design is a banneret worked on black velvet and trimmed with straw, colored, and green fringe, which is headed with a cord to match. The stands and mounts are ivory. The stitches are so clearly illustrated that it is needless to enumerate them. After the embroidery is terminated, a quilted crimson satin lining is added at the back. This novel embroidery is also useful for slippers, sofa cushions, sachets, and a trimming for dresses. Besides velvet, it may be worked on cloth, satin, and it is pretty likewise on either net or muslin for evening wear. It is almost as effective as satin-stitch embroidery, and is much more quickly done. Silks of various kinds are used—embroidery, purse, and sewing, also beads are occasionally introduced with good effect. The materials and traced patterns are supplied by Mrs. Thurgood, the inventor.

BRAIDED SMOKING CAP.

(Designed by Mr. Bedford, 187, Regent-street, London.)

EITHER velvet or cloth may be used for the foundation of this cap, but the former material is the handsomer. Our model is dark maroon velvet braided with gold. Space does not permit us to give the border complete, but as the pattern repeats itself the continuation is an easy matter. Mr. Bedford, of 187, Regent-street, is the designer and supplies all materials.

1 to 13. Macrame Lace.

MACRAMÉ is an old Italian lacework, and the name itself of Arabic origin, meaning a fringe.

Knotted borders occur on robes and garments of the Byzantine period, and seem to have been in use amongst Eastern nations even at an earlier date. A fringe of loose threads was formed at the end of the material—linen, silk, gold, or silver tissue—by drawing the warp threads, and then binding or knotting the weft threads together in tassels. The more artistic development of knotting in elaborate designs commences with the general revival of mediæval lace work during the second half of the fifteenth century. This kind of lacework is first mentioned in the Sforza Inventory (1493), and patterns are given in the pattern books of Taglienti and Il Specchio, between 1530 and 1550. Two kinds of Macramé are met with—the one throughout tightly knotted, and partly raised in rims or ridges (see Fig. 4); the other worked flat, and part of the design in loose knots (see Figs. 5 and 6). The patterns are mostly geometrical; in rare cases an attempt is made to reproduce more complicated designs, as beetles, lobsters, spiders, &c. (see Fig. 11). In the present century (1843) the art of knotting Macramé in ornamental designs has been revived by the exertions of the Baroness d'Asti at the Albergo del Poveri in Genoa, and spread from there to the villages along the Riviera. In olden times Macramé was used for borderings to church vestments, altar cloths, and scarfs, in gold and silver thread as trimming for state dresses. In the present day it is worked for the same purposes, and likewise for trimming ecru, holland, and other dresses of washing materials, and when made of coarse thread for mantelpiece borders, banner screens, &c. The materials required are a cushion, German pins with coloured heads, and knotting thread.

THE CUSHION.—A Macramé cushion ought to be about 16in. long by 8in. wide, fitted with lambswool (not cotton wool, which is disagreeable to stick pins in), weighted with sand, and covered with either red or dark green cotton twill, fine merino or lama, which are preferable to a silk covering. An extra piece, the size of the top, may be sewn on to the upper edge, to be turned over the work, to keep it clean. An ordinary church hassock or a weighted box pincushion may be used as makeshifts for a Macramé pillow.

The lace itself can be worked in different materials, as in ordinary knitting cotton No. 8, in bleached or unbleached linen thread or in variously coloured silk. The Macramé cord, made for the purpose, is the easiest material for beginners. To begin work a leading doubled thread is fastened horizontally to the pillow with a pin (see Fig. 1), and as many yards of it as are likely to be required wound on a piece of card-board, which may be fastened to the back of the cushion until wanted Doubled threads, about four times as long as the width intended, are then looped to the foundation threads so as to form a deep fringe (Fig. 3, A, B). When a sufficient length of fringe to begin with is thus prepared, another doubled thread is fastened horizontally to the cushion, and with the right hand held firmly across and over the vertical threads, whilst the left hand loops each of the latter in a tight knot or twice over in a button-hole knot, thus forming the cordlike row of the heading.

Instead of looping the working threads to the topmost foundation line, they may be fastened to the cushion with pins run straight on at right angles in the manner indicated in Fig. A.

Patterns are worked in the same way, using right and left hands, holding one of the vertical threads on the required slope, with either hand, and working the others over it in various knots, which may be studied and practised from the diagrams in Fig. 3.

Diagram A we have already explained.

Diagram C represents the chain bar alone, with two threads, by holding one on each hand, and keeping the left hand one quite tight, looping the other over. The loop is then run to the top. The next loop is made with the left hand over the tightly-stretched right-hand thread. This is repeated alternatively, as often as the length of the chain bar requires.

Diagram E shows the flat "Solomon" bar; diagram E the same bar twisted. Both are worked with four threads, by making a close row of "Solomon's" knots. The latter is formed by stretching the two centre threads over the first fingers of the left hand, the ends passing between the second and third fingers, and the whole being held tightly from the cushion.

How to make the knots with the two side threads is plainly shown in the diagram. Each knot must be run up close to the last one by drawing the ends of the two side threads.

In the twisted Solomon's bar (diagram D) the knot is precisely the same as in the flat bar, but done only with one hand, right or left, instead of with alternate hands. The bar takes the twist directly after a few knots are finished.

Diagram F shows open knotting used for fillings. The mode of working is best seen in Fig. 6 (first row), and will not require further explanation.

The knotting of the second row may be described as follows: Suppose the four threads are marked *a b c d* from left to right. Pass *a over b* and *c*, and *under d*. Then slip *d under c* and *b*, and through the loop *over a*. This forms the first part of the knot. The second part of the knot is done by reversing. Pass *a over c* and *b*, and *under d*. Then slip *d behind b* and *c*, and through the loop left by *a*. Pull the knot evenly together. In the circles and segments forming the lozenges round the diamond in the design, two threads of one knot take part with two threads of the next knot. Take care that the working threads do not get out of place, and never cross the ends.

FIG. 5 is worked in the same way as the second row in Fig. 6, only *two* knots instead of one are interposed between the circles and segments.

Diagram G shows the "ridge" bar, which is done by working one or more threads over one or a number of others in close loops (diagram *b*, second row).

FIG. 8 illustrates weavers' knots, which will be found useful for single points.

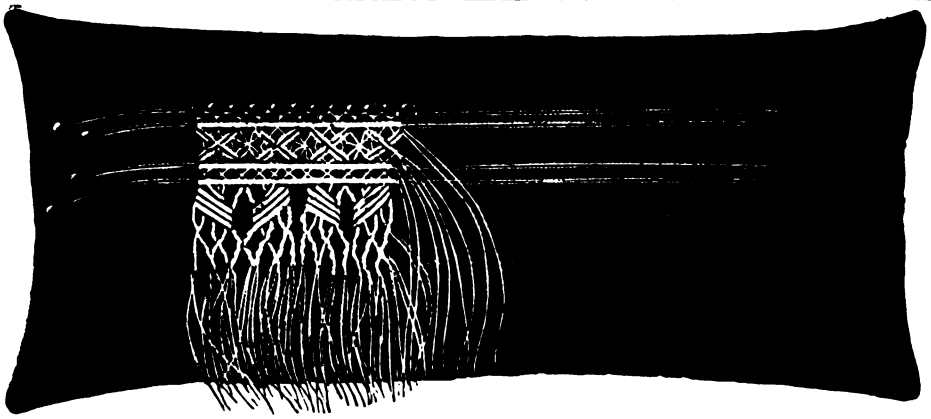
With the help of the diagrams given in Fig. 3, combined with the illustrations Figs. 5, 6, and 8, any piece of old Macramé lace can be copied.

An attempt to describe the working of Macramé more minutely is practically useless; the intricacies of the handling cannot be put into words. Patterns must be read from the design, and a short practice will enable any Macramé worker of average skill to do so readily. Care must be taken to draw the loops and knots closely and tightly, and as evenly as possible. The ends of the working threads, after the pattern is furnished, are cut to an equal length to form a fringe. If it is not desired that the ends of the threads should form a fringe, they may be gradually worked in by buttonhole stitch at the sides of the scallops (as shown in Figs. 4 and 11), and be then at intervals thrown out and cut off two or three at a time. Insertions and scallops may be worked in separate stripes, or together. If worked separately, the outlines of the scallops will show less bulky, and the ends of the working threads can be easier disposed of.

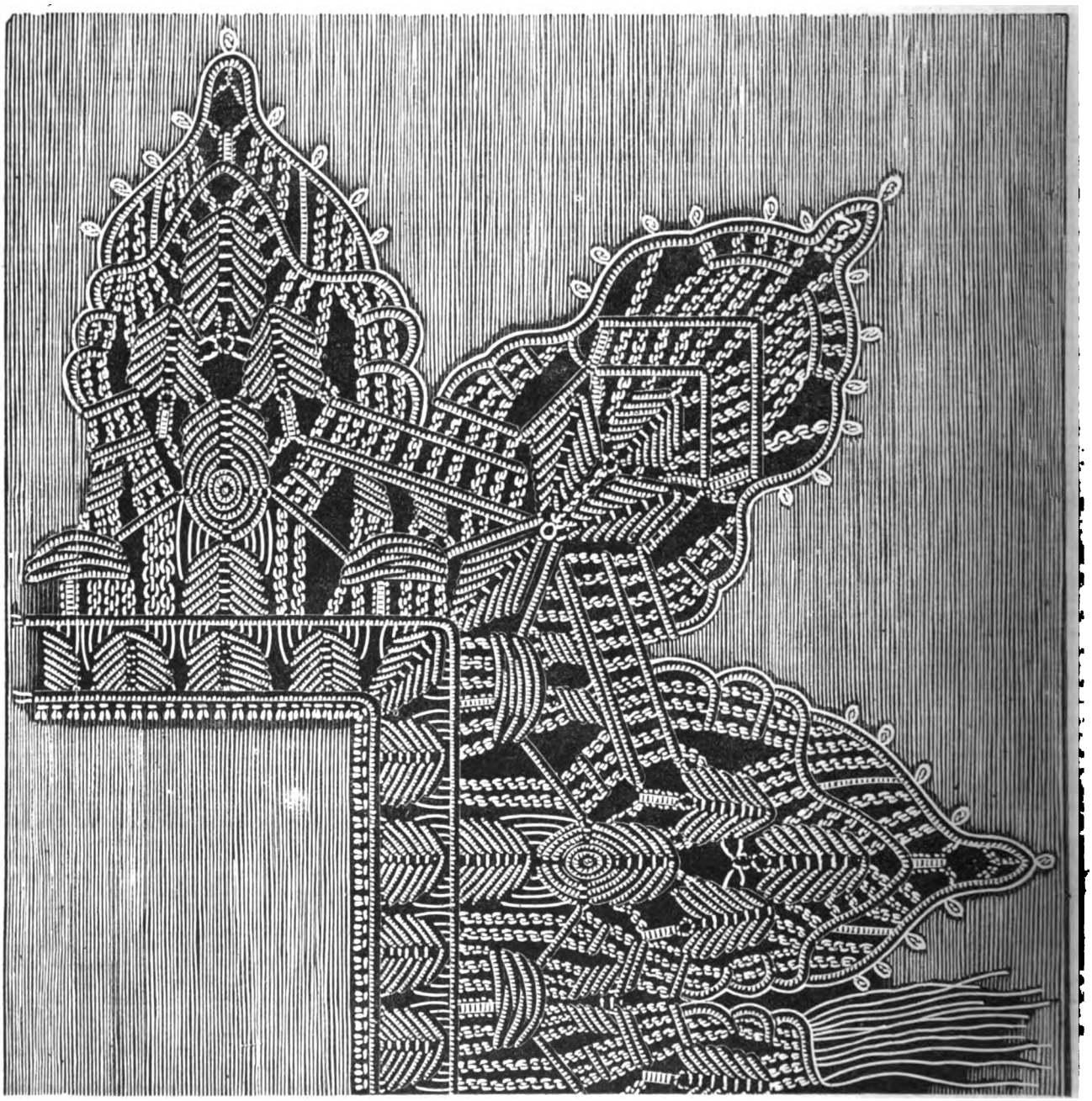
We now proceed to give short explanations of the working patterns.

FIG. 2, Macramé Corner (Fern Pattern). Put on 20 threads for each pattern you require, and 10 over where you turn the corner, each side of the point; and lay the first cord. Twist and form the diamonds as per drawing, and for the corner add one pair on the first cord, pass two pair into the last twists, two more pair on each upper side of the corner diamonds, and three pair down the sides of the same where they meet, making in all 16 fresh threads added. Finish off the second cord. The straight part of the pattern can be easily followed from the drawing—the leaves spring from the 8th, 14th, and 20th threads, and reversing the work for the other side. For the corner you will find 18 for the last pattern instead of 20, eight of which are the extra threads you have added. Add three more pair, passing them over the second cord, which will give the number to finish the spray as far as it resembles the others, and one pair over, which

Digitized by Google

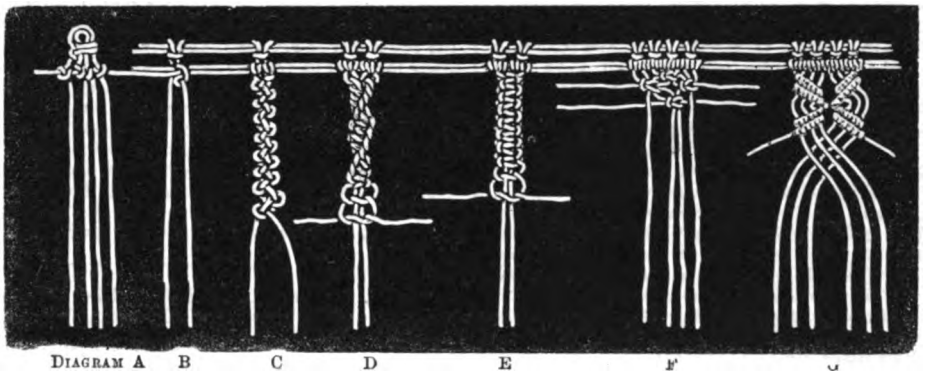


1. Cushion for Macrame Lace.

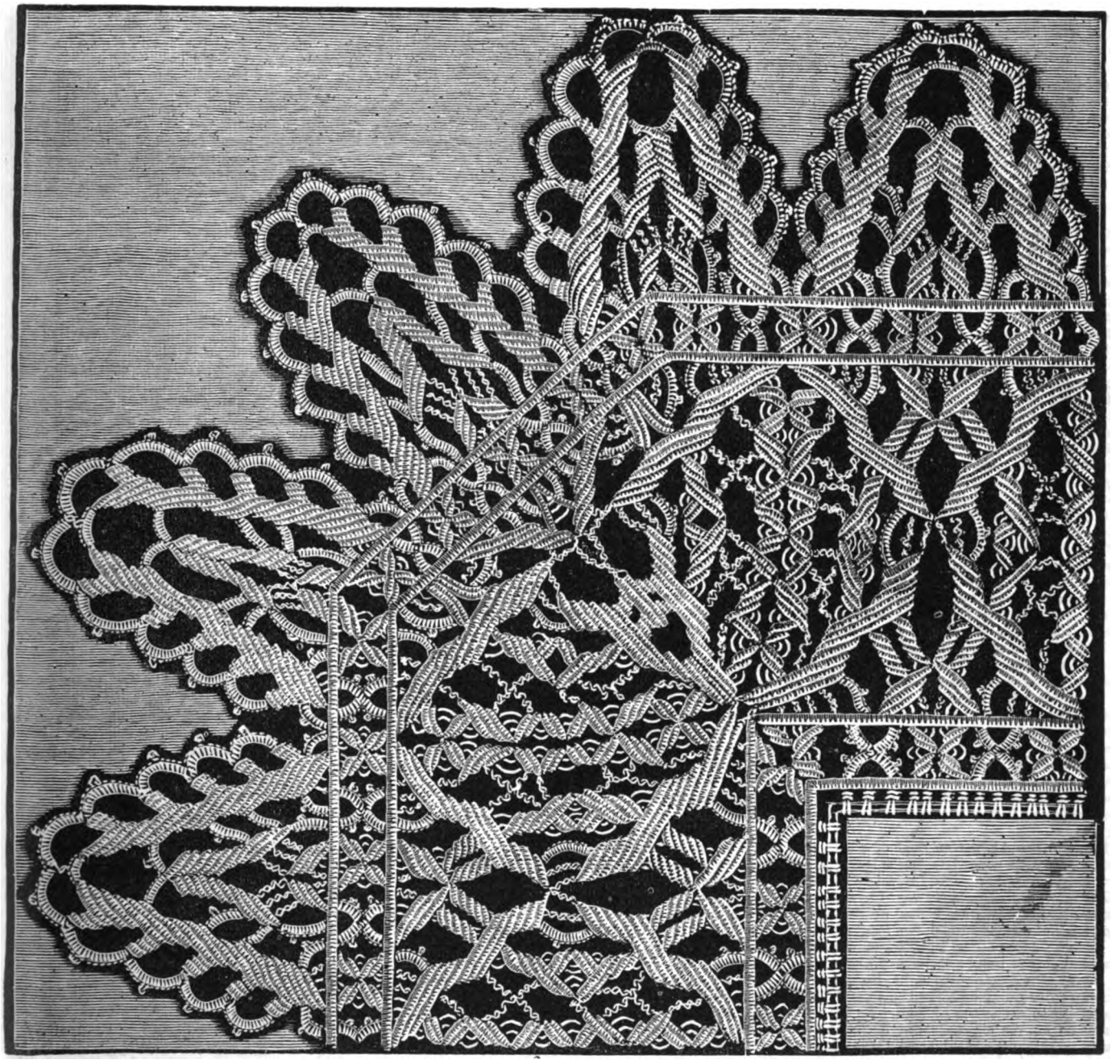


2. Bordering with Corner, in Macrame Lace, 17th Century style.

Digitized by Google



3. Knots for Macrame Lace.



4. Bordering, with Corner, in Macrame Lace, 16th Century style.

Digitized by Google

you must keep as leaders down the corner, and on which the extra threads are to be worked; on these add six more pairs. This is easily done by fastening the threads all under one pin, placed exactly in the right direction, a diagonal line from the corner; draw them quite even, and fastening one end firmly to another part of the cushion, and turning it, work over one leader, unfix the other ends, and turning the cushion work them in the same manner; tie the leaders, and they will form the small ovals at the corners in the drawing; repeat the same thing twice more with four pairs each time to continue the spray, as drawn; and carrying on the stalks of the fern, work in the last two threads six more pairs in the same manner. Now lay a single thread as a cord all the way round, waving it a little according to the pattern, and for the edge commence at the corner, using the eight centre threads; make a leaf, knotting in the centre, adding a fresh pair four times, and at the point finish the button holes with the centre threads, four to each. The side edging is a series of so-called leaves, formed with ten threads, six for one side and four for the other; the button-hole edge is formed alternately of six and four threads. For the larger knot four firmly together; and button-hole the outer threads right and left over the centre, each six times, crossing the centre ones, so as to be able to draw them to a circle; draw all very tight but one, which makes the little loop at the end; tie the over-casting threads tightly behind this and cut off. For the smaller precisely the same, only the two threads can only be tied first, and make only five instead of six button-hole stitches.

Fig. 4 represents a border, with corner, reproduced from a pattern of the 16th century. The crosses, which form the heading are made with six and eight threads respectively. In the original, which is a fragment of a straight bordering, the chief patterns of the centre part in no way correspond in arrangement with the heading or the points of the vandyked border, but for the corner the threads have been arranged so that the points should correspond with the pattern above. The circles and points require 38 threads to complete each, and the worker must be careful to make the little twists and knots correctly, as they are the chief feature and beauty of this pattern. For the corner add four doubled threads on the first cord, six in the corner of heading, 15 where the four rows lie together diagonally, six more on the pattern below it, one on the twist below that, six at each of the three places where the rows are at right angles with the top of the lower heading, 3 in each corner cross of the heading, and one more in the centre, while working the cord to finish the lower heading. It is best, however, when reaching the lower heading, to calculate if you have the required number of threads to perfect the three corner points, as the mistake of a thread more or less can then easily be remedied.

Fig. 7 represents a Hungarian bridle ornament, with single and treble weaver knots and cross knots. It shows how to dispose of the loose fringe threads, and might be used as an ornamental tassel and for other purposes.

Pattern Fig. 9, being mainly composed of the ridge and chain bar, does not present any difficulties. The single thread crosses are worked after the principle of diagram Fig. 3 F.

Pattern Fig. 10 is a combination of flat and twisted Solomon bars, with a finishing, after the principle Fig. 6, second row. Put a double leading string lightly across the cushion, and work 5 rows same as rules in pattern No. 1, then count off 4 threads, holding the first thread to the left in the right hand, and knot each remaining thread twice; count off 4 again, holding the first nearest the right hand in the left hand, knot same as before; then count off 8 threads and take the four in the centre plait up over one and under one, twice taking the 2 from left hand, 2 from right, plait up same as before twice; then take the four centre threads and plait up same as before; this repeat to end of row. Put another leading string (see engraving), then form the insertion No. 2. 1 row of point, count off 8 threads and divide them into fours, and hold the first of the four in the right hand, knot up with the left; this repeat 3 times (see engraving), and to work the reverse hold the first from the right in the left hand and knot same as before three times to form the chain between each diamond; count off 4 threads and divide them into two sets, which will make 2 threads in each. This you knot up three times and then reverse it and knot again three times, putting a pin rather large to hold out the loop (see engraving); repeat to make the button. Count off 2 threads from each side of chain and plait over one and under one, same as insertion No. 2 (see engraving), only instead of twice you must do it six times, putting the threads through the diamond, tie it at each side, then count off the 4 threads, working them backwards and forwards same as before down to end of point (see engraving).

Pattern Fig. 11, the original of which was made in Italy during the 10th century, however intricate it looks, is composed of ridge and chain-bars only, the fringe worked into outline scallops by button-hole stitch.

Pattern Fig 12, entirely done in ridge bars, presents one novelty in the central bosses, which are Solomon bars bent round a pin. Make the leading string of double thread the length you require the lace when done.—1. Fasten leading string tight across the cushion with 2 large pins, cut the skeins of thread twice; these you knot on single to the leading string.—2. Count off 4 single threads, holding in the left hand the 3 threads, knotting up three times with the right hand the fourth thread; this repeat to end of string across the cushion.—3. Take 2 threads from the left and 2 threads from the right, holding 3 threads in the left hand, knot up the fourth, thread with right hand three times, same as before; this repeat also to end.—4. A leading string across the cushion same as first string, keeping all the threads under the leading string which you hold firmly in your right hand, knot each thread twice round it with the left hand.—5. Count off 8 threads, holding the first of the 8 from the left in your right hand, knotting up each remaining threads twice; this repeat twice to form the two rows; to reverse it you count off 8 threads and take the first thread from the *right* in your *left* hand, knotting up twice with the right hand.—6. Another leading string across same as rule 4.—7. Count off 8 threads and divide them into 4, working them same as the 8, only in 4; this is the insertion which comes between each point; work on same as rule 5 until you come down to the point (see engraving). The raised buttons are made by taking 4 threads from the centre of diamond and plaiting the threads over one, under one, and pushing it up the two threads you are holding in the hand, putting the threads through the diamond and tying it each side; work on again same as before (see engraving).

14. Gaiter for Child of Six or Seven Years Old (Knitting).

3oz. of ponceau (or any other colour), 4-ply Scotch fingering, or 3-thread fleecy, and 5 steel needles, No. 12, are required. Cast on 72 stitches, and for the upper edge knit 40 rounds in ribs of 2 plain, 2 purl.—41st and 42nd rounds. Plain.—43rd and 44th rounds. Purl.—45th and 46th rounds. Plain. Then follow 62 rounds or 31 ribs, alternately 1 purl round, 1 plain one. In the last 32 of these 62 rounds, in every 4th round, 2 stitches are to be taken in (one on each side of the centre of the back) to shape the leg, as in a stocking, so that at the end of the 62 rounds there will be only 56 stitches remaining on the needles. After 2 purl rounds, 2 plain ones and again 2 purl, 34 ribbed rounds follow, of 2 plain, 2 purl stitches alternately. In the next 12 rounds this rib is to be continued, but in every alternate round a stitch is to be increased between the 2 plain and 2 purl stitches, so that in the 12th round there will be 6 plain and 6 purl to be knitted. The stitches are then to be loosely cast off, and a fluted frill is formed. These gaiters may be knitted with 4 needles.

15. Petticoat for Child (Crochet).

This petticoat is worked in treble crochet, and is so quickly made and so inexpensive that we give the directions for making it in a large or small size, as may be required. Worked in fingering it is the least expense; in single Berlin it is very much softer, but does not wear as well. You require scarlet and white fingering—4oz. of scarlet, 1oz. of white; a short bone crochet hook (No. 4). It is crocheted in scollops; for every scollop 21 stitches are required. For a child of 4 years of age 9 scollops will make a good petticoat; so that from this it is easy to calculate the sizes. For a child of 2, eight scollops; for one of 7 or 8, twelve scollops.

You commence then for a petticoat with nine scollops by making a chain with white wool of 215 stitches.—1st row.—* 1 long, or the thread twice round the needle, on each of the first 10 stitches, in the 11th stitch work 3 long, then 1 on each of the next 10, miss 2 Ch., and repeat from * at the end of the row; turn.—For the 2nd row, miss the 1st long, * 1 long on each of the next ten, 3 on the following, 1 long on each of the next ten, miss the 2 next long, which are the last stitches of this scollop and the first of the following, and repeat from *. At the end of the row fasten on the scarlet, and work three rows like the 2nd in scarlet, then 2 rows in white, then 3 rows in scarlet, 2 in white; now join the scarlet, and work with it to the end of the petticoat.—13th row. 1 long on each long of the last scollop; do not increase at the top; then miss the 2 at the end of the scollop; repeat this row until the petticoat is about 22in. or 23in. in width; then work the first two scollops in DC., taking up 2 stitches together, which makes a little fullness, plain DC. in front, and on this row work 5 rows of DC. for the band. Now join the petticoat at the back, and work the following border round the bottom.

The Border.—1st row. 1 DC. on the first DC., * 4 Ch., 1 DC. on the 2nd of the 4 Ch., 1 treble on the 1st, miss 2 DC., 1 DC. on the following; repeat from *. At the end of the row work in single crochet to the top of the first 4 Ch., then work the 2nd row, * 4 Ch., 1 DC. on the 2nd, 1 treble on the 1st of the 4 Ch., 1 DC. on the top of the next 4 Ch. in the last row; repeat from *, and fasten off.

16. Gaiter for Child of Five or Six Years Old (Knitting).

Three ounces of 4-ply Scotch fingering, either white, scarlet, or marone, 5 steel needles No. 12, and 2 leather straps, 1¼in. broad, and 3in. long, will be required. For the upper edge of the gaiters cast on 68 stitches, and knit 30 rounds in ribs of 2 plain, 2 purl.—31st and 32nd rounds. Plain.—33rd and 34th rounds. Purl.—35th and 36th rounds. Plain. Now commence the following pattern: 1st round. Purl.—2nd round. * 1 Plain, repeat from *.—3rd round. * 2 plain, 7 purl, 1 plain, repeat from *.—4th round. * 3 plain, 5 purl, 2 plain, repeat from *.—5th round. * 4 plain, 3 purl, 3 plain, repeat from *.—6th round. * 5 plain, 1 purl, 4 plain, repeat from *.—7th round. Commence again at the 1st, and knit the pattern regularly through, till there are twelve repetitions of it, or 72 rounds. In the last 32 of these rounds 2 stitches are to be decreased in every 4th round, one on each side of the centre of the back, to shape the leg as in a stocking. With the remaining 52 stitches, knit 2 plain rounds, 2 purl ditto, and 2 plain; then follow 24 ribbed rounds of 2

Digitized by Google

plain, 2 purl stitches alternately. The heel is then to be knitted with the 12 first and the 12 last stitches of the round placed on one needle, backwards and forwards for 20 rows, keeping up the rib that was commenced. Having done this leave the heel stitches on the needle, and proceed to pick up, and knit, as you take them up, ten stitches along the edge of each side of the heel piece for the gusset; and knit these and the 28 instep or front stitches, backwards and forwards for 20 rows, keeping the rib in front, but the gusset stitches are to be knitted plain, and in every 2nd or alternate row one of the gusset stitches is to be knitted with one of those at the side of the front. When all the gusset stitches have been used up, the front or instep is to be still further lengthened by knitting 26 rows, in the last 8 of which a stitch is to be decreased at the commencement of each row, by slipping the 1st, knitting the 2nd, and passing the slipped stitch over, which will diminish 4 on each side. The stitches of the front and the gussets are then to be again united with those of the heel and knitted round.—1st round. Plain.—2nd. Purl.—3rd. Plain. After which the stitches are to be cast off, and the leather straps sewn on. This gaiter may be knitted with 4 needles instead of 5 if preferred.

17. Child's Sock (Knitted on Two Needles).

THE engraving represents a sock for a child of four years of age, knitted on two needles. The shape is good, and is copied carefully from a good loom-made stocking. Many knitters prefer the plan of knitting on two needles instead of four when once they have tried it. For the following directions a very tight knitter should use No. 16 or 17 needles, instead of the number given.

You require 1½oz. of Faudel and Philips's 4-ply coloured cotton for this sized sock. This make of knitting cotton cannot be too strongly recommended; it is soft and even, it can be had in any colour, plain or mixed, and is reasonable in price, and most pleasant to work. A pair of No. 18 knitting needles.—For a child of 3 to 4 years of age, cast on 68 stitches, knit back plain. The rib used for the sock, as illustrated by the engraving, was 6 purl, 2 plain; which is a very pretty rib. Remember throughout always to slip the first stitch in every row. Work the 2nd row, 2 plain, 6 purl, to the end of the row.—The 2nd row. Knit the purled stitches of the last row, and purl the knitted ones, work these two rows until you have 60 rows.—The 61st row. Knit 1, knit 2 together, continue the rib until the 3 last stitches, when work 2 together, knit 1.—Rib 5 more rows, then repeat the 61st row, then rib 10 more rows, and you commence the heel. The Heel: You ought to have 64 stitches on the needle; divide your stitches into four, there will be four sets of 16 stitches; work the first 16 for the right hand side of the heel, knit 15 rows containing the rib on these 16 stitches, * * then 6 rows, working alternately 1 plain row and 1 purl row; then knit 2 together twice at the commencement of the next knitted row, *. Purl a row. Knit a row, knitting 2 together at the beginning, repeat from * until you have only 10 stitches on the needle, then knit a row instead of purling and cast off, leave a long end of cotton. Now take the last 16 stitches still on the needle, work 15 rows of the rib; then begin the plain part for the heel, commencing the work from the outside and purling the row instead of knitting it, and repeat from * *, but make all the decreasings at the commencement of the purled rows instead of the knitted ones. When this is finished, work the front of the foot. For the front, take the 32 stitches left in the middle of the work. Continue the rib and work 50 rows ribbed, then 12 rows alternately, 1 plain row, and 1 purled row, and taking care to make them match the heel. * * in the next row, decrease one stitch in beginning the row, and one stitch in ending it, then 3 rows with no decreasings, * in the next row, decrease again once on each side of the work, then 3 rows with no decreasings, repeat from * three more times, then decrease every alternate row until you have only 18 stitches on the needle, knit a row and cast off. You now join the leg and heel, sewing them together, join up the two little rows of 10 stitches where the heel was finished, then take up for the under part of the foot 42 stitches on the inside of the little rows of sixteen stitches. The whole foot is worked in alternate rows of plain and purl. Work 3 rows. The 4th row, which is a knitted one. Knit one stitch, then 2 together, plain to the end, leaving 3 stitches, then 2 together, knit 1, * then a purl row, a knit row, a purl row, and repeat the 4th row. Work from * three more times, where you should have 32 stitches on the needle, now work in alternate rows of purl and plain until you have in all, from the heel 60 rows, then repeat from * * in the front part of the foot and fasten off. Sew the two sides of the foot and the toe together, and run in all the ends securely, leaving a small piece where you cut it off.

18. Scarf in the new Crochet.

THIS scarf is worked in partridge and magenta Shetland wool, and is very quickly made, and very light. You require a large wooden needle, made expressly for it, and a No. 8 bone crochet hook. The crochet is worked in the same manner as the hair-pin edging. The needles may be had from Messrs. Bedford, 126, Regent-street. You work on this pin with the partridge wool. You must hold the points of the needle uppermost, and twist it round for each stitch, always having the loop on your right-hand side, and working the DC. over the top thread of the loop on the left-hand side. The needle, which is made for the size of the scarf, must be quite filled, and as you work press the wool down; when the needle is full fasten off and draw all off. There should be on each arm for a full needle 224 loops. Join the grey wool to the first four loops on one side of the work, work a DC. in them. The loops should have just one twist in each before taking them. They fall naturally in this manner, so that no trouble will be found in doing it. Then * 7 Ch., 1 DC. in the next 4 loops; repeat from * to the end, where you work 9 Ch., 1 DC. in the middle of the work, 9 Ch., 1 DC. on the first four loops on the next side.

You now work on the wooden needle a piece like the first, but 552 loops in length. This cannot, of course, be done in one needle; so when it is full take off the work. Do not let it pull out, but pass a piece of muslin through the bottom of the needle, then put the last two loops on the needle, and sew up neatly the remainder of the work in the muslin. This prevents it getting twisted as you work the remainder, which would render it almost useless, and at any rate greatly spoil the effect of the work. When the length is complete work round it like the last, then take the magenta wool and work round the last stripe as follows: 1 DC. on the 4th of the first 7 Ch., * 4 Ch., 1 treble on the 1st of the 4 Ch., 1 DC. on the 4th of the next 7 Ch.; repeat from *. Then work on the first stripe, with the magenta wool, 1 DC. on the 4th of the first 7 Ch., * 2 Ch., draw through the 2nd of the first 4 Ch. on the last stripe, 2 Ch.; 1 treble on the 1st of this 4 Ch., 1 DC. on the 4th of the next 7 Ch.; repeat from *. When you get to the end of the stripe take up 2 points together, then 3 points together, and so work the end, making the stripe lie flat round the middle one, then continue down the side, and work the other end, making it lie flat, and join the stripe carefully where you commenced.

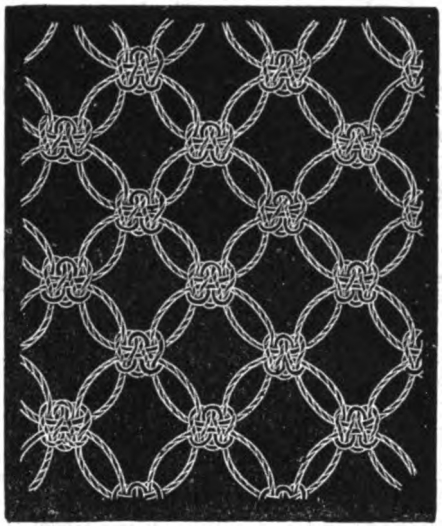
19. Baby's Glove (Knitting).

YOU require for this white, partridge, and pink Shetland wool, a pair of No. 21 needles, and a pair of No. 19. Commence with the No. 19 needles and the white Shetland wool. Cast on 84 stitches, and knit 18 rows of knit 1, purl 1. In the next row, the 19th, join the partridge wool, and purl 1 row. The 20th row, knit 2 together throughout the row. The 21st row, knit 1;* knit a stitch in the thread between the stitch knitted and the next. Knit 1, repeat from *.—The 22nd row. Knit plain.—23rd row. Join the white wool and purl.—24th row. Knit 1; then knit 2 together throughout the row; repeat from the 21st row. Knit in this manner until you have 4 little rows of grey knots, and 4 of white; then take the foundation row and knit a row, joining it to the foundation at the same time, thus: Take up the first stitch on the foundation, and with it the first on the needle and knit together, take up the two next and purl together. When the row is finished, join the pink wool and work a row of Brioche, for this bring the thread forward, slip the first stitch as for purling, knit the next, which makes a stitch. Now knit the next row. For this work as follows: Bring the wool forward, slip the stitch which was knitted in the last row, then knit the slipped and the thread which lies over it together, knit 18 rows in this way; in the next row knit 1, purl 1, throughout, keeping the rib, and where the two stitches lie together, knit or net them together as required. Now take the finest needles, and with the grey wool knit 10 rows of purl 1, knit 1, keeping the rib; then with the pink wool and the largest needles knit 18 rows of Brioche again, work in exactly the same manner in commencing, then knit 2 rows of partridge in Brioche, 2 rows of white; knit 18 rows in this manner alternately of grey and white wool. In the next you commence the thumb. Throughout the rest of the glove the grey and white wool are used alternately, 2 rows of each, and the Brioche stitch is followed closely, * knit 9 ribs of Brioche, that is nine sets of three stitches, then turn back and knit them again; repeat from *, changing the wool until you have 20 stripes or 40 rows, then take 2 together on each side the row, then keep the rib and work 4 more rows; decrease again, work four more rows. Now with a rug needle and a small piece of single Berlin wool take all the stitches on the thread one by one, draw up tight, and tie together very firmly. When the glove is joined this must be well sewn over. Now join the wool to the last row left on the needle, and work alternate stripes until you have 30 stripes or 60 rows; then take the finest needles and work 10 more rows. Now take the stitches off in the same way as the thumb. Sew well together, and sew up the glove; then add a little fringe of swansdown round the bottom of the glove, and a bow of white ribbon on the grey stripe of Brioche which was worked between the pink ones.

20. Robe for Child of One to Two Years of Age (Crochet).

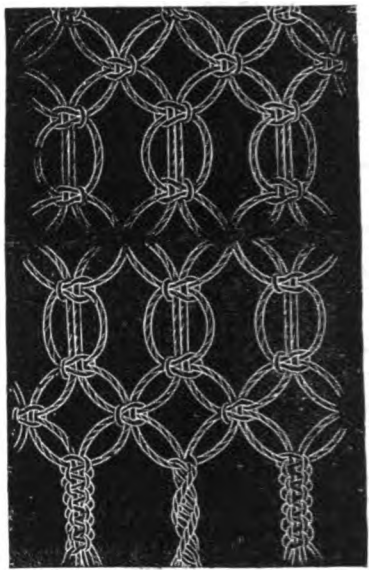
THIS little dress is intended for a child of from one to two years of age, and is worked in plain crochet tricotee. It may be crocheted in white Saxony wool, which is excessively soft and smooth, and not quite so thick as the single Berlin; in this wool it is a very soft and light little garment for a child, and in Scotch fingering it would make a very useful and acceptable Christmas present among our poorer neighbours. The skirt is made in two parts, the back and the front, which are sewn together. Those who do not object to a large piece of work in the hand may work it in one piece and gore it. Use a bone needle (No. 4) and some white Saxony wool. For the bottom of the back of the skirt make a chain of 108 stitches.—1st row. Take all these stitches up, and work them off in crochet tricotee. 2nd row. Take up the first 84 stitches, work back all but the last 24 of these 84, leaving 60 in the middle; then take up these 60 stitches and 8 more of the first row, being the first 8 of the 24 left in the 2nd row; work

Digitized by Google

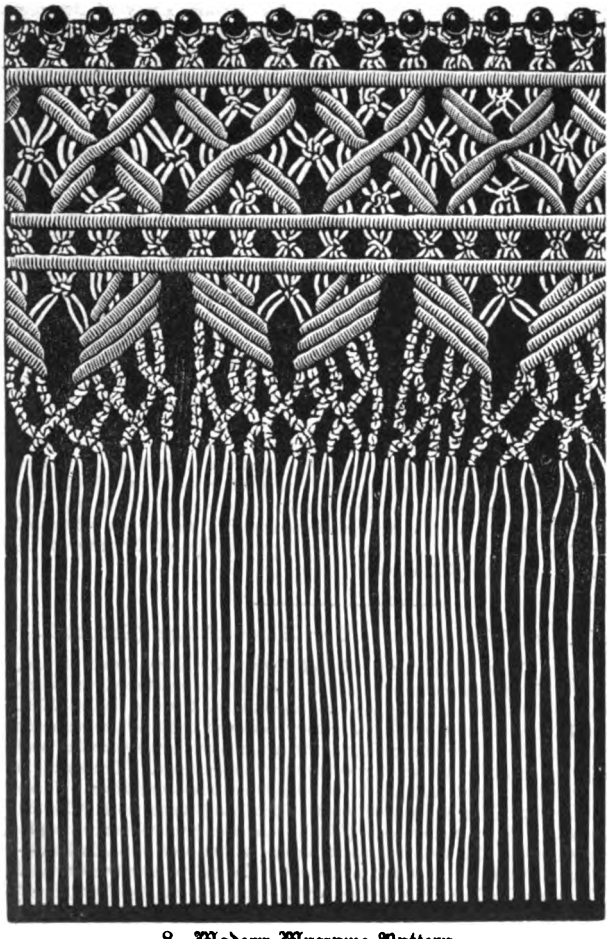


5. Macrame Fillings.

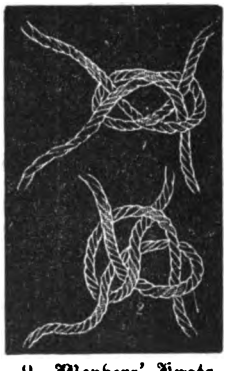
7. Hungarian Bridle Ornament.



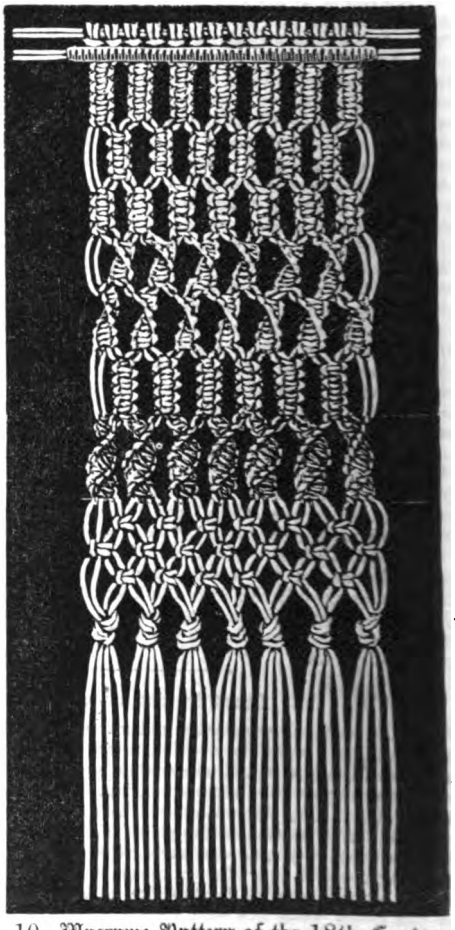
6. Macrame Fillings and Lace.



8. Modern Macrame Pattern.

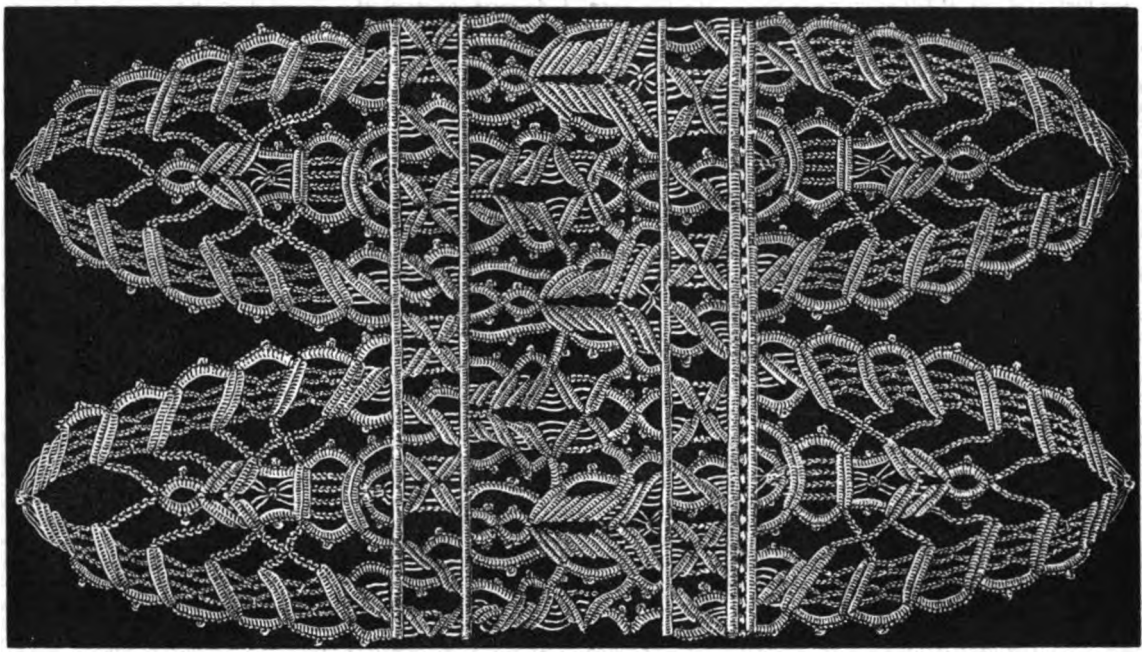


9. Weavers' Knots.

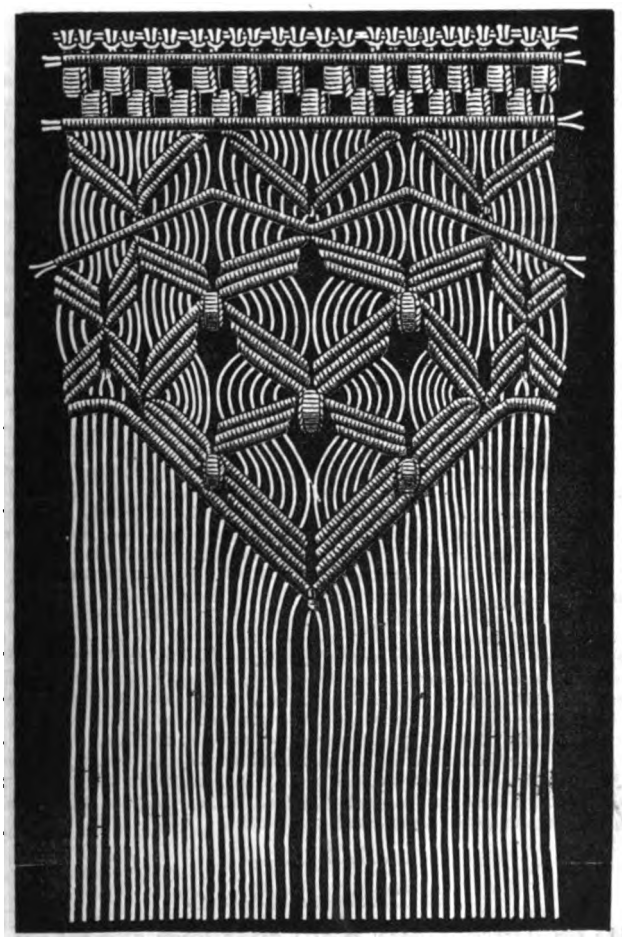


10. Macrame Pattern of the 18th Century.

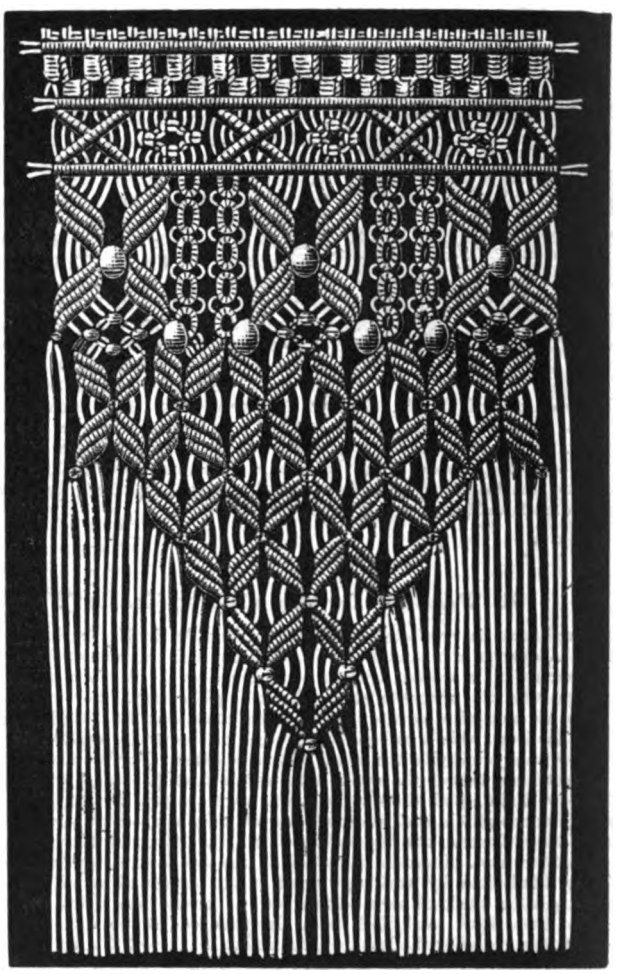
Digitized by Google



11. Macrame Pattern of the 16th Century (Italian).



12. Modern Macrame Pattern.



13. Modern Macrame Pattern.

Digitized by Google

back all and the first 8 of the 24 left at the beginning of the row, turn, work back all those taken up and 8 more of the first row; work back these and 8 more at the beginning of the row; turn, take up all the stitches raised in the last row and 8 more, then work them back, and continue this until the whole 108 stitches are raisd; now, when this is done, work 2 rows plain, taking up the whole number of stitches.—The next row will be the 4th if the outside stitches are counted; in this row decrease one stitch by taking up two loops together on each side the work, * then work 2 more plain rows, and in the following decrease as in the 4th; work in this manner, repeating from * until you have 52 rows or stitches on the outside, in the next row take up 2 stitches together throughout the row, on this work 2 plain rows; you should have now 37 stitches on the needle. You next work 9 rows, increasing one stitch on each side the needle; this is for the waist; then 13 rows plain, and after this, on the first 13 stitches work 4 small rows for the shoulder piece; then take up the last 10 stitches and work in the same manner. You now commence the front with a chain of 108 stitches, and make it in exactly the same manner as the back until you come to the 29th row. In this row you commence the opening for the front, so that you work only to the middle of the row, and then work back, decreasing only on the right-hand side of the work. Continue to work as you did in the back until the whole of the front is complete, making the left-hand side of the work even, and the increasings and decreasings on the right hand side only. When this half is complete work the left half increasing and decreasing on the left-hand side of the work, and keeping the right-hand side of the work even. When all is complete sew the back and front together. You next work the sleeve. For the top of the sleeve make a chain of 42 stitches. The first row plain. In the 2nd row take up 34 stitches only, and work back all but the last 8 stitches. In the next row take up the 34 stitches raised last and 4 more, work these back and 4 more, raise all the last stitches, and all those in the first row, work all back; 6 plain rows, in the next increase 1 stitch on each side; then work plain until you have 17 rows in all; then decrease one stitch on each side the middle stitch in every alternate row until you have altogether 30 rows; then shape the sleeve, as you did at the top, by leaving the 5 last stitches on each side, and in the next row take up all and work back; then a row of DC. crochet. Now join the sleeve, and then crochet with pink, and fasten off the following edge on the sleeve and round the bottom of the petticoat; 1 DC. in the first edge stitch, * 3 Ch., 1 DC. on the 2nd of the 3 Ch., 1 Ch., miss the next stitch, 1 DC. in the following; repeat from *. This edge must also be worked round the neck. You next work the trimming, which is in Russian crochet, in white wool, edged with the pink; work the trimming with 6 Ch., and work back on it 5 DC., 1 Ch., turn. Now work the 5 DC. in the next row from the back of the loop; make a sufficient quantity of this to go round the skirt, as illustrated, on the sleeves and waist, and then with the pink wool work 1 DC. on the first side, * 4 Ch., 1 DC. in the next row; repeat from *, turn at the end, and over every 4 Ch. work 7 D.C. Buttons are required down the front, with a string of soft pink ribbon in the neck, and a girdle of pink wool with pink tassels far the waist. The girdle is worked with the pink wool, using it double. Make 2 Ch., turn, work 1 D.C. in the first Ch., * 1 Ch., turn, work 1 DC. on the last DC.; repeat from * the length required. Make the tassels by winding the wool over a piece of card or wood, 4in. wide, or even over the hand. When nice and thick slip it off, and pass the wool through and knot all the threads together; pass it round and secure it well, then attach to the girdle.

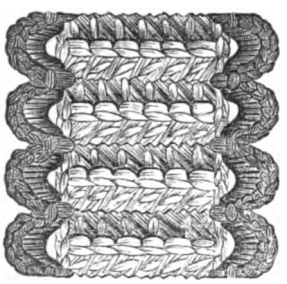


Fig. 20a.

21. Waistcoat for Boy of Seven (Crochet).

This waistcoat is crocheted in crochet tricotee, in double Berlin or fleecy wool. A quarter of a pound of crimson fleecy and two ounces of black are required for it; a wooden tricotee hook, No. 4 or 6. Make a chain of 88 stitches with the magenta wool. Work 21 plain rows. For working this tricotee do not take up the long loop as usual, but the little knot at the top of the loop; this is to be done throughout the whole waistcoat. After the 21st row you divide the work into three parts. For the first front, or the right-hand side of the work, take up the first 25 loops; work back.—23rd row. Take up all these loops again, work the two first off together, so decreasing one stitch, then work all the rest off plain.—24th row. Decrease one stitch at the end, the rest plain.—The 25th, 26th, and 27th rows plain.—The 28th row. Increase one stitch at the end before working the last stitch; this is done by working a stitch in the horizontal stitch before the last long loop; work all back.—29th row. Increase one stitch at the end.—30th, 31st, 32nd, and 33rd rows. Increase one at the end.—34th row. 3 Ch. at the end after the last loop, then take up three 3 Ch. on the needle, and work them off as long stitches; work back to the end of the row.—35th row. 3 Ch. at the end, and work off as in the last row, then 4 rows, decreasing one stitch at each end of the row. In the next row work 3 DC. in commencing, and decrease one stitch at the end of the row; then decrease one stitch at each end of every row until all are worked off; then fasten off.

Now take the last 25 stitches of the 21st row, and repeat this front, with this exception, that you make the decreasings at the beginning of the row in this front that were given at the end of the row in the last front, and *vice versâ*. For the back, commence on the 30th stitch of the 21st row, and take up all the loops until you have 4 left between these and the next front, work all off. In the next row decrease one stitch on each side the work, then 4 rows plain. In the following row make one stitch on each side, the next row plain, increase two stitches on each side in the next row, then a plain row; after this decrease 1 stitch in each row on each side of the work until there are only 4 stitches on the needle, then fasten off. Join the shoulders, then work all round the waistcoat 3 rows of DC. crochet, using the black double Berlin wool; in the last row on the right-hand side of the waistcoat make the buttonholes at equal distances, by working 1 Ch., and missing a DC. in the row below.

For the Sleeve.—With the black double Berlin make a Ch. of 16 stitches; on this work a row of DC., then work 8 ribs or 16 rows of double crochet, taking up each loop from the back of the stitch; fasten off. Now on the edge of this work with the coloured wool, take up 24 stitches, working them into the ends of the ribs; work back.—In the 2nd row increase one stitch at each end of the row, and also on each side the middle stitch.—3rd row. Plain.—4th row. Like the 2nd.—5th row. Plain.—6th row. Increase in the middle only.—7th row. Plain.—8th row. Like the 2nd.—9th row. Plain.—10th row. Like the 2nd.—11th row. Plain.—12th row. Increase in the middle only.—13th and 14th rows. Plain.—15th row. Increase 1 on each side only, then 3 plain rows.—19th row. Increase 1 on each side of the work, then 5 plain rows,—26th row. Increase 1 stitch on each side.—27th row. Plain.—28th row. Like the 26th row.—29th row. Plain.—30th row. Decrease 1 on each side of the middle stitch, then 3 rows plain.—34th row. Leave 6 stitches unraised at the end of the row, work all off but 6.—35th row. Leave 5 unraised at the end, work off all but the 5 last of the preceding row.—36th row. Leave 4 more unworked at each end.—37th row. Leave 3 unworked at each end.—38th row. Leave 3 unworked at each end.—39th row. Take up all the loops that have been left at the end of each of the previous rows, work all off on the needle, then work a plain row, and 1 row of DC. on this, and fasten off. Join the sleeve, and sew into the armholes, and add three or four buttons down the front.

22. Petticoat for Child of Two Years of Age.

This little petticoat is crocheted in scarlet and white wool; the petticoat is in white, and the border is in scarlet. For the petticoat cast on 40 stitches, work 10 rows plain (this is for the half of the front breadth), * in the next row take up all but four stitches, work back. Work this row four more times, then work four rows, leaving 5 stitches each time. The first row is only 5 stitches. In the next row take up all the stitches as they were left in each row until all are raised, then work 7 rows plain; work another gore as the last, repeating from *, then 8 rows plain, another gore like the last, then 20 rows plain. Now work a gore, beginning with 5 stitches, and gradually increase each row instead of decreasing as before, then 8 rows plain, a gore like the last, 8 rows plain, a gore like the last, then 10 rows plain, and fasten off. This last row is joined to the first, leaving an opening at the top when the border is worked.

For the border work 2 rows of scarlet crochet tricotee round the bottom of the petticoat, then 3 in white, 2 in scarlet, 3 in white, 2 in scarlet, 3 in white; now work the edge row in scarlet, * miss 1 loop, 3 treble in the next; repeat all round, and fasten off. You now join the wool to the last of the ten plain rows, and work the body, first working round the top of the skirt 2 rows in DC. stitches (there should be 72 stitches in the row); then work 8 rows in plain crochet tricotee; this brings you to the bottom of the armholes. Now divide the stitches as follows: Leave the first and the last 18 for each side of the front, and the middle 36 for the back; work the left side of the front first, work 16 stitches, work back, then 3 more rows like this; in the next 6 rows increase one stitch on the left-hand side of the work, then in the next row work 6 DC., plain on the left side, and work back, 4 DC., increase 2 on the left (this is done by making 2 Ch. and taking them up on the needle as loops), work back, 3 DC., increase 4 on the left in the same manner as in the last little row, then decrease one on each side the work until you come to one stitch, and fasten off. Work the other side the front in this manner, but reverse the increasings and decreasings. Then leave 4 stitches on each side of the 8th row from the fronts, and work the back in exactly the same way, but in one piece instead of in two. Of course, when the decreasings commence you must do it in two parts. Join the shoulders, work round the top, armholes, fronts, and opening 2 rows of DC. in scarlet wool; then the 3rd row, 1 DC. on the 1st DC. in the next row, * 4 Ch., 1 long on the last DC., miss 2 DC. on the row, 1 DC. on the following stitch; repeat from * and fasten off.

23. Necktie (Knitting).

White and sky-blue, ponceau, or grey double Berlin wool, and two long wooden needles, No. 7 or 8, are required. For this necktie, which is 4in. wide, and nearly a yard in length, cast on 88 stitches with the white wool. Knit 4 rows plain, backwards and forwards.—5th row. With the coloured

Digitized by Google

wool, 1 plain, * over, knit 2 together, repeat from *.—6th row. Purl. Repeat these 2 last rows alternately with the colour, to the 11th row. Then follow 4 rows with white, like the first 4, and the whole of the stitches are cast off plain. The ends of the neck-tie are drawn together, and finished with white tassels 4in. long.

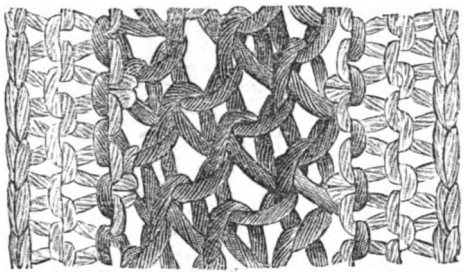


Fig. 23a.

24. Knitted Nightingale.

(By Miss E. Ryder, Richmond, Yorkshire.)

If a very warm wrap is wished for, knit this in double Berlin or fleecy wool; a medium one in single Berlin or fingering wool; and a light though warm one in the Scotch merino wool. About 11b. of wool will be required, but this depends on the length knitted. The usual sized nightingale when finished should measure two and a half yards in length. For the thick wool use needles No. 6 or 7; for finer, Nos. 9 or 10. As it is difficult, owing to people knitting so differently, to give the exact number of stitches to cast on, I think it best to direct that after you have fixed on the wool you mean to use and the size of the needles to correspond with it, you should cast on, say, 20 stitches, and, after plain knitting a few rows, measure by an inch tape what width this number of stitches gives you, then calculate by it how many stitches you must cast on to make your nightingale a yard wide, which it should fully be.

This nightingale is knitted in stripes. When you begin a fresh stripe, knit the *last* stitch in previous row with it, to enable you to slip the 1st stitch in each row, which otherwise you could not do. The different colours must never be knotted together when you commence a stripe, but break off a short length of wool, which afterwards fasten securely with a wool needle.

With Mauve Wool.—Cast on the number of stitches you will require. Knit 6 plain rows, slipping 1st stitch of each, excepting in the first row after casting on.—7th row. Slip 1, knit 3; * make 1, by throwing wool over the needle, slip 1, taking it off as if going to purl, knit 1; repeat from *. End with knit 4.—8th row. Slip 1, knit 3, * make 1, slip 1, knit crossed over loops together; repeat from *. End with knit 4.—With white wool. Repeat the 8th row 4 times.—With black wool. Repeat the 8th row 6 times.—With white wool. Repeat the 8th row 4 times.—With mauve wool. Repeat the 8th row twice.—25th row. Slip 1, knit 4! * knit crossed over loops together, knit 1; repeat from *. End with knit 4. Knit 5 rows plain. This finishes the stripe, and you commence again as at 7th row. Keep repeating these 30 rows until your knitting is long enough. End with 5 plain rows, and cast off to correspond with the casting on.

When the nightingale is finished turn back cuffs to make a kind of sleeve; form the hood at the back, putting bows of ribbon to hold it firmly down, and place ribbon to tie on the chest.

25. Boy's Scarf (Fancy Tricot).

Materials required: Violet double Berlin wool and a long tricot needle, the stem numbering No. 5 of the Bell gauge. This scarf, which is a yard and nearly a quarter in length, is crocheted across. Make a chain of 30 stitches loosely, and work backwards and forwards as in tricot.—1st row. * Bring the thread over the needle, raise a stitch in the foundation, take up the thread again, and draw it through the loop just raised; repeat from * 29 times more, being careful not to forget to take the thread over the needle between each stitch. In working back the thread is always to be taken through the stitch and the "over" at the same time, which with the loop on the needle will make 3 loops, except at the beginning and end of the row, when there will only be 2.—In the 2nd and all subsequent rows take the thread over the needle as before, and to raise the stitches * insert the needle under the two horizontal threads that lie between the long upright stitches of former row, bring the wool through in a loop, then take it up again and bring it through the loop just raised as in 1st row; repeat from *, taking care to have the same number of stitches in every row. Each row is worked back in the manner described for the 1st. When the length of the scarf is completed, work a row of double crochet at each end, into which the tufts for the fringe, consisting of 6 strands of the wool 6¼in. long are to be knotted in at regular distances. These are again to be knotted together an inch and a quarter lower down, taking 3 threads from each of two tufts.

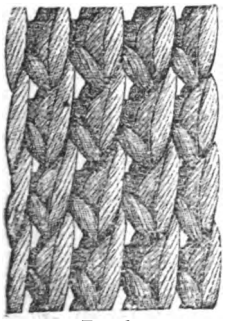


Fig. 25a.

26. Baby's Sock (Knitting).

Materials: 2oz. Shetland lambswool; 4 steel pins, No. 17. Cast on 72 stitches, 24 on to each of 3 pins.—1st round, plain knitting.—2nd round. Knit 2, knit 2 together, knit 2 together, knit 2, make 1, knit 1, make 1; repeat. Repeat these 2 rounds until 10 are done.—11th round. Knit 2, knit 2 together, knit 2 together, knit 3; repeat.—12th and 13th rounds, seamed.—14th and 15th rounds, plain knitting.—13th round. Knit 1, seam 1; repeat.—17th round. The same as 16th. Repeat from 14th round 6 times more. Take 20 stitches on one needle, and knit them in rows backwards and forwards in the same pattern as the leg. The alternate rows must be seamed for 28 rows; this forms the instep. Take the stitches that remain for the heel.—1st row, seamed.—2nd and 3rd rows, plain knitting.—4th row, seamed.—5th row. Slip 1, knit 1, * seam 2, knit 2; repeat, at the end knit 2.—6th row. Slip 1, knit 1, * knit the stitches that were seamed in last row, seam those that were knit, at the end knit 2.—7th row, the same as 5th.—8th row, seamed.—9th row, plain knitting.—10th row, seamed.—11th row. Slip 1, knit 1, * knit 2, seam 2; repeat, at the end knit 2.—12th row. The same as 6th.—13th row. The same as 11th.—14th row, plain knitting.—15th row, seamed.—16th row, plain knitting.—17th row, same as 5th.—18th row, same as 6th.—19th row, plain knitting.—20th row, seamed.—21st row, seamed.—22nd row, plain knitting. Divide the stitches on 3 pins, taking 16 from the centre on one, and 10 on each of the side pins. Knit from the 5th row of the heel till 20 are done, and with the last stitch of each row take one stitch off the side pin, and knit them together as one. Pick up 11 stitches down each side of the heel, these on each side of the 16 already on the pin to be knit in rows, and united to the insted by taking up a stitch from the edge of each row in the instep, and knitting it together with the last of sole. For the sole knit with two pins.—1st row, seamed.—2nd row, plain knitting,—3rd row. Slip 1, knit 2 together, knit to within 3 of the end, knit 2 together, knit 1.—4th row, seamed; repeat the 5th, 6th, and 7th rows of the heel.—8th row, the same as 3rd in sole. 9th row, seamed.—10th row, the same as 8th, knit 18 more rows in the same pattern without any decreasing. Take up 20 stitches across the instep, and knit in rounds 4 patterns, or 24 rows, decreasing at the beginning and end of the stitches for the sole in every 3rd row; knit a plain round, decreasing at the beginning and end of the stitches for the toe, knit a round without decreasing, knit another round, decreasing in the same place as the last, divide the stitches on 2 pins, placing the instep stitches on one, the sole on the other; cast off, taking a stitch from each pin. This completes the shoe. Take up 18 stitches across the instep, 18 down each side, and 36 round the heel, where it joins the leg, knit 3 plain rounds, and cast off. This forms a little roll, and makes the joints of the knitting neat. Shetland lambswool can be obtained from Miss A. C. Mee, 1, Langham-place, Regent-street, London.

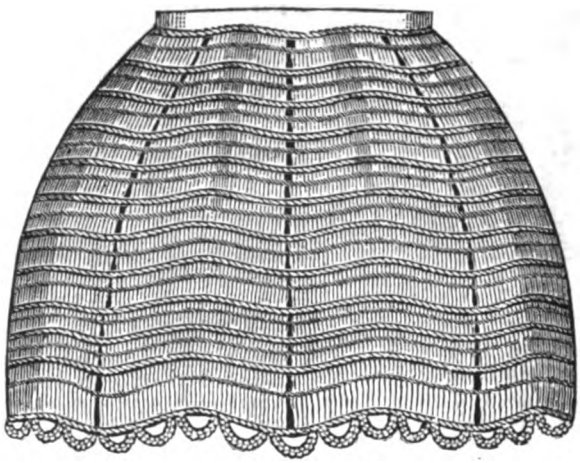
27. Lady's Slipper (Crochet).

(By Miss M. Austin.)

Materials: Half ounce each of pretty pink and soft grey 4-thread German wool; one and a half ounces of a much darker pink; three ounces of white 4-thread fleecy, and a fine ivory crochet needle are required. For the medallion in front of slipper, make a chain of 7 stitches with grey.—1st round. Work a stitch of double crochet into each, work 3 stitches into the end, work down the other side of the chain the same number of stitches.—2nd round. Work into the centre one of 3 at the end a stitch of double crochet, make 1 chain, work another stitch of double crochet into the same place, * make 1 chain, miss 1 loop, work a stitch of double crochet, repeat from * till you come to the centre of 3 at the other end; work a stitch of double crochet, make 1 chain, work another stitch of double crochet into the same place, work down the other side to correspond.—3rd round. With pink work a stitch of double crochet into the 1 chain at the end, make 1 chain, work another stitch of double crochet into the same place, * make 1 chain, work a stitch of double crochet into the 1 chain in last round. Repeat from * till you come to the centre stitch of this side, then increase as at the ends; repeat from * till you come to the centre stitch of the end, increase as before, and work down the other side to correspond, working throughout a stitch of double crochet and 1 chain alternatively, the stitch of double crochet to be worked into the chainstitch of preceding round.—4th round. Increase at each end, only working into the chain between 2 double crochet 1 stitch of double crochet, 1 chain, and another of double crochet.—5th round. With grey, the same as 4th.—6th round. Increase at the ends, as in 4th round, and also in the centre stitch of each side.—7th round. With pink, increase at each end only.—8th round. Increase at the end, and in the 5th stitch from the end, also in the 5th stitch before the other end, work down the other side to correspond.—9th round. With grey, the same as 4th.—10th round. Increase in the second stitch before and after each end, also in the centre stitch of each end.—11th round. With pink, increase in the centre stitch of one end for the toe, and in the stitch before and after the centre stitch at the other end, working only once into the centre stitch at this end.—12th round. Increase in the centre stitch at the toe, work once into the next stitch, increase in the next, work once into each of the 5 next, increase in the next, * work once into each of the 4 next, increase in the next; repeat from * once, no increasing at the other end; work down the other side to correspond.—13th round With grey. Make a stitch of double crochet into the centre stitch at the toe, work once into each of the 3 next, increase in the next, work once into

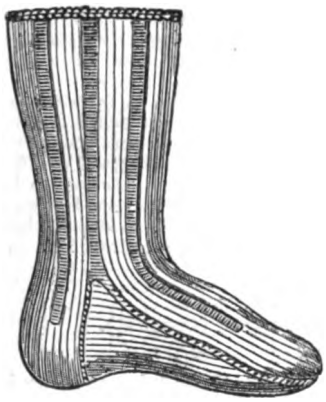
Digitized by Google

14. Gaiter for Child of six or seven (Knitting).



15. Petticoat for Children (Crochet).

16. Gaiter for Child of five or six (Knitting).



17. Child's Sock (knitted on two needles).

18. Scarf in the New Crochet.

19. Baby's Globe (Knitting).

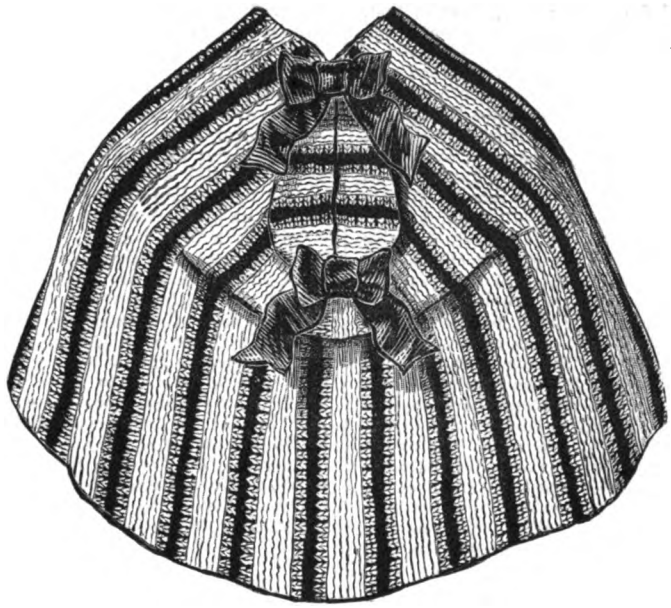
20. Robe for Child of two (Crochet).

21. Waistcoat for Boy of seven (Crochet).

22. Petticoat for Child of two (Crochet).

Digitized by Google

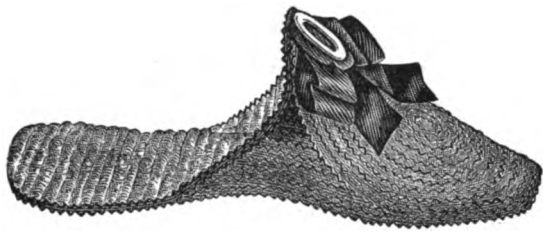
23. Necktie (Knitting).



24. Knitted Nightingale.

25. Boy's Scarf (Fancy Tricot).

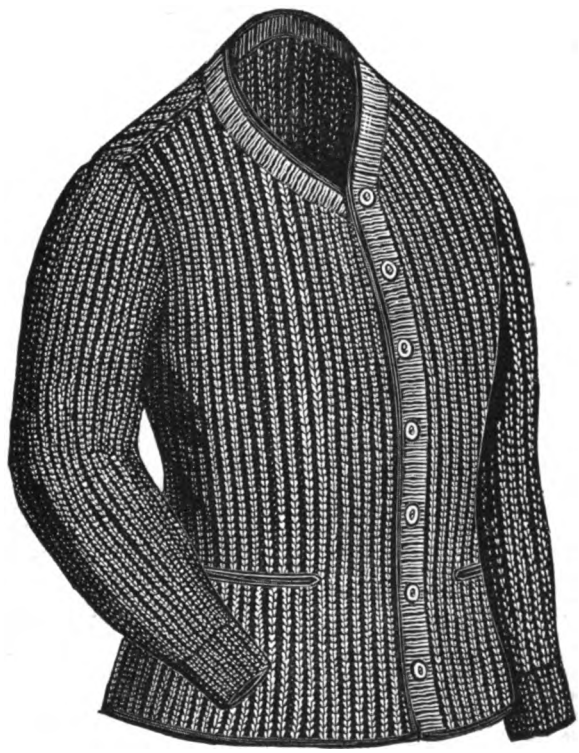
26. Baby's Sock (Knitting).



27. Lady's Slipper (Crochet).

28. Baby's Sock (Knitting).

29. Jacket for Child of one (Crochet).



30. Cardigan Vest, with long sleeves.

31. Jacket for Child of three (Tricot).

Digitized by Google

each till you come to the centre stitch of the other end, increase in that, work down the other end to correspond.—14th round. Increase in the centre stitch of the first, increasing in last round, work once into each of the 3 next, increase in the next, work once into each of the 8 next, increase in the next, work once into each till you come to the centre stitch of the other end, increase in that, work down the other side to correspond.—15th round, with pink. Increase in the centre stitch of the first, increasing in the last round, work once into each of the 3 next, increase in the next, work once into each till you come to the centre stitch of the other end, increase in that and work down the other side to correspond.—16th round. Work a stitch of double crochet into one chain, make 5 chain, miss 3 loops (that will be 2 stitches of double crochet and 1 chain stitch), work a stitch of double crochet into the next 1 chain with pink, take up the grey wool, hold the loop of 5 pink chain down with your thumb, work a stitch of double crochet into the 1 chain missed, make 5 chain, work a stitch of double crochet into the 1 chain after the grey stitch of double crochet in pink, hold the loop of grey down, and take the loop of pink double crochet stitch on your needle, make 5 chain, work a stitch of double crochet into the next 1 chain; repeat these loops alternately of pink and grey to form an edge to the medallion, work a piece of ribbed crochet with the dark pink large enough to cover the shape of the front of the slipper, the ribs to go down the slipper, cut a piece of stiff linen to the shape of the front and cover it with the ribbed crochet, cut off any that remains over, stitch the medallion on to the centre of this by the last row, taking care to place it exactly in the centre, and that it is perfectly smooth. For the lining cast on 8 stitches with 4-thread white fleecy and pins No. 12.—1st row. Plain knitting.—2nd row. Knit 1, * insert the pin in the next stitch, wind the wool over the pin and the forefinger of the left hand, wind the wool over the pin only, and draw both loops through; repeat from * at the end, knit 1.—3rd row. Knit 1, * knit 2 together; repeat from *, at the end knit 1; repeat the 2nd and 3rd rows alternately, increasing 1 stitch at the beginning and end of the 3rd or plain row until 20 rows are done, knit 20 more rows in the same manner, but increasing at the beginning and end of every 4th row.—41st row. Knit 6 stitches only.—42nd. Decrease 1 stitch at the edge towards the centre; repeat these 2 rows until only 1 stitch remains, knit 6 stitches on the other side to correspond, knit 6 stitches in the centre, cast off 2 on each side, knit 2 stitches, cast off, sew this knitting neatly round the edge to the crochet, and work a row of loops along the upper part to match the loops round the medallion. For the sole knit with the same pins and fleecy as the lining, cast on 6 stitches, knit a plain row: repeat the 2nd and 3rd rows of lining alternately throughout, increasing and decreasing according to the following rule, keeping a plain stitch at the edges of the row with loops; increase to 8 and knit 4 rows with that number, increase to 10 and knit 10 rows, decrease to 8 and knit 8 rows, increase to 10 and knit 8 rows, increase to 12 and knit 4 rows, increase to 14 and knit 8 rows, decrease to 12 and knit 4 rows, decrease to 10 and knit 8 rows, decrease to 8 and knit 4 rows, decrease to 6 and knit 4 rows; cast off. This knitting for the sole must be done firmly, as loose knitting with loops does not answer. Sew the knitting on to a cork sole, and sew on the front; a row of loops worked round the part of the sole beyond the front makes a pretty finish; a bow of ribbon and buckle completes the slipper. This slipper worked in 8th German wool is large enough for a gentleman. The same rule may be followed for the lining, using 6-thread fleecy instead of 4.

28. Baby's Sock.

(By Miss M. Austin.)

Materials.—1oz. of white Shetland lambswool, ½oz. of white 4-thread German wool, and 1oz. of 2-thread white fleecy, a pair of pins, Nos. 10, 14, and 18. Cast on 9 stitches with Shetland lambswool and pins 18.—1st row. Knit 1, increase a stitch by picking up a loop, knit the remainder plain, cast on a stitch a stitch at the end.—2nd row. Make 1 by lifting the wool on the pin, knit the remainder plain.—3rd row. The same as the 1st the loop to be picked up from the stitch in the preceding row; repeat these two rows till 14 are done, then discontinue picking up a stitch at the beginning, but continue casting on a stitch at the end, and making 1 at the beginning of the following row, until 34 rows are done.—35th row, seamed.—36th row, plain knitting.—37th row. Slip 1, seam 2 together, * make 1, seam 2, seam 2 together, repeat from * 5 times more, seam 3, knit the remainder.—38th row. Seam 20, knit the remainder.—39th row. Slip 1, seam 2 together, * make 1, seam 2, seam 2 together, repeat from * 5 times, seam the remainder; repeat the last 4 rows until 4 rows of holes are made in the open part, then let off 19 stitches, and knit the remainder in the same way, the ribs from the toe till 16 are done, and the open part for the same distance; then cast on 19 stitches, knit the whole number of stitches till four more rows of holes are done, continuing the ribs for the toe at the same time, then knit 34 rows, the same as at first, but decreasing where it was increased before; when only 9 stitches are left, cast off, take up 34 stitches along the increased part of the foot that forms holes, and knit 8 rows, cast off, this forms a small piece for shaping the sole better; in sewing up the shoe the end of these rows at the toe end should be sewed to the centre ribs of the toe, and the remaining ribs folded to meet the casting off; take up the 19 stitches that were let off and the 19 cast on, take up 16 across the instep, put all on to one pin, knit 5 plain rows.—6th row. Knit 2, * make 1, seam together; repeat from *; at the end knit 2. Knit 6 rows.—13th row, seamed—14th row. Slip 1, knit 6, * make 1, knit 2 together, knit 3; repeat from * 8 times; knit the remainder.—15th row. Slip 1, seam the remainder, knit the last.—16th row. Slip 1, knit 5, * make 1, knit 2 together, knit 3; repeat from * 8 times, knit the remainder plain.—17th row. Same as 15th.—18th row. The same as 16th, but 4 knit at the beginning instead of 5.—19th row. Same as 15th.—20th row. The same as 16th, but 3 knit at the beginning instead of 5.—21st row. Same as 15th. 22nd row. Same as 16th, but 2 knit at the beginning instead of 5.—23rd row. Slip 1, seam the remainder.—24th, 25th, 26th, and 27th rows, plain knitting; knit 4 rows in ribs of 2 and 1; knit 4 plain rows, cast off. For the piece that turns over at the top cast on 32 stitches with white 4-thread German wool and pins No. 14.—1st row. Knit 2, * make 1, knit 2 together; repeat from *.—2nd and 3rd rows, plain knitting.—4th row, seamed. Repeat from 1st row until three rows of holes are made, knit 6 plain rows, cast off, sew the plain part of the knitting to the top of the leg, the rows of holes to turn over to the right side. For the lining, cast 6 stitches on each of 3 pins, No. 10, with white fleecy, knit 12 rounds, take 4 stitches for the heel turn, seam these, increasing in the two centre stitches, and with the last knit the next stitch to the 4 taken for heel together as one, turn, knit 5, and with the 6th knit the next stitch together with it as one, repeat this till 4 have been knitted off, knit the stitches that remain in rounds for 4 rounds, divide the stitches on two needles, decrease in the centre of back till only 3 remain on each needle; take a rug needle, and run the fleecy through these stitches and draw them up for the toe, this knitting is slipped over the wrong side of the knitting for the shoe, and tacked at the top it makes the shoe very warm for winter wear, and can be taken out in summer.

29. Jacket (Crochet) for Child of One Year Old.

This jacket is worked with Shetland wool, and a bone crochet hook No. 8. Make a chain of 128 for the bottom of the jacket; the 36 stitches at the beginning and end are for the front, the 56 in the centre for the back. Work 15 rows of plain crochet tricotée to the armhole, and in every second row decrease one stitch, taking up the 36th and following stitch together, and the corresponding stitches at the end of the row; make the decreasing in the same place throughout the back. After the 15th row continue the first front. Work for this 34 stitches, work back; in the next row raise 32 stitches, work back. Now work 12 rows plain, then decrease one stitch in every row on the left-hand side for the shoulder; in the 7th row of the shoulder work 5 stitches in commencing in DC., still decrease at the end, and in the next and succeeding rows decrease one stitch on each side the work until all are finished; fasten off. Now work the back. In the 16th row leave 4 stitches from the front, and raise the stitches until you come to 38 from the end. Then work 14 rows plain, after that decrease one stitch on each side the work for 9 rows, and fasten off. The left front is worked in the same manner. Work the other front like the first, only reverse the decreasings. The sleeve: You commence with a chain of 44 stitches, work a row.—2nd row. Raise 32 stitches, work back 20.—3rd row. Raise 16 stitches, work back 12. Now raise all the stitches, then work all off. 9 rows plain, then decrease one stitch on each side the middle stitch in every other row for 8 rows, then raise all the stitches but 3 in the next row, work back all but 3. Then leave 3 more unraised at the other end, work back all but 6; now raise all, and work all back, and fasten off. The border is also worked in tricotée, and is sewn on. Make a chain of 11 stitches on this, work with white wool 10 stitches for the first row.—2nd row. Increase 1 stitch and work beside 3 more white stitches, the rest in grey wool, work back. In the third row increase 1 stitch, and 4 more in white, the rest in grey. The 4th and 5th rows increase as in the 2nd, but work entirely in white; then for the 6th row, work 4 DC. in white on the first 4 loops, and take up all the rest in plain tricotée; now work from the 2nd row. When the length required is finished work round the edge with a row of DC. in black wool, and a row of chain in black round the little squares of grey. In the neck you work a row of DC., and then turn, * 4 Ch., treble on the 3rd of the 4 Ch., miss 2 Ch., 1 DC. on the following, repeat from *, and fasten off at the end. Add a cord and tassels.

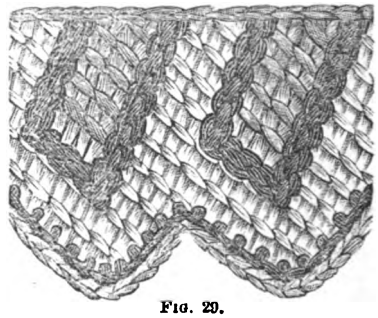


Fig. 29.

30. Cardigan Vest, with Long Sleeves.

(By Miss E. Ryder, Richmond, Yorkshire.)

This vest is knitted in Scotch fingering wool, with 2 needles, No. 10 (See Bell gauge.) It looks well knitted in single Berlin wool. Above a pound of wool will be required. You will also want 2 needles, No. 12, for the wrists, and 2, No. 14, for the vest trimming. This is an average-sized vest, but can easily be enlarged or reduced. Cast on 190 stiches.—1st row. Slip 1, knit 2, * make 1, slip 1, knit 1; repeat from *. End with knit 2. You

Digitized by Google

make 1 by throwing the wool over the needle, and take off the slipped stitch as if you were going to purl it.—2nd row. Slip 1, knit 2; * make 1, slip 1, knit 2 together. The crossed-over stitches are the 2 knitted together. This forms the *brioche* pattern. Repeat from *. End with knit 3. Repeat the 2nd row until you have knitted a length of 15 inches, or whatever length you wish the vest to be from under arm to the bottom.

To Divide the Knitting for Sides and Back.—For side: Slip 1, knit 2. Brioche, that is, make 1, slip 1, knit 2 together, 20 times. You next cast off for armhole thus: Knit 1, knit 2 together, pull the first of these over the second, knit a 3rd loop, and do the same; continue knitting and pulling over (always knitting the crossed loops together) until you have cast off 12 stitches. For Back: Knit 1, knit 2 together, then brioche pattern 39 times. Cast off 12 stitches as you did before, and for next side knit 1, knit 2 together, brioche pattern 19 times, and end with knit 3. You have now divided your vest for the sides and back. Each of these is knitted separately. You can use a third needle or not as you like.

First Side.—1st row. Slip 1, knit 2. Brioche pattern, repeated as far as armhole.—2nd row. Brioche pattern, ending with knit 3. Repeat these 2 rows until you have a depth of 7 inches.

To Shape for Shoulder and Neck.—You must begin this 1st row at armhole side.—1st row. Slip 1, knit 2 together, brioche, and end with knit 3.—2nd row. Slip 1, knit 3, knit 2 together, brioche, end with knit 2.—3rd row. Knit 2 together, brioche, end with knit 5.—4th row. Slip 1, knit 2, knit 2 together, brioche, end with knit 1.—5th row. Knit 2 together *twice*, brioche, end with knit 4.—6th row. Slip 1, knit 2, knit 2 together *twice*, brioche, end with knit 2. Repeat from 3rd row inclusive until you have only 7 stitches left, plain knit, and reduce 1 each row until only 2 remain, when knit them together and draw the wool through to cast off.

Back.—Begin to work this at armhole nearest the side you have finished. Repeat the brioche pattern every row until you have a length of 7 inches, same as at side.

To Shape the Shoulders at Back.—1st row. Slip 1, knit 2 together, brioche.—2nd row. Slip 1, knit 2 together, brioche, end with knit 2.—3rd row. Knit 2 together, brioche, end with knit 2.—4th row. Knit 2 together, brioche, end with knit 1.—5th row. Knit 2 together twice, brioche, end with knit 1.—6th row. Knit 2 together *twice*, brioche, end with knit 2. Repeat from 3rd row inclusive until you have the same length of slant for shoulder as you have at the side. Cast off; in doing so knit the crossed stitches together.

Second Side.—Knit this to correspond exactly with the first. Sew up on each shoulder.

Knitted Band, which is placed up both sides of vest and along neck. This is knitted with needles No. 14. Cast on 16 loops.—1st row. Slip 1, knit 1, * purl 1, knit 1; repeat from *, end with knit 3.—2nd row. Slip 1, knit 2, * purl 1, knit 1; repeat from *, end with purl 1, knit 2. Repeat these 2 rows until you have a length of half an inch. To make your button-hole in the next row knit as directed the first 6 stitches, then *cast off* the next 4, and knit the remaining six as usual. In the next row knit as usual the first 6 stitches, then *cast on* 4 to replace the ones cast off in previous row, and finish your row as usual. Repeat the 1st and 2nd rows until you have done about 2in, then make button-hole again. About 8 button-holes will be required (by measuring you will soon see how many), and afterwards you must knit a sufficient length without any to go round the neck and down the other side. The band should be lined and bound with braid before putting on; this is best done by a tailor, who will also work over the button-holes.

Sleeves.—Cast on 60 or 68 stitches if wished wide. Needles No. 10.—1st row. Make 1, slip 1, knit 1; repeat.—2nd row. Make 1, slip 1, knit 2 together; repeat. Continue the brioche pattern until you have made the sleeve as long as you wish it, excepting 4in., which 4in. knit the same, only with needles No. 12 to draw in the wrist; then cast off. When you sew up the sleeve, leave at the top about 2in. unsewn; these inches, when you put in the sleeve, you sew along the cast-off stitches of armhole (putting the seam exactly in the centre), and it gives room for the arm.

Pockets.—Cast on 24 stitches. In brioche stitch, knit the depth you require, then cast off. The pockets must be bound at the top with braid.

31. Jacket for Child of from Three to Four Years of Age.

THE jacket itself is crocheted in crochet tricotée in blue eider yarn, or single Berlin wool. A border is worked all round, which is in black, white, and grey, or partridge wool; use a bone crochet hook, No. 4. The jacket is commenced with blue wool, and a chain of 139 stitches, and a wooden needle No. 3. In this pattern the jacket is nearly tight fitting in the back, and to form this shape it is decreased on each side of the middle stitch. Work one row plain, then mark the middle stitch of the 139, which is the 70th, and also the 33rd from the beginning and end of the work. Work 17 rows, and in the 3rd, 6th, 9th, 12th, and 15th of the same rows decrease one stitch on each side of the middle stitch, and also before the 33rd and after the 106th stitch. In the 17th row you divide the work, and work the back and fronts separately. Leave the 33 stitches on each side for the two fronts, and then work the stitches in the centre for the back, decreasing one stitch on each side the middle, as before, and leave the two first and two last stitches in the row unworked. You now work 16 rows for the back, still decreasing every 3rd row in the middle of the back. You then work 7 rows for the shoulders, and decrease one stitch on each side of the work every row, still decreasing in the back every 3rd row. In the 8th row raise 5 stitches, work back; then raise 3, taking the two first together, work back; now raise all the stitches to the end of the row, work back 3 only, raise these three again, taking the 2 first together, work back 5, raise these 5 again, and work all off; then a row of crotchet, and fasten off. You now finish each of the fronts. Take up the left side front first, work the 2 first stitches in DC., the rest of the row in tricotée. The next row is worked in tricotée, taking the two first stitches together work 12 rows plain. In the next two rows increase one stitch in commencing; in the following row before you raise the stitches make 3 Ch., take up these stitches as loops, and finish the row; then the next row plain. Now work rows for the shoulder, decreasing one stitch in commencing every row; in the next row leave three stitches unraised, in the following rows decrease on the left-hand side of the work as well as the right-hand side, until all the stitches are worked off. Finish the other front, reversing the side for increasing and decreasing. Next work the sleeve: for this make a chain of 40 stitches, work 1 row plain; in the 2nd row raise 37 stitches, work back 34, then raise 30, work back 27, raise 24, work back 21, now raise the whole number again, taking them up in each row, then work all off on the needle; then work 25 rows plain, in the 20th of these 25 rows decrease 1 stitch on each side the middle stitch, and in each of the 4 succeeding rows; finish with a row of DC. crotchet. You next work the border round the jacket and in the neck, it is worked in DC. An engraving is given of it in an enlarged size. In the 1st row work an alternate stitch regularly of one in black wool and one in white wool, in DC. crotchet.—2nd row, work one white and one black.—3rd row, white wool.—4th row, with grey wool.—5th to the 7th rows, as the first, but make the stitches in the 6th and 7th rows come just between the stitches of the preceding rows, in order to give the slanting appearance.—8th row, with grey wool.—9th row, with white wool.—10th row, with one stitch black, one stitch white.—11th row, one stitch white, one stitch black.—12th row, with the blue wool, 1 DC. on the 1st stitch,* 4 Ch., 1 long on the 1st of the 4 Ch., miss the next 3 Ch., 1 DC. on the following, repeat from *. When the border is finished round the jacket, work the same round the sleeves, add a cord and tassels, which should be made of the wool.

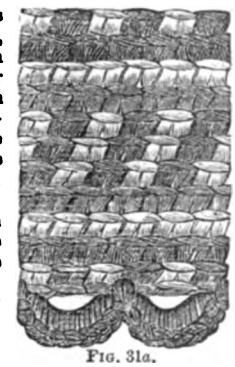


FIG. 31a.

32 and 33. Embroidered Borders.

THERE are several ways of copying these borders. They may be reproduced with cretonne chintz on écru linen ground. They may also be worked with either fine braid or cord (both beaded), and sown close to each other. If the colours are well selected the effect is first-rate.

Another manner is to reproduce the flowers in chain stitch, working the rows close to each other. They can also be embroidered in satin stitch after well padding the flowers. These borders may be worked either on ticking, cashmere, cloth, or écru, and are useful for curtains, footstools, chairs, &c.

34. Border (Crochet).

YOU require for this border Ardern's cotton No. 30, and a very fine crochet hook. Each spray of ovals is worked separately, and they are joined to each other as you finish them. Begin with a chain of 15, unite; in this ring work 6 DC., * a picot of 5 Ch., 1 single on the last DC., 1 DC. in the ring, repeat from * 5 times, then 6 DC. in the same ring, 7 Ch. for the stalk, then 15 more Ch., join with a single on the first of the 15th Ch., 6 DC. in the ring 2 Ch., join to the last picot in the last oval, drawing the cotton through the 3rd Ch. in the picot, 2 Ch., 1 single on the last DC., 1 DC. on the ring, now work the remainder of the ring like the last, repeating from the first *. After a third oval is finished, work two more close to the third, joining them together in the first picot, then 1 DC. on each of the last 7 Ch., an oval as before, joining to the last oval, 1 DC. on each of the next 7 Ch., an oval as before, then 8 Ch., 1 single on the first of the first 7 Ch., to form the picot at the top of the spray. Work as many of these sprays as you require; join them together in the three centre picots of the ovals. When all are finished work a DC. in the 2nd picot on the first oval in the first spray, * 2 Ch., 1 DC. in the next picot, 5 Ch., 2 DC. in the middle of the loop of 8 Ch. at the top of the spray, 5 Ch., 1 DC. on the first picot in the next oval, 2 Ch., 1 DC. in the following picot, then 5 Ch., 1 DC. on the 2nd picot in the next oval, and repeat from *.

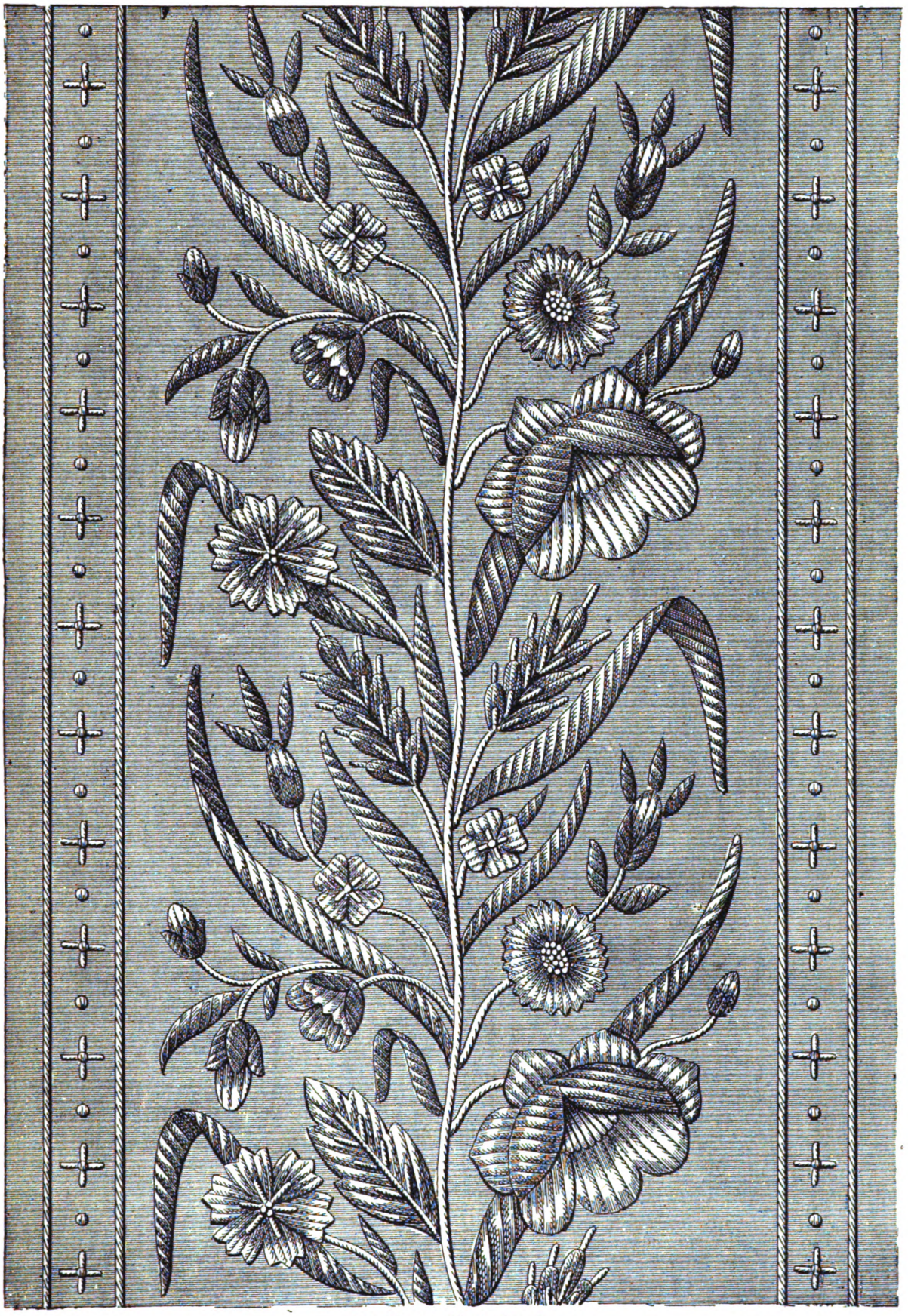
35 and 42. Squares (Guipure d'Art).

THESE two engravings represent a fourth only of the designs which forms a very handsome antimacassar or covering for a cushion. Ainsworth's

Digitized by Google

32. Border (Embroidery).

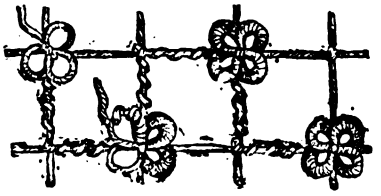
Digitized by Google



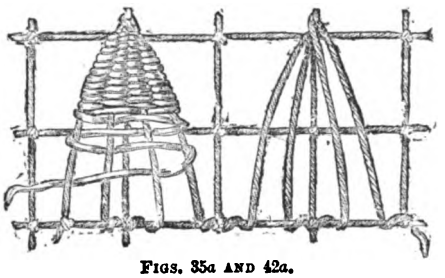
33. Border (Embroidery).

Digitized by Google

thread is the best for working these squares. When the netting is worked frame it, work the centre first, then the border. The stitches used in



FIGS. 35a AND 42a.



FIGS. 35a AND 42a.

the latter, and the mode of working them, are given in a large size in the two details we have engraved.

36. Insertion (Tatting).

THE centre part of this pattern is worked first. Commence with the large oval, * work 8 double, a long purl, then 2 double, a long purl, 3 times, 8 double, draw up; now a small oval of 10 double, draw up, then leave the 8th of an inch of cotton, and repeat the first large oval from * the length required.—2nd row. Join the thread to the first long purl on the oval, work an oval of 10 double, draw up, * knot the thread to the next purl stitch, then work close together, 3 ovals, each of 5 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 2 double, 1 purl, 5 double, and join each oval to the one preceding it on the first and last purl stitches; at the end of the 3rd oval join to the top of the next long purl on the 3rd large oval, then knot to the 2nd purl, work an oval of 5 double, knot to the purl on the next oval, 5 double, draw up; now repeat from *, then work this 2nd row on the other side, taking up the alternate large ovals that form the centre of the pattern.

37 and 39. Insertions (Tulle Embroidery).

THESE insertions are in great demand, as they are so much used for black and white net or tulle dresses. The pattern No. 39 should be worked in bright colours, the double line forming the pattern in two shades of bright blue. The inside of the pattern is filled in according to taste with shades of red; the dots are in gold, and the outline in red.

The pattern No. 37 work in shades of green for the leaves and red for the flowers. These designs cannot be made too bright. The manner of working is as follows: Draw the pattern on prepared linen, tack on the net, and darn over the pattern.

38. Medallion (Lace Braid and Crochet).

YOU commence this medallion by working the centre first. This is then laid upon a piece of paper; the braid is sewn to it after the pattern, and the edge is crocheted to the braid. Commence in the centre with a ring of 8 Ch.—1st round. 3 Ch. for the first treble, * 1 Ch., 1 treble in the ring, twice, then 3 Ch., 1 treble in the ring, repeat from * 3 times, then 3 Ch., 1 single on the 3rd Ch. at the commencement, turn.—2nd round. Work 1 single in the 2nd of the last 3 Ch., * 6 Ch., 1 single in the middle of the next 3 Ch. in the last round, then 5 Ch., 1 DC. in the 3 Ch. 5 times, repeat from the last *; at the end fasten off.—3rd round. 1 DC. in the middle of the 3rd loop of the first set of 5 loops of Ch., * 8 Ch., 1 DC. in the middle picot of the next 5 loops, repeat from *.—4th round. DC. increasing to keep flat.—5th round. 4 Ch., * miss 1 DC., 1 treble on the following, 1 Ch., repeat from *, increase by working the treble in the next stitch when necessary; fasten off at the end of the round; twist the braid as illustrated in the engraving; work in the inner round 5 DC. on the fold of the braid, * 2 Ch., miss a stitch, 1 DC. in the following; repeat from *.—2nd round. 1 treble on the 1st DC. in the last round, * 1 Ch., miss a stitch, 1 DC. in the following; repeat from *.—3rd round 1 DC. on the next stitch, * miss a DC. in the following, work 5 Ch., 1 DC. 5 times, miss a DC., 1 DC. on each of the next 7 stitches; repeat from *, joining to the piece already worked in the middle loop of 5 Ch. On the outside of this twist of braid work 5 D.C. on each point of braid, then * 4 Ch., a picot worked to fall under of 5 Ch.; this is done by taking the hook out of the last Ch. stitch, insert it in the first of the 5 Ch. worked for the picot, and draw the last Ch. through the first, then 4 Ch., 5 DC. on the next point; repeat from *.—2nd outside round. 1 treble on the 1st DC., * 2 Ch., miss a stitch, 1 treble on the following; repeat from *.—3rd round. Work a leaf between the two first trebles of * 5 loops of 5 Ch., 1 DC. over the Ch. in the last round; then work in DC. over each of the next 3 trebles and in intervening chain stitches, and repeat from *.

40 and 47. Jetted Point Lace.

THIS style of work is quite a novelty, and will be very acceptable to those who desire a quickly made, fashionable, and effective trimming for mantles and dresses. It has been introduced from Paris by Mr. Bedford, of 186, Regent-street, who supplies all the materials for it, and has a great variety of designs for insertions, flounces, and narrow trimmings, prepared especially for this lace. The materials required to carry out the two designs are a fine black thread braid manufactured expressly for the work, and called "Granada braid," skeins of soft ingrain black silk, and black cut beads. The designs should be traced on leather, not on coloured cambric, as when the latter material is used, the braid being heavier than the cambric, it is apt to pucker it, and the lace in consequence looks most uneven when finished. It is also impossible to add beads when cambric is the foundation, as the needle inevitably passes through it when taking up the braid, and when removing the lace from the cambric the beads fall off, as the worker is obliged to cut the threads.

41. Square for Antimacassar (Tatting).

THIS square is composed of a cross-band of lace braid, and fine tatting; two shuttles are required; Ainsworth's thread No. 60. Make the braid the shape illustrated, and sew neatly. You commence with the ring in the centre of the corner, and for this work 3 double, a long purl, 2 double, a long purl, 2 double, a long purl, 3 double, a small purl, then 2 double, a small purl 4 times, draw up. Work close to this, join with the shuttle a large oval of 5 double, 1 purl, 5 double, then 1 purl, 2 double, twice, 5 double, 1 purl, 5 double, draw up, miss the next small purl on the round, join to the next purl, and work another oval like the last, miss the following purl, and work the third oval, then fasten off; fill in all these corners in the same manner, sewing the tatting in its place, then work the outside round with the 2nd thread. Commence on the top of the large oval to the left of a corner, * work over the 2nd thread, 5 double, 1 purl, then 1 double, 1 purl, twice, 3 double, join to the next purl on this oval, 2 double, 1 purl, then 1 double, 1 purl, twice, 2 double, join to the next purl, 3 double, join to the purl unused on the round, 5 double, join to the purl on the next oval, 3 double, 1 purl, then 1 double, 1 purl, twice, 3 double, join to the next purl, 3 double, 1 purl, then 1 double, 1 purl, twice, 3 double, join to the purl at the top of this oval, 2 double, 1 purl, then 2 double, 1 purl, twice, 3 double, join to the next purl, 3 double, 1 purl, then 2 double, 1 purl, twice, 5 double, join to the next purl on the oval, 3 double, join to the purl on the ring, 4 double, join to the next purl on the oval, 2 double, 1 purl, 3 times, 2 double, join to the next purl on the oval, 3 double, 1 purl, then 2 double, 1 purl, twice, 2 double, join to the top of the oval close to the braid, 3 double, 1 purl, then 2 double, 1 purl, 4 times, 3 double, join to the oval on the other side the braid, and repeat from *. These squares should be joined together by the centre and corner ovals and purl stitches.

43. Crochet and Cordon Braid.

Two pieces Cordon braid, one dozen reels of Messrs. Walter Evans and Co.'s Boarshead cotton, No. 16, and a steel crochet needle are required. Make a chain the length you wish the trimming to be.—1st row. Work 1 long stitch into the 1st loop, * make 1 chain, taking up a loop of the braid with it, miss 1 loop, work a long stitch into the next, make 1 chain, taking up a loop of the braid with it, miss 1 loop, work a long stitch, take up a loop of the braid with it, work a chain stitch and long stitch alternately till 3 of each are done; miss 18 loops of the braid; repeat from *.—2nd row, Make 3 chain, with the next chain take up the 5th loop of braid from the one first worked into, * make 1 chain across the braid, keeping the cotton at the back of the braid, make 3 chain, with the next take up the 11th loop of the braid; repeat from *. Work a stitch of single crochet into each loop of the braid inclosed by the bar of chain stitches.—3rd row. Work into the centre loop of the outer curve of braid a stitch of single crochet, make 3 chain, take up the third loop from the needle, draw the cotton through that and the loop on the needle, make 1 chain, work a stitch of single crochet into the next loop of braid, make 2 chain; take another piece of braid, work a stitch of single crochet into one loop, keeping this braid above the chain, make 1 chain with the next, take a loop of the upper braid, make 2 chain, work a stitch of single crochet into the loop of braid before the centre one in next curve, make 1 chain; repeat. Take a loop of the 2nd braid, leaving 4 loops of braid before the crossing of the oval and 22 loops inside it. Unite the upper braid after each curve as above, then work into the loop of braid, taking the inner loops. Begin where the braid crosses, work a stitch of double crochet, taking up a loop from each side. Take up the two following loops together, and work a stitch of double crochet. Work a stitch of double crochet into each of the four next loops, work a

Digitized by Google

stitch of double crochet, taking up two loops at a time, 4 times following. Work a stitch of double crochet into each of the 4 next loops, work a stitch of double crochet, taking up 2 loops, * work a stitch of double crochet, taking up 2 loops: repeat till only 8 stitches remain. Work into the outer circle of braid, take up the 3 loops of braid from the centre, work a stitch of double crochet, make 5 chain; repeat this in the 5 following loops, unite the next loop of braid to the corresponding one in the next circle; repeat. The Cordon braid must be of fine quality.

44 and 46. Borders (Guipure D'Art).

A GROUND of ten stitches wide is required for these two borders. The netting can be worked in scollops to correspond with the engraving, but it is a far better method to net it the full width, and embroider in buttonhole stitch over the edge. The stitches are so well known, and the engravings so clear, that it is unnecessary to describe them further. In border No. 46, the manner of netting the netted foundation was fully described in the *Queen Almanac* for 1874.

45. Medallion (Point Lace and Embroidery).

YOU require for this pattern a short length of point lace braid, Ainsworth's thread, No. 90, and the finest size of the Penelope crochet hook. You trace the design for the braid upon stiff paper or prepared linen, and on it tack the braid, running the corners into the proper shape, and work round the inside of the braid with DC. stitches. You commence the crochet with the little star in the centre of the square of braid. 4 Ch., join into a ring, * 1 DC. on the ring, a picot of 5 Ch., 1 single on the first of the 5 Ch., 1 Ch., 1 DC. on the corner of the braid, 1 Ch., a picot, 1 Ch., repeat from * 3 more times, then fasten off securely. You now join the thread to the centre of one of the four sides of the square; work 1 Ch., a picot of 5 Ch., 8 Ch., join with a single crochet to the right-hand corner of this side of the square, work over the last 4 of this 7 Ch. with 4 DC., stitches, 4 Ch., join with a DC. to the braid above; look at the engraving and insert the needle at about the same distance as the bar illustrated in it; if this number of Ch. does not fill the space, work one or two more, or less, as the case may be. Over this 4 Ch. work 5 DC., then 1 DC. on the 3rd to the 1st of the last 7 Ch., 1 Ch., 3 picots each of 5 Ch., 1 Ch., join to the top of the oval of braid with a DC., 1 Ch., 3 pricots, 1 Ch., 1 single on the 1st of the 8 Ch., turn the work 7 Ch., join to the left-hand corner of this side of the square, over the last 4 of this 7 Ch., work 4 DC., then 4 Ch., join to the braid again for the second bar, work 5 DC., over this 4 Ch., 3 DC., over the 7 Ch., join with 1 single to the 1st DC. over the first 7 Ch., then 1 Ch., a picot, 1 Ch., and join again to the square of braid on the same stitch where you commenced, and fasten off very neatly. Repeat this on each side the square. You next work the rounds outside the scollops of lace braid. 1st round. Commence with a DC. at the top of one of the scollops, and work round the braid in DC. until you come to the 2nd space in the braid from the corner, 3 Ch., 1 DC. on the next scollop, beginning at exactly the same distance from the corner on this side, work 10 DC. on this scallop; this should bring you to the bar which is illustrated in the design as lying over this corner, if not work one or two more stitches; then 9 Ch., 1 long, or the thread twice round the needle, on the DC. before the 1st of 3 Ch., 1 long on the DC. just after the 3rd Ch., 9 Ch., 1 single on the corresponding stitch of the scallop on which you commended. With the DC. stitch which you last worked on the 2nd scollop, turn, work over each of the 9 Ch. 15 DC., then work on the 2nd scollop again in DC., and repeat all round.—2nd round. 1 DC. on the next DC. in the last ground, * 5 Ch., miss 2 DC. 1 DC. on the following, repeat from * all round; you must have in the round 64 loops of chain.—3rd round. 1 single on the 3 first of the first loop of 5 Ch., 6 Ch., 1 treble on the 3rd of the next 5 Ch., * 3 Ch, 1 treble on the 3rd of the next 5 Ch., repeat from *. At the end of the round work 1 single on the 3rd of the first 6 Ch.—4th round. * 3 Ch., miss the next treble, 2 long on the following treble, 3 Ch., 2 long on the same stitch again, 3 Ch. 2 long on the same stitch again, 3 Ch. Miss the next treble, 1 DC. on the following, repeat from *.—5th round. * 5 DC. over the first 3 Ch., a picot, 2 DC. over the next 3 Ch., a picot, 2 DC. on the same 3 Ch., a picot, then 2 DC., a picot, 2 DC. on the next 3 Ch., a picot, 5 DC. on the last 3 Ch. Repeat from * on the next little scollop, and fasten off at the end. These rounds joined together make an antimacassar or cushion as effective as lace.

48. Edging (Crochet and Cordon Braid).

THREE pieces of fine Cordon braid, 8 reels of Messrs. Walter Evans and Co.'s Boarshead cotton, No. 20, and a steel crochet needle are required. Pass a needle threaded with the cotton through 7 loops of the braid, and unite them into a circle, pass the cotton through the wrong side of the braid, miss 2 loops of the braid on the other side, and pass the needle through the next 7 loops, unite them in a circle, and continue in this manner until you have made the length of trimming required. For the heading miss 4 loops from the first circle, work a stitch of single crochet into the 5th, make 1 chain, work a stitch of single crochet into the next loop of braid, make 4 chain, and repeat.—2nd row. Work 1 long stitch, and make 1 chain stitch alternately, missing 1 loop between each long stitch. For the festoon—1st row. Work a stitch of single crochet into the 5th loop of braid from the first circle, make 2 chain, work a stitch of single crochet into the next loop, make 9 chain, turn, miss the first chain, and work 4 stitches of double crochet into successive loops, make 6 chain, turn, miss the first chain, work 5 stitches of single crochet into successive loops, make 1 chain, work 5 stitches of double crochet into successive loops on the other side of the 6 chain, work 3 stitches of double crochet into the point, and 1 of double crochet into each of the single crochet down the other side, work a stitch of single crochet into the 1 chain which crosses the leaf, make 5 chain, turn, miss the first, work 4 stitches of double crochet into successive loops, make 1 chain, work a stitch of double crochet into each loop on the other side of the 4 chain just worked into, work a stitch of single crochet into the point, turn the work, make 9 chain, work a stitch of single crochet into the point of centre leaf, make 9 chain, work a stitch of single crochet into the point of first leaf, work a stitch of double crochet into each 4 chain in first leaf, turn the work, and work a stitch of single crochet to unite the 1st and 3rd, and 3 stitches of single crochet into successive loops of 9 chain, made at the beginning of the row. Make 1 chain, work a stitch of single crochet into the 5th loop from the next circle of braid, make 2 chain, work a stitch of single crochet into the next loop, make 3 chain, and repeat from the beginning of the row.—2nd row of festoon. Make 3 chain, * work 3 stitches of single crochet into successive loops, beginning on the one of single crochet in point of first leaf, make 5 chain, turn the work, and work a stitch of single crochet into the 5th chain from the needle; miss 1 loop, repeat from * 4 times, working into the loops of 9 chain and the stitches of single crochet at the points of the leaves; make 3 chain, work a long stitch into each of the 3 chain between the circles in the first row of the festoon; repeat from the beginning of the row.

49, 51, 55, and 57. Honiton Lace Sprigs.

Designed by Mrs. TREADWIN, of Exeter.

HONITON lace makers have decidedly improved their designs of late years, and much is due in this respect to the exertions of Mrs. Treadwin. Not many years ago Honiton guipure was an assemblage of impossible fancy leaves and flowers, indiscriminately joined together in the worst or no taste. In the Continental markets it was laughed at, and even the English public, which stands a great deal in matters of national art workmanship, would buy it no longer. The London lace manufacturers, as they style themselves, although their business chiefly consists in *buying* the handiwork of the Devonshire lace women at the lowest possible price, were obliged to look out for patterns more suitable to a taste which International Exhibitions and the teachings of South Kensington had rescued from utter debasement. The new designs were either copied from natural flowers or selected from ancient Flemish laces, the sprigs of which, with all their conventionalities of shape, still produce the most harmonious effect when skilfully arranged.

Our four illustrations represent sprigs, designed by Mrs. Treadwin; these may be used singly or in groups for many combinations, and to suit the most fastidious taste. We cannot enter into the technical details of the work, and must refer our readers for this purpose to Mrs. Treadwin's book on "Honiton Lace," published by Ward, Lock, and Tyler, 1874.

For adepts in the art of cushion work, we may add that the patterns can be worked with the best Honiton lace thread No. 195; or, if required of a more substantial appearance, with thread No. 175. Patterns ready pricked are supplied by Mrs. Treadwin, Cathedral-yard Exeter, as well as all the other appliances and materials for Honiton lace work.

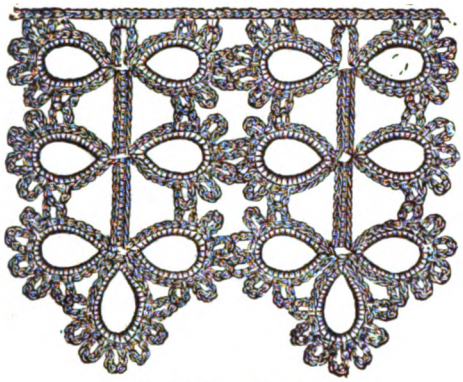
50. Edging (Crochet and Cordon) for Frocks.

THREE pieces of fine Cordon, and 6 reels of No. 16 Messrs. Walter Evans and Co.'s Boarshead cotton are required, also a fine crochet needle. Bend the festoons to the form shown in the engraving, and unite 5 on each side with single crochet, leaving 12 loops of braid for the outside of each festoon; work into the loop of braid at the top of the festoon a stitch of single crochet, make 1 chain, work 5 stitches of single crochet into successive loops of braid, then work a stitch of single crochet into every alternate loop of braid till 5 are done, work a stitch of single crochet into each of the next loops, † make 4 chain, take up the 3rd from the needle, draw the cotton through that and the loop on the needle; repeat from * twice more, make 1 chain, unite to the corresponding loop on the other side; repeat from * 3 times, then unite to the same loop, work 4 more stitches of single crochet into successive loops of braid, make 3 chain work a stitch of single crochet into the centre loop of 3 chain, make 3 chain, work a stitch of single crochet into the stitch at the top, make 7 chain, unite to the stitch at the top on the other side, make 1 chain, and work a stitch of single crochet into a loop of braid alternately till 4 chain are done.

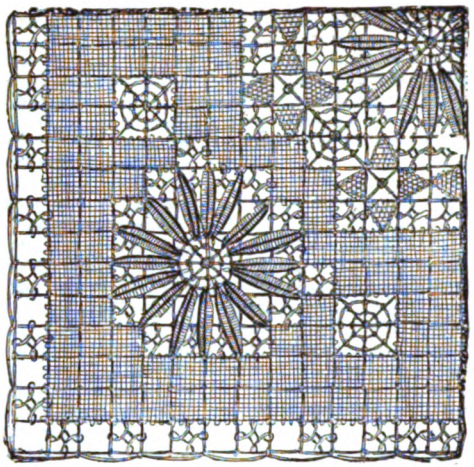
52, 53, 58, and 59. D'Oyleys (Roman Work).

A QUARTER of each of these four designs only is given, but it will be found easy to copy the pattern so as to reproduce it as a square. The squares are intended either for d'oyleys or to be used with satin ribbon for antimacassars. They may be worked on either écru or white batiste, and with either cotton to match or white.

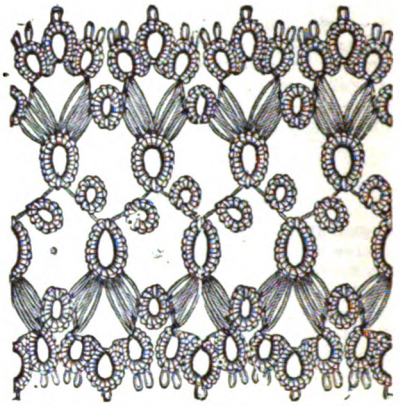
Digitized by Google



34. Border (Crochet).

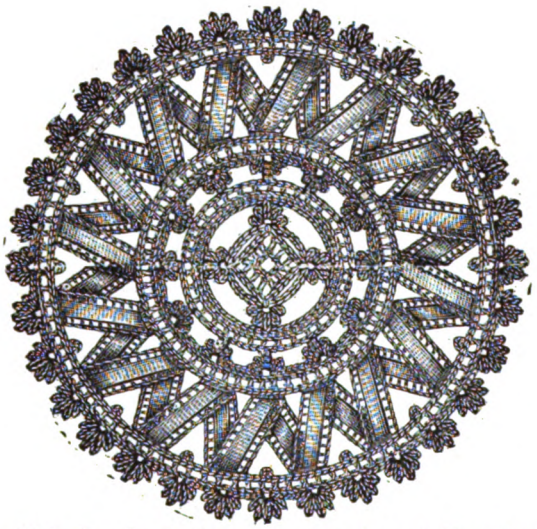


35. Quarter of Square (Guipure d'Art).



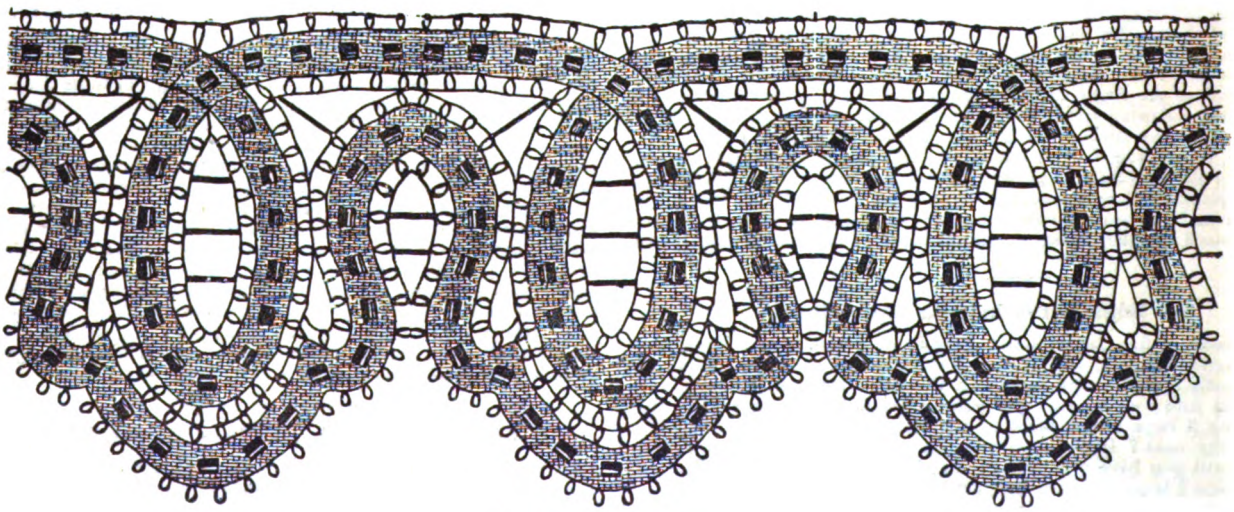
36. Insertion (Tatting).

37. Insertion (Tulle Embroidery).



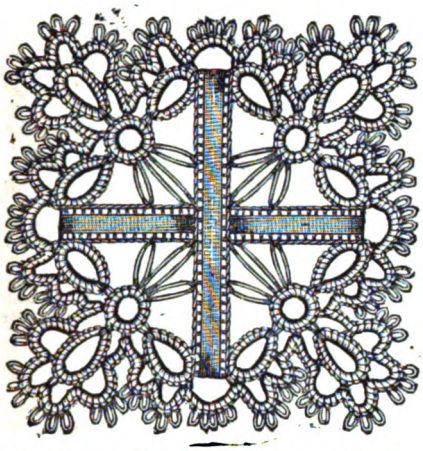
38. Medallion for Antimacassar (Crochet and Lace Braid).

39. Insertion (Tulle Embroidery).

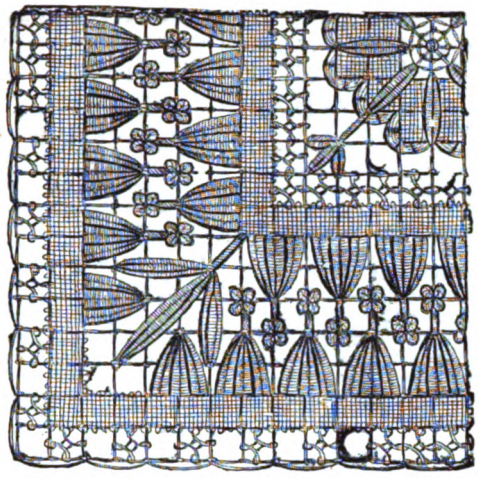


40. Jetted Point Lace.

Digitized by Google

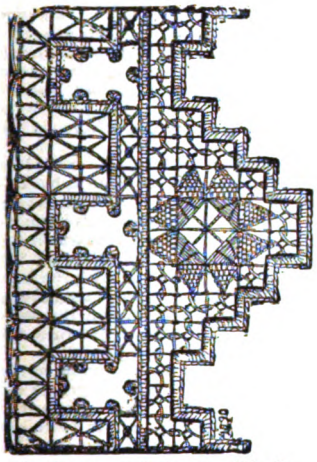


41. Square for Antimacassar (Tatting).

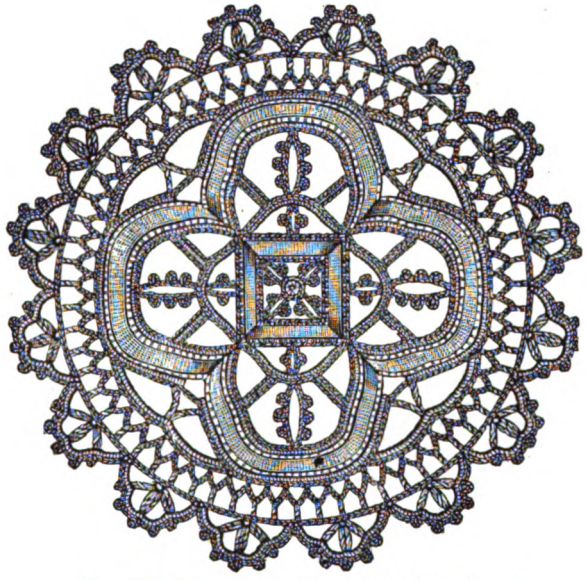


42. Quarter of Square (Guipure d'Art).

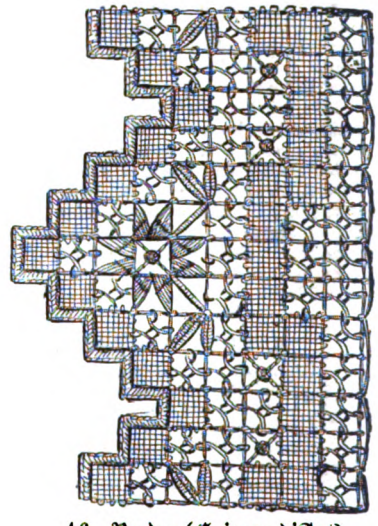
43. Edging (Crochet and Cordon Braid).



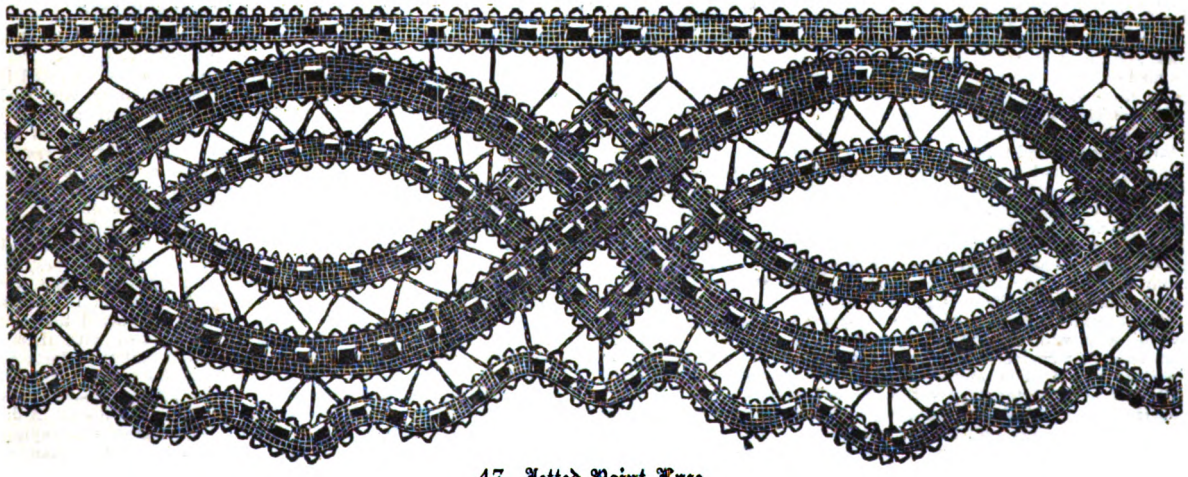
44. Border (Guipure d'Art).



45. Medallion (Point Lace and Embroidery).



46. Border (Guipure d'Art).



47. Jetted Point Lace.

Digitized by Google

54. Edging (Crochet).

Six reels of Messrs. Walter Evans and Co.'s Boarshead cotton, No. 16, and a fine crochet needle, are required. Make a chain the length required.—1st row. Work a stitch of double crochet into 1 loop, make 15 chain, miss 5 loops: repeat.—2nd row. Take up the 1st and 2nd of the 15 chain together, and work them as one stitch, work 5 stitches of double crochet into successive loops, work 3 stitches into the next loop, work 6 stitches of double crochet in successive loops, * miss the last loop of this 15 and the first of the next, work 6 stitches of double crochet into successive loops, work 3 into the next, work 6 stitches of double crochet into successive loops; repeat from * to the end. Work 5 more rows on the same plan.—8th row. Work a stitch of double crochet into the first point, make 5 chain repeat.—9th row. Work a stitch of single crochet into the centre one of the 5 chain, make 5 chain, take up the 5th loop from the needle, draw the cotton through that and the loop on the needle, make 11 chain, form the last 6 of these into a circle, * work a stitch of double crochet into it, make 6 chain, take up the 6th from the needle, draw the cotton through that and the loop on the needle; repeat from * 4 times more. Make 3 chain, unite to centre of next 5 chain in last row, make 3 chain, work a stitch of single crochet into the first of double crochet, make 5 chain; repeat from the beginning of the 8th row.

56. Edging (Crochet and Cordon Braid).

One piece of fine Cordon braid, six reels of Messrs. Walter Evans and Co.'s Boarshead cotton, No. 16, and a steel crochet needle are required. Make a chain 4 or 5 yards in length.—1st row. Work 1 long stitch and 1 chain stitch alternately, missing 1 loop between till 4 of each are done, then with another reel of cotton make a chain of 18, take up a loop of the braid about an inch from the end, work a stitch of single crochet to unite it, work a stitch of double crochet into the 2nd of the 18 chain, * make 1 chain, miss 1 loop, work a long stitch into the next; repeat from * twice more, make 1 chain, miss 1 loop, take up the next loop and with it the loop of the 4th long stitch of the foundation, draw the cotton through, and then through the 2 on the needle; repeat from first * 3 times, make 1 chain, work a stitch of double crochet into the last chain, miss 4 loops of braid, and unite to the 5th with a stitch of single crochet, fasten the end securely with a sewing needle, return to the foundation row, and make 1 chain stitch and 1 long stitch alternately, missing 1 loop between each till 4 chain stitches are done, with the next long stitch, unite the 2nd loop of the braid, * make 1 chain, miss 1 loop, work a long stitch with the next loop of braid; repeat from * twice more, every scollop to be done in the same way. For the outer edge * work a long stitch into the third loop from the centre of scollop, make 5 chain, repeat from * into each of the next 6 loops of braid; miss 3 loops of braid; repeat.

A FEW HINTS ON CHRISTMAS TREES.

In nearly every German family and in many English ones Christmas trees are in course of preparation at this season of the year, and many people may be glad to have a few hints on the subject. As a matter of course it is a fir tree that is chosen, and it is a very great improvement if it be dotted about with tufts of wadding, to give it the aspect of being snow laden. The next thing to be aimed at is to make it as brilliantly bright as possible, and put as many candles about it as you can, and as many knicknacks that will sparkle and reflect the light. The branches are generally supported by iron wires, having sockets for the candles, and others are inserted in small squares of tin, with a sharp point in the centre, on which a candle can be stuck. Tin reflectors behind each candle are great improvements, and it is as well to hang as many coloured glass balls about as you can, as well as strings of beads.

With regard to the gifts attached to a Christmas tree, of course everything depends on where it is shown, and for whom the presents are intended. There ought to be packets of bon-bons for all, and the forms these may assume are legion. Net purses filled with sugar plums are very suitable; they are of the old-fashioned long shape, made of white net, with tufts of coloured ribbon at either end, where the sweets are kept in their places by rings, for which purpose any of the many kinds of sugar rings are available. Tiny baskets filled with sugar plums, and their contents kept in by white net sewn over the top, small muffs made by covering a tube of cardboard with plush, and attaching a silk bag to the ends, red gelatine packets of sweets, and all the endless variety of *bonbonnières* with which the shops abound. In the way of toys, a few shillings spent on the penny ones to be bought at the German Fair will give you a large supply; and this year there are some hundreds of different grotesque figures to be had for a penny each, which are suspended from the head by elastic, such as clowns with moveable arms, pigs dressed in yellow on barrels, and Turks in gorgeous attire. The knicknacks to be bought at the perfumers for Christmas trees are endless. Bunches of glass grapes, each grape filled with scent; charming green and gold Etruscan bottles; glass chandeliers, filled with scent; butterflies, the wings made of spun glass of various colours, and the body a bottle of scent; tiny baskets, containing what appears to be a bird's egg, but is in truth a scent-bottle; portmanteaus containing bottles of scent; hampers, with what appears to be a boiled turkey in grass, made of soap, with a scent-bottle inside. All these are pretty and ingenious, and are very effective. For boys, bags filled with marbles always please, as well as knives, tools, and the like. Walnut shells, covered with tinfoil or gold leaf, and tied together with coloured ribbon, and made to contain either sweets or a thimble; bundles of straws tied together with ribbons and filled with coloured silks; pincushions, especially the small ones to hang to a chatelaine, made with two buttons having wadding between, and a band of coloured ribbon uniting the two, a few threads of coarse purse silk of the same colour as the ribbon being brought from the outside of each button into the centre; needlebooks and bookmarkers: cases for knitting needles; almanacs, especially those pretty ones in the form of cardboard fans, highly illuminated. If the tree is intended for village schoolchildren, clothing and books are acceptable, while for friends and relations in one's own family circle, almost any kind of present would be available, such as ornaments for chatelaines, the pretty gold-topped smelling bottles, for example, with chains attached, point lace, or anything in the way of needlework.

Crackers will of course find their way to the tree, and there are many new varieties this Christmas; some containing masks—an improvement on the paper patterns of last year—others with trifling gifts attached, such as pens, lockets, glove fasteners, and the like; others in the form of a pair of gloves; and, newer than all, small shells in silver and green—such as cockle, scollops, and the like. Sugar transforms itself into pianos, carrots, turnips, oats, wheats, currants, harps, &c.—all of which sparkle and add to the brightness of the tree.

It is a good plan to place the tree on the centre of a large table, surrounded by an inclined plane of wood, on which pieces of firs and moss are liberally sprinkled and glued, and, when quite dry, this forms a capital shelf for such larger presents as could not conveniently be attached to the tree.

REPAIRING ANTIQUE LACE.

Repairing antique lace is frequently considered as a secret, whereas it is simply a labour of love and patience. Although a tedious work, taxing eyesight and the needle's skill to a great extent, it amply repays the trouble by materially improving the value of the lace.

Defects most frequently occur amongst the *brides* or in the netground which connects the design in point and pillow lace. If these defects are not merely tears or rents in a straight line, but parts entirely gone, the only satisfactory method to supply the wanting piece is by sacrificing a small part of the lace to be mended, cutting out of it the required supplement, and inserting the same in the hole. Professional lace menders keep scraps and cuttings of antique lace for this purpose. *Brides* and patches of groundwork as well as deficient flowers or parts of design can be substituted in this way. All the ragged edges must be cut clean away, the mending piece carefully adjusted, as to shape, and joined to the surrounding work with very fine thread and very short stitches. Much depends upon the judicious trimming of the defective parts, in order to facilitate and hide the joining; but practice alone can teach the proper way. This method applies to all complex nets, as pillow-made Brussels, Mechlin, Valenciennes, the button-holed Argentan ground, and all kinds of *brides*. The attempt to supply the latter by new work is generally a failure. Only Alençon and needle-made Brussels ground can effectually be supplanted by new work.

The *toilé* of pillow lace is repaired by fine darning. Fillings, in point lace are imitated in fancy stitches, the *cordonnet* by overcasting the same in button-hole stitch. Care must be taken to choose, for mending, thread of the same fineness and colour as used in the original lace. As to fineness, this is sometimes very difficult, Brussels and Paris being the only places from which the real flaxen lace thread of good quality can be procured. The colour of the mending thread can be matched, by washing and tinting the same, with the lace.

Tears or rents are repaired by slipping and twisting a fine thread alternately through the parted meshes, fixing the thread at both ends. In the same manner pieces of lace are joined, taking care that the joining line restores the pattern. The overlapping parts are closely cut away *after* the joining.

If the net ground of point lace is much torn, the only way to preserve the flowers is to transfer them to modern Brussels net, or, if it can be got, to old pillow-made Honiton ground. It is preferable to transfer to a piece of net in the shape of a collar or cuff, a tie-end, a cap, or a lappet, and not to a straight length. The shaped piece of net is fixed to parchment; the point sprigs arranged in the desired pattern, and loosely tacked to the net with coloured thread, commencing with the edge. The parchment is then removed, and the point sprigs firmly sewn to the net from the reverse side with fine thread and short stitches, after which the tacking thread is picked out. Lace ought to be washed and tinted, stretched and arranged before being mended; and the materials for mending, such as threads and patches, must undergo the same process. If soiled during the repairing it must be cleaned again, and if necessary a new footing and edge sewn on. The French *engrelures* (footing) and *picots* (purl edge) are the finest, but cannot be procured in London.

CHURCH DECORATIONS.

We purpose in this paper, as Christmas is so near at hand, to give some practical suggestions on the subject of Church Decorations.

In small country parishes the labour and expense incurred in any church decoration generally falls upon the clergyman's family, with perhaps the help of one or two others; but in larger parishes there are many eager and willing helpers to be found, and by a little tact much good feeling may be created, and a bond of union formed—especially between the younger members of a congregation—by seeking their help, and making as much use as possible of their work. We all know how rumour says ladies are difficult to manage, and "ladies' working parties" are essentially so; we should therefore like to mention what appeared to us an excellent plan, and one that has been adopted and found to work well in the parish of a clerical friend, where there were many ladies all ready and willing to work, but all wishing to be the head, and each one acting independently of the other; of course there was no harmony of spirit, far less harmony in the effect of the work and the decorations in the church. Our friend talked the matter over with his wife, called all the ladies together, arranged with them the style of decorations and different colours to be used, and the effects to be gained; made his wife the head of the band; enlisted the help of the more experienced for the more prominent parts of the church, giving to each one a certain part to decorate, with several less experienced to help them. A decoration fund was also established in the parish for the purpose of defraying the expenses connected with the decorations. One result of this plan was especially successful—the prejudices and wishes of the parishioners were known and consulted, and no design was adopted that had been previously objected to.

Digitized by Google

It is essential in good decoration to have some general plan and idea for the whole church, or else one part detracts from the other. A good bold design is generally the best. Anyone having good taste and a knowledge of colour, may procure a great effect without much labour and expense. We have often noticed in churches how much a little knowledge of this colour is required, for we have seen the most gorgeous and elaborate designs completely lost in a church, the wails of which were furnished with red brick in the interior; and, on the other hand, very grey dead-looking stone walls have been decorated with green and colours that only added to the coldness and desolate look of the whole, instead of giving a warmth and colour to the church.

The chancel should always be the part most decorated. A church is generally entered at the end of the nave, the chancel viewed from thence forms the point of sight, and therefore all the anterior decorations should be subordinate to those used for it, this heightens the effect of every design used for the chancel. All decorations should be as much as possible prepared out of the church.

We will now give a few hints on the procuring of good and simple effect in the chancel of a village or small church where there is no reredos and where warmth of colour is required. A dossal is expensive, but the same effect may be had by stitching crimson, scarlet, or blue flannel together till it fits tightly; on this glue designs, at equal distances, in gold or white paper—the fleur-de-lis, Maltese cross, or anything else liked; then finish the sides and top with a cord, or with a neat band of leaves stitched on brown paper. A text on a white ground placed above this is a great improvement. We have seen these dossals made of white llama or alpaca, with designs in red, blue, and gold; but where expense has to be considered, white double cartridge paper answers the purpose, and looks nearly as well. You may procure plain flock wall paper by the yard, of good ecclesiastical design, and paste it on to the wall; and we have seen most beautiful pieces used for this purpose, which were coloured and illuminated by hand. Then, again, a lattice work of green and of coloured braid we saw used for the same purpose. A rough frame can be made to fit the space to be covered, a red braid nailed on at intervals in a slanting direction for the lattice, and where the braids cross a small design in everlasting flowers, green berries, or wheat ears, was stitched according to the season for which it is required. When the lattice is made of green it is not usually laid over a coloured ground, but we should strongly recommend this being done, as it throws up the work. The window sills in a chancel look well filled in with red bordered with green, in the same style adopted for the dossal. A window sill of moss, inlaid with designs in flowers, is almost too well known to require mentioning, but for those who have not yet tried this plan we would recommend the stone work to be covered with oil cloth or American leather to prevent the water injuring it. The frames may be made of laths, and over them red material stretched. This makes a good ground-work for a text in white or green letters.

Letters for texts, either for walls, arches, or window-sills are numerous, and the cardboard pattern alphabet can now be procured in any size and style, which is a great help and saving of time. Letters cut out of straw tissue are very good, but expensive. There are two or three other ways of making straw letters, which are less costly. Take a bundle of straws used for the little picture frames, split them in half, and stitch them regularly on letters of brown paper with coloured silk. Then sew the letters when finished on to the ground-work. Another method is to cover paper letters with a little cotton wool, and lay the whole straws on them, stitching them carefully in regular lines, and making the straws lie in the same direction in each part of the letter. Any design can be made in this manner on velvet or cloth. Then again there are letters of straw plait. We have seen these in plain and fancy plaits, and decidedly give the preference to the latter. Letters made of rice, and coloured with Judson's dyes, in imitation of coral, are very good, as also crosses, &c. We have also seen letters made of paper stars, which are effective; but perhaps the most light and bright looking of any are those made of powdered glass. They have the same appearance if made of alum, and are not so expensive. We shall give directions before we close this article for crystalising leaves and grass with alum, and the letters are done by the same process. Tinfoil may also be used, and makes a good variety. We always prefer double cartridge paper for texts made on a white ground, and for coloured grounds the coloured paper pasted on to brown paper, which can be had any length, like the cartridge paper. This is much the most serviceable.

Evergreens are, at this time of the year especially, essential for wreaths, pillars, arches, &c. The wreaths for a pillar should be made on crinoline wire. First take the measure of the pillar with the wire, form a loop at each end of it, and then with fine skein wire fasten the evergreens on to this foundation, arranging them in neat sprays. When the wreath is finished, it only requires tying through the loops in its place. Laths covered with red flannel, and with evergreen and everlasting flowers twisted on at intervals so that the flannel is not quite hidden, are generally used for arches, and look exceptionally well. Red holly berries are, of course, in the greatest requisition, and as these are often very scarce, we will describe a method we have often tried for making them. Take first some fine wire, and cut it into four-inch lengths; now take some sheets of plain white wax used for flower making. White wax bought by the pound weight at a chemist's will answer just as well Take a little bit of cotton wool, roll it up into a ball the size of a pea, run the wire through it until it is about an inch from the end of the wire; then turn this short end of the wire over it, and twist round the stalk of wire. Next, melt some wax and cover this bit of cotton wool and wire completely with it, make it the size of the berry you wish to copy, dont it at the top in imitation of the real one, make as many of these as you require, have ready a bottle of Judson's scarlet dye, which must not be mixed too thinly, and dip the berries into this until they are well coloured. They can be painted with some common powder colour mixed with gum-water, but the dye is a shorter process. The berries can be touched with a little thin gum-water to give them a bright appearance. Berries made in this way and tied together in bunches, look exactly like real ones in the distance. Evergreens may be varied with great effect by crystallizing the sprays of leaves. This is done in the following manner: Take a pound of alum, boil it in a gallon of water, then turn the liquid out into a deep pan; over the pan lay some sticks, and from these suspend the sprays of leaves. As the liquid cools the crystals form; if they are too large the liquid is too strong, and must be reduced in strength. Letters, as I said before, can be made in the same manner. Cut them out of thin cardboard, covered with wool, and suspend them in the same manner; the crystals must be removed from the plain side of the letter. There is another method of making evergreens white, which may be found useful, but we do not recommend it for a very damp church. Take some sprays of yew, dip into water, and while wet, dab them into flour until the whole is well covered, then lay them out to dry. We have seen the arches of a church decorated in a very effective and novel manner. Under the wreath of evergreen the moulding of the arch was covered with red material cut to the shape, and also the plain stone just inside the under part of the arch, this was fastened on with iron tacks, and at regular distances paper stars of gold and white paper were glued.

Ferns are almost invaluable in decorations. It is unnecessary to detail the many uses freshly gathered ferns may be put to, but we wish to draw particular attention to the use of dried ferns and grasses. We have seen beautiful designs in which these were used, which we will describe in detail. One was a large monogram, cut out of deep red velvet, and laid upon a white ground; over this monogram were entwined most tastefully sprays of dried ferns, the edge of the design was formed also of ferns arranged as a frame. Texts were made in the same manner, and lovely sprays of golden, silver, and maidenhair ferns, twined between the letters and along the sides of the text. A reredos was made of panels of white material, splendid fronds of fern arranged all round the sides forming a frame, the corners filled with the branches of the tree fern. In the centre groups of large flowers (boldly arranged on a formal design of the deep red material) were placed—these were lovely; some arum lilies and leaves in the centre panel, and lilies and geraniums on the sides; the flowers appeared so fresh, though they had been up several days, that our curiosity was excited, and we found they were all in water, in bottles or pockets made of tin, which were covered with this red material.

We saw in another place the window sills filled with tins of the beautiful greenhouse moss, or selaginella; the tins appeared to be about eight inches high at the back, and one and a half in front; the plant was growing in them most luxuriantly, and in each tin a most tasteful design in bright flowers was arranged.

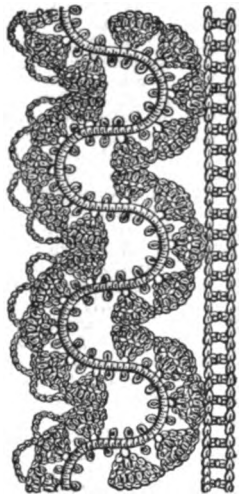
Ferns should be dried with very little pressure in blotting paper; when dry dip them in Judson's dye, let it dry on them; and press them again; this keeps the ferns green for ever, and is used for those laid on glass in windows and screens, but we prefer to see some undyed, as the tints are then so various and beautiful. Some plants can be forced and others can be easily grown; thus a pretty light feathery green can be grown in tins, by getting some canary seed, cover it with water in which is mixed a little soil, then put it in the dark in a warm cupboard if you have not a hot house, in a fortnight's time you will have strong shoots, then give it light, air, and warmth, and it grows rapidly. The stalks of this grass have a bright red tint near the grain, and could be grown in tins for the base of a font, as they would be most useful for a ground work of flowers and ferns which could be mixed with the grass.

THE ART OF DRAWING ON SMOKED CHINA.

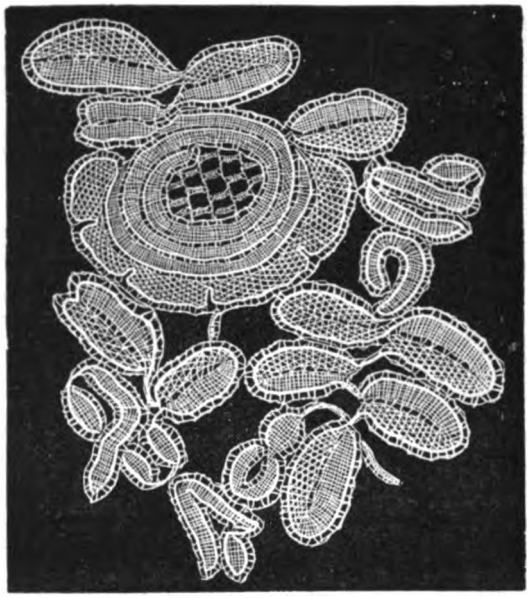
We have received the following communication from Mrs. Poole, the Parsonage, Purbrook, near Cosham, Hants; it will, we believe, interest many of our readers: "The pretty art of drawing on smoked china may not be generally known, so a description of the same may prove useful to those who are fond of the pencil or brush. I have improved on the art by not only rubbing out the lights to represent lakes, mountains, and rivers, &c., but by producing foliage, and have designed a series of sketches from Devonshire peculiarly adapted for subjects. By taking out the broad lights, and stamping out some small light touches with a jagged piece of coarse calico (cut on the cross), and afterwards touching up the middle tints with blue black and Antwerp blue, a pretty effect is produced, and looks extremely well on vases or tiles, &c. It can be fixed by a varnish made for it, and which not only prevents the drawing from rubbing out, but gives it a brightness and gloss which greatly improve its appearance. For those who would like to try it I will give a few hints to assist them. First wipe carefully with a cloth every particle of dust which may cling to the article selected for work, then with a benzine lamp smoke it, by passing it to and fro over the lamp, taking care not to hold it too close to the flame; then trace out, from the copy, an outline with a darning needle; a small piece of wool tied to a paint brush will take out the broad white lights and clouds. The foliage is afterwards done in the way mentioned, which is easily acquired after a little practice. The small touches of leaves, brambles, and branches of trees are drawn in by a thin piece of wood cut to a fine point. It is afterwards finished by dashing over it (so as to cover every part) some white spirit varnish."

STAMP SNAKE.—I lately had an opportunity of inspecting one of these so-called "stamp snakes," although the one I saw—owing, I conclude, to its being rather troublesome to collect the large number of 4000 stamps, which are necessary to make a very good snake—had three or four squares of white and different coloured cards threaded between each of the stamps. The latter are cut square, with the paper of the envelope adhering to them to make them stiffer. They face towards the head, and both they and the pieces of card were cut gradually much smaller as they approached the tail. The head is made of two pieces of card of the conventional shape of a serpent's head, covered tightly with silk like a pincushion, and sewn together at the sides, leaving an opening for the mouth. In the one I saw the silk was grey, but I think it would look better black; the eyes were formed by small round patches of scarlet flannel, with a white chalk bead in the centre, and a forked tongue of scarlet flannel protruded from the mouth. The knot of the string on which the stamps were threaded had been firmly fixed to the inside of one of the head pieces, so that the stamps should come up to it quite closely before the two are sewn together, and the tongue is fixed in like manner. A piece of scarlet worsted braid had been sewn round the knot of the string at the tail to conceal it, and an end of about a quarter of a yard left. The snake measured three-quarters of a yard long.

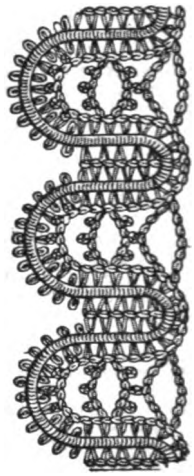
Digitized by Google



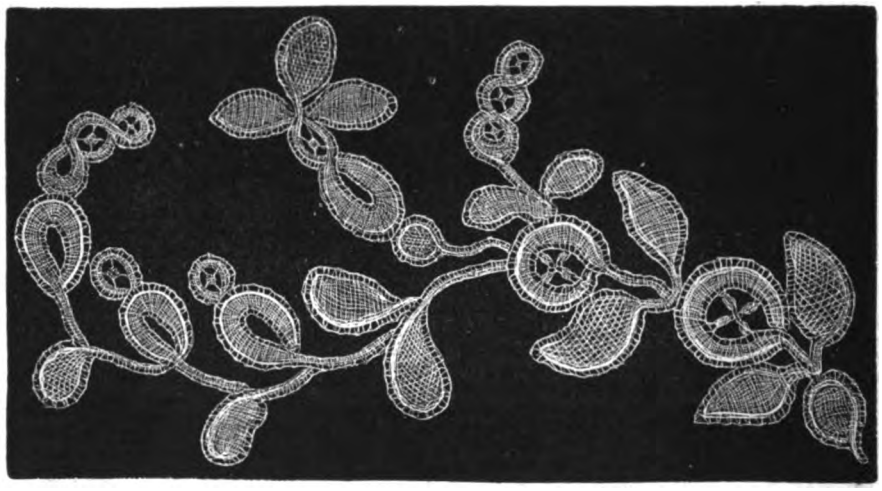
48. Edging (Crochet and Cordon Braid).



49. Honiton Lace Sprig.

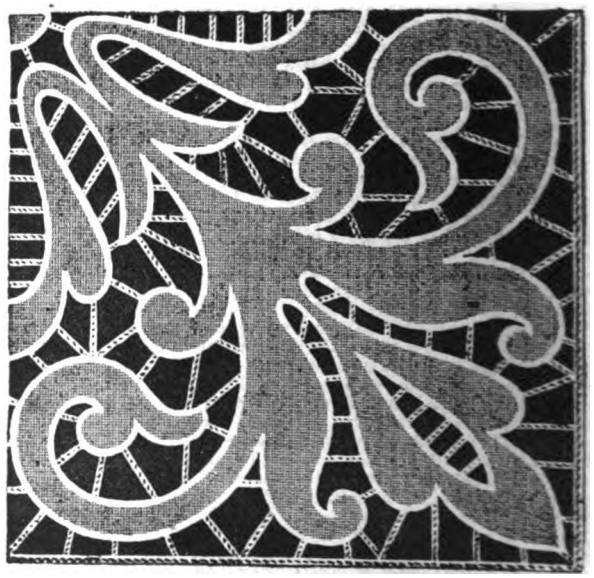


50. Edging (Crochet and Cordon Braid).



51. Honiton Lace Sprig.

52. D'Oyley (Roman Work).

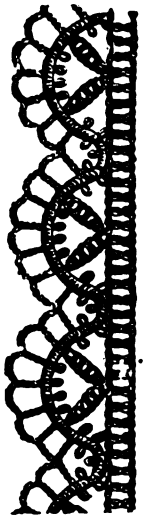


53. D'Oyley (Roman Work).

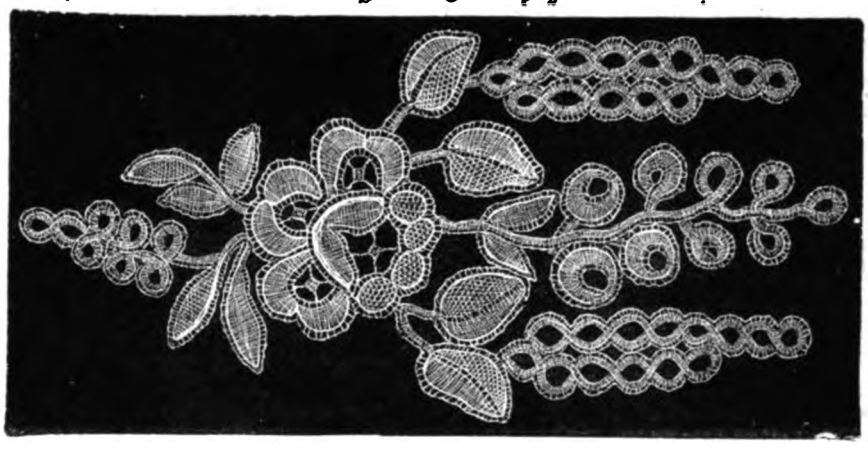
Digitized by Google

54. Edging (Crochet).

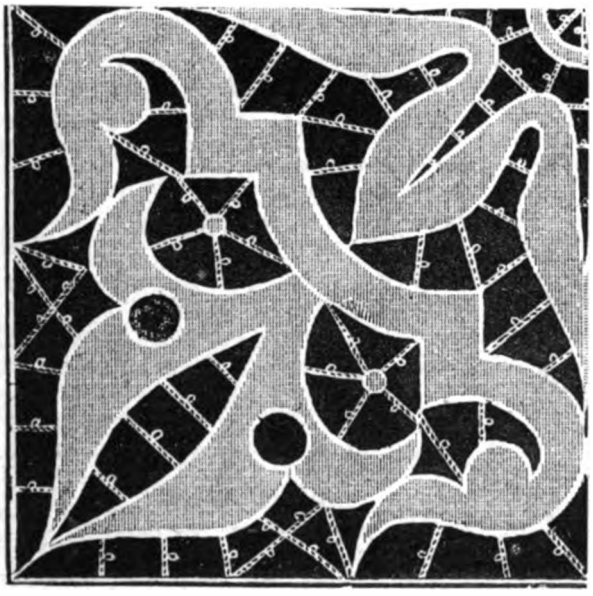
55. Honiton Lace Sprig.



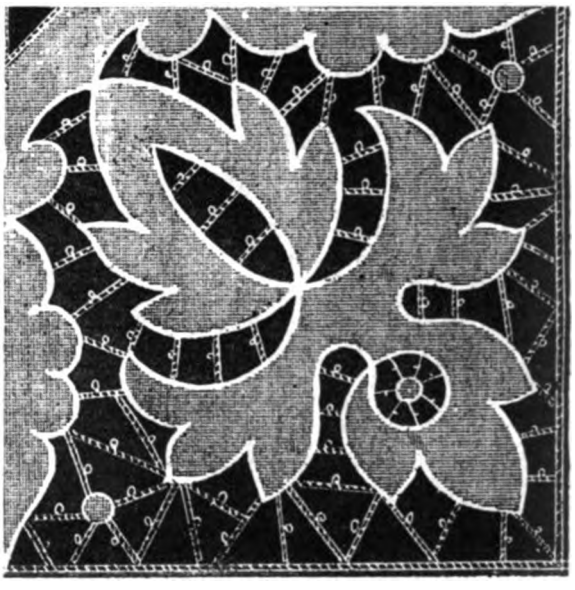
56. Edging (Crochet).



7. Honiton Lace Sprig.



58. D'Oyley (Roman Work).



59. D'Oyley (Roman Work).

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1874-75.

THE year 1874 saw many important changes in ladies' attire; the outline the figure presented differed entirely from that of the preceding year. Skirts were draped in front and at the sides so as to cling and almost show the form of the limbs; a slightly projecting tournure was added at the back; and the bodice was fitted like armour, so clearly did it mould out the figure. Composite costumes prevailed—either two different materials or two shades of the same material were used; a vast deal of gatherings or *fronces* were introduced into the front breadths and sleeves, which gave a complicated effect to the toilette; and as the bodice differed from the sleeves, and the front breadths from the back breadths, there was altogether an elaboration of detail which rendered the dress of 1874 peculiarly picturesque and uncommon. Beads and bugles formed the principal ornament; the glittering and shimmering of tunics and cuirasses surpassed all former efforts in that line, so great was the quantity and so thickly were the atoms of coloured glass massed together. The French composition known as "blue jet" or blue steel, was quite a specialty of the season of 1874. The hair was altered in style from the chignon to the *queue*, hats became suddenly large and picturesque, and the Gainsborough, Rubens, and Dorothy Vernon shapes, with wide brim coquettishly turned up at one side, were to be seen on the skating rink, at garden parties, and at polo and pigeon shooting matches, and at all fashionable gatherings. Chatelaine bags at the left side, chatelaines of old silver with the thousand and one knicknacks a lady is supposed to want (from a thimble and a smelling bottle to a pocket pistol) were to be seen dangling and heard jingling, suspended low from the waist of our most noted belles and *elegantes*. Norwegian belts, made of leather and silver, encircled the waists of these same belles. But 1874 and its fashions are things of the past; let us turn to the preparations for 1875.

One of the peculiarities of the times is that the richest and most elegant women adopt the coarsest and most unpretending materials for morning wear and rainy days. This is the result of every woman striving to wear dresses that tend to make her—as far as exterior goes—the equal of other women who are rich and able to afford superfluities. For ordinary wear all rough-surfaced goods are in favour, such as Homespuns, camels' hair, limousine, roulier, and even drugget of the olden times, and of the traditional carmelite brown said to be "coming in" in Paris. These costumes are made with a habit bodice, a tunic long, flat, and round in front, with a small pouf at the back, a short all-round skirt, a double-breasted jacket being added for outdoor wear. The trimmings are flat—either several rows of machine stitching, or bands of a coarse make of braid called Titan, Hercules, or Breton, indiscriminately. Silk dresses are made much more elegantly; the new colours are dark shades of blue, plum, purple, nut brown, olive, a rich claret shade known as "lie de Bordeaux," and invisible green. There are also reddish wood shades of mahogany and cedar, a seal brown, and a peculiar shade of rust called "rouille," which will be affected by the ultra-fashionables.

Matelassé and velvet will be used largely in the composition of rich winter silk costumes. Matelassé is a novelty which will be popular for tabliers and cuirass jackets. It is silk, with a satin face, and as thick as though it were wadded. It is woven to look like fanciful quilting, in small diamonds, arabesques and floriated designs. The best qualities are extremely costly, and it is made in black, olive green, navy blue, and nut brown; and for evening wear in pale pink, blue, and white. It is extremely handsome and rich in effect. When the tablier is made of matelassé it is single, but when it is made of faille or cashmere it is triple—that is, three aprons one above the other. The tunic is now reduced to a long apron which is either single, double, or triple, according to the fabric and its facilities for draping. A wide sash ribbon formed into hanging loops and ends secures the tablier at the back and replaces the pouf.

Bodices are made high to the throat, and entirely plain, fitting the waist and hips as closely as though they had been moulded thereon. The names of of "Joan of Arc," "cuirass," "armour," are applied indiscriminately to this make of dress. The necks of bodices are cut high, and are elaborate with frills and fraises. Sleeves are close to the arm and have but little cuff; they are usually made of the same material as the tablier. Take, for example, a winter dress of velvet and matelassé; the skirt is black velvet; the tablier is grey matelassé; the cuirass bodice is velvet, with matelassé sleeves.

The newest silk and velvet skirts are made without pouf in the back breadths, a wide box-plait in the centre takes the place of the pouf. A demi-train faille skirt measures 50in. at the back; the centre box-plait measures the eighth of a yard in width; it is lined and kept in place with rows of tape sewed across on the wrong side. This plait should be well defined to the edge of the skirt; one or two bows of long loops of doubled silk are placed on the plaits, and all horizontal flounces and other trimmings are now dispensed with.

Polonaises, which were dethroned for a time by tunics, have again been taken into favour, they are made long and double breasted, and the back is of the Princess shape. Dolmans, long cloaks lined with fur, double breasted jackets, all share popularity with the polonaise.

The newest trimmings are galloons woven with beads—blue steel, violet, and black; they are narrow and serve as beadings to black lace embroideries, with beads of the same colour; woollen braids of various widths to match the material in colour are used on woolen fabrics. Bands made of cocks' and rooks' feathers, dyed to match the silk and fur borderings, either silver fur, otter, marmozet, are used for more costly materials. But the richest ornamentation is the embroidery which, interspersed with beads and bugles, is lavished on silks, cashimere, cloth, and velvets. Each part of the costume is worked with a special design composed to suit its form, although uniform on the whole. The fronts of the bodice have their design, the back has its own, and it is the same with the revers, basques, pockets, and cuffs. The embroidery is worked either with silk or wool the same colour as the material. Swiss embroidery, which is machine work in the wheel and compass patterns known as *broderie Anglaise* is the latest style for silk flouncings.

The bonnets are all made to be worn with the Artois or Catogan style of hairdressing. They are large but compact looking, and without streamers or strings. The brims in front turn upwards and outwards, and there are both stiff and soft crowns. Two materials are used on one bonnet, satin or grosgrain for the crown, and lining to the brim, and velvet for the brim itself, and upright loops of trimming. Scarlet, carmine, and a deep red called "Cardinal," are all used in millinery, and birds of every description, from the starling to the humming bird, are laid under contribution for ornamenting the most fashionable hats and bonnets.

Felt hats to match cloth and woollen costumes are the favourites thus far, and show a decided change in their manufacture. They are soft and of fine quality, and the edge is neither bound nor wired. The colours are écru, dark brown, grey, blue, and black, and the trimmings are velvet, grosgrain, birds, wings, and tufts of roses.

So far as space allows we have given illustrations of the various styles now prevailing in hats, bonnets, hairdressing, costumes, and toilettes. The patterns cut in paper can be procured on application by letter to the *Queen* office, 346, Strand, W.C, The prices are named at the end of the descriptions, and a price list will be found among the trade advertisements.

Fashionable Bonnets and Hats.

BOTH hats and bonnets have undergone a decided change in style during 1874. The newest bonnets are at the close of the year almost all made with soft crowns, and two shades usually appear in one bonnet; in almost every case the body of the bonnet is dark, and the trimmings are light. The new brown called "seal brown" is trimmed with ecru and red Japanese roses, blue-grey velvet with blue steel ornaments and carmine roses; but the new reddish violet bonnets are, as a rule, monotone, showing varied hues of their colour alone. Soft faille and ribbed silks are more used on velvet bonnets than the perishable turquoise and twilled silks of 1873. Easy folds encircle the crown, which is of faille, while the brim is velvet. The most stylish bonnets are trim and compact-looking, without superfluous drapery or streamers. The leaves are not green, but grey or reddish brown, and the birds that nestle in front or at the sides are both larger and plumper. The accompanying illustrations will serve to show the accepted style during 1874.

No. 1. Black felt hat trimmed with black faille, a torsade round the crown and loops at the back. Two black wings stand upright between the loops.

No. 2. Black tulle crown with black velvet coronet ornamented with a black lace ruche. A tuft of roses of three colours—yellow, pink, and red—ornaments the front, and serves as a foot to a black velvet bow. Soft crown with two yellow feathers at the back.

No. 3. Black felt hat with a black and white foulard twisted round the crown and tied at the back. A wreath of poppies and periwinkles beneath the brim.

No. 4. White faille bonnet, with a wreath of marguerites as a coronet, and a ruching of white crêpe lisse falling on the train. A black velvet bow in the centre of the crown.

No. 5. Black velvet toque ornamented with ecru guipure. A tuft of marguerites and a black aégrette in front, and these rest against some black velvet loops arranged in a formal manner.

Fashionable Styles of Hairdressing.

A NEW style of headdressing was introduced and widely adopted during 1874. It is called the catogan or Comte d'Artois coiffure. In order to arrange it divide the hair immediately across the top of the head, and arrange the front hair and coronet as suits the face best. Tie and plait the back hair in four, if you have a very great deal of it. Most people would add a large loose false plait. Turn this under and hairpin it up, and tie on the bow of ribbon or velvet half-way down the queue. This is the most fashionable way; but instead of the one plait of four, some people arrange it in two plaits of three in the same way. Between the top of the plait and the coronet and also at the side of the face, what the French call "Marteaux"—viz., loose rolls of hair like sausage curls are placed carelessly where required. If you have not used your back hair for the plait, you may divide it, and, rolling the piece on your fingers, hairpin it down; but it is far easier to buy some five or six marteaux, each separate, and artificially curled, which are put on very quickly where they are wanted. The accompanying five engravings illustrate this new style.

NOS. 1 AND 1A. HEADDRESS WITH CATOGAN.—These heads represent a similar catogan, with curls arranged with the back hair. The curls are fastened with a bow of ribbon and a blue steel buckle. The rest of the

Digitized by Google

headdress consists of a plait and rouleaux. The head is studded with blue stars, and a blue comb fastens the torsades in front.

No. 2. PLAITED CATOGAN.—No. 2 is a reproduction of the catogan and which is likewise worn with loops, torsades, and plaits.

NOS. 3 AND 3A. THE ROSE CHAPLET.—This chaplet is made of roses and black grapes, and forms a coronet in front, ornaments the centre of the chignon, is narrower at the sides, and fastens with a bouquets of raisins and black grapes. We give this model with a low dress, but not only can it be worn with an evening toilette, but it serves as a theatre or concert bonnet.

Fashionable Toilettes.

No. 1. SUMMER BALL DRESS FOR YOUNG LADY.—White organdy muslin. The skirt is bordered with two plaitings, headed with a bouillonné, through which green ribbon is passed. Tunic trimmed in the same style, round in front and square at the back. Low bodice, with green ribbon bretelles crossing in front, and fastening at the back with a bow. Bow on the right side of the bodice. Pattern of skirt and tunic, 4s. 7d.; of bodice, 2s. 1d.

No. 2. THE MARGUERITE COSTUME.—Pale blue Indian cashmere tunic and bodice. The tablier is trimmed with deep bands of white faille, embroidered with black silk, and edged with fringe. Black faille sash and skirt. Bodice with round basques, and sleeves with crevés, marked with blue braid and white silk. Pattern of tablier, 2s. 1d.; bodice, 2s. 1d.

No. 3. AFTERNOON TOILETTE—GREY AND BLUE FOULARD.—The skirt of silver-grey foulard is long and plain at the back, and is bordered in front with an box-plaited flounce, narrow before and deep at the sides. This flounce is headed with an upright frill and a ruche of the striped foulard. The front is entirely of grey and blue foulard, arranged as bouillonnés and robings. Plain high bodice, with points in front, and a postillon basque at the back. The sleeves are of the striped foulard. Pattern of skirt, 4s. 1d.; of bodice, 2s. 1d.

No. 4. OUTDOOR COSTUME (VICUNA CLOTH).—Besides vicuna trimmed with velvet of a darker shade, the skirt is trimmed in front with a deep flounce, headed with a bouillonné edged at both sides with a plaiting and a band of velvet. Tunic at the back only, terminating with quilles at the sides. Double-breasted bodice with round basque. Collar, revers, and cuffs are all velvet, The buttons are cut steel and the bows on the quilles are velvet. Pattern of skirt and tunic, 3s. 7d.; bodice, 2s. 7d.

The made-up patterns of any of these costumes, together with a flat pattern for cutting out by, can be forwarded from *The Queen* Office, on receipt of postage stamps as indicated in the descriptions.

GOLD JEWELLERY. — There is very little difference between the innumerable imitations of gold, either in appearance or in composition. The Prince metal of the 17th century, invented by Admiral Prince Rupert, an amateur chemist; the Pinchbeck and Ormolu of the 18th century. French, German, Australian, Abyssinian Gold, and Oroide of the present day are all alloys of copper, zinc, and tin, in various proportions, with traces of iron. Not a particle of gold enters into their composition, and consequently they are of very trifling value as metal. In former times these base alloys were only used for mountings of articles of vertu, but nowadays they are employed largely in the manufacture of flash jewellery. Uncoated imitation jewellery can deceive nobody—the hard and brassy appearance is unmistakable; but if electro-gilt with a film of 18-carat gold, it requires some experience to detect the real nature of the article. A jeweller can in most cases tell by the weight whether a piece of jewellery is real gold or base metal, gold being comparatively so much heavier. But, to make sure, some corner is rubbed on a touchstone or scratched with a file. The coating of gold will then come off, and a drop of acid applied to the surface will betray the underlying copper alloy by bubbling. As long as the electro-gilt coating remains intact, imitation jewellery looks well enough, and cannot be distinguished from the real thing; but unfortunately the deceptive film wears away very quickly, and cannot be restored but by regilding. More durable in colour, but more expensive than the brass alloys, are the compositions known under the names of Cooper's gold (copper and platina) and aluminium gold or bronze d'aluminium (copper and aluminium). All things considered, good jewellery of 18-carat gold is the cheapest, because it always represents a real marketable value. Gold and silver are sold by troy weight, 12oz. or 240 pennyweights to the pound. The relative value of gold is expressed in carats, 24 carats representing the pure metal. But chemically pure gold, from its brittleness, could not be used for any practical purpose; therefore two parts of silver are melted with twenty-two parts of gold, and this alloy is called standard gold, worth about 78s. per ounce troy, and 74s. per common ounce avoirdupois. For plate and jewellery the standard varies from 22 carats to 18, 12, and 9 carats. The alloy is either silver or copper, in various proportions. Copper gives a deep reddish colour to the gold, and is therefore preferred as alloy for jewellery; the larger the proportion of silver, the lighter the colour of the alloy. One carat of gold in one common ounce of alloy represents the value of 3s. 4½d.; one common ounce of 18-carat gold is therefore worth 60s. 9d. The numbers stamped on pieces of plate or jewellery indicate the number of parts or carats of pure gold the alloy contains, and the value of any trinket can easily be ascertained by multiplying its weight in common ounces with the stamped number, and with 3s. 4½d. The quality of unstamped gold is decided by the "touch:" that is, by comparing the colour and other properties with those of small bars, the composition of which is known. These bars are called touch needles, and are rubbed, as well as the gold to be tested, upon a smooth piece of black basalt or flint slate. By comparing the relative colours of the rubbings and their resistance against acids, the quality of the gold can be approximately fixed. Buyers of gold jewellery ought always to have the weight and quality stated in the bill.

Pastimes.

ACTING CHARADE.

THE SILENT SYSTEM,

An Acting Charade to the word

DUMB—FOUND—ER.

By RETLAW SPRING.

Dramatis Personæ:

MR. PINCHLEY BAKER.
MR. SIMON GRUBBE.
CAPTAIN ADOLPHUS EVERGREEN.
MRS. PINCHLEY BAKER.
MISS PRISCILLA EVERGREEN.
MISS LETITIA WAGGLETON.
SARAH JANE (Maid-of all work to the Pinchley Bakers).

SCENE: A Lodging House at Sandington-Super-Mare.

COSTUMES.

Miss Priscilla Evergreen: A large bonnet and veil, long cloak down to her feet with pockets, and capes, goloshes, and umbrella.
Mrs. Pinchley Baker: A dress of some startling colour, and caps with red ribbons.
Mr. Simon Grubbe: Frock coat and grey trousers.
Mr. Pinchley Baker: Shabby morning dress.

DUMB.

SCENE I. — *Parlour in the Pinchley Bakers' house.* — *Mr. Pinchley Baker* is discovered reading the paper. *Mrs. Pinchley Baker* dusting the mantelpiece.

Mrs. P. B.—Well! I must say that I *am* tired of this work, another week gone by, and our lodgings still to let (*gives a violent slap with her duster*). It is most provoking, that it is——

Mr. P. B.—And you've no one to blame for it but yourself; it is all your own fault. Who made such a row about Lady Careful's coals that the poor old soul had to cut and run, livery servant and all? You put thirty pounds out of my pocket with that confounded tongue of yours, and if you don't stop, you'll bring us both to the union workhouse.

Mrs. P. B.—Of *course* it was my fault, Mr. Pinchley Baker, *everything* is *always my fault.* I am sure to be in the wrong, never in the right, but I should just like to ask you a few questions, and I should very much like to know what answers you could give to them. Did *I* come in late, banging doors at all hours of the night? Did *I* smoke horrid filthy cigars? Did *I* ask her ladyship's maid to take a walk with me on the pier on Sunday evenings? No! Mr. Pinchley; I *never* put a shilling *out* of your pocket, whatever I may have put into it. You wouldn't have a coat on your back only for me. You don't deserve such a wife as I am, such a patient, long-suffering, forbearing martyr.

Mr. P. B.—Oh! I don't, don't I?

Mrs. P. B.—No; indeed you do not. Ah! If my sainted mother could but see me now, slaving all day long, running here and running there;—I, who was never allowed to do anything but crotchet antimacassars, copy out poetry in my album, and practice the last new waltzes on a grand piano.

Mr. P. B. (*aside*).—That *was* a grand piano indeed, and grand playing into the bargain.

Mrs. P. B.—What's that you're muttering to yourself, Mr. Baker? I'll trouble you to say it again.

Mr. P. B.—I was merely observing that that *was* a grand piano at the Lion and Leopard in Great George's-street, and that your playing was something . . . ahem . . . something quite remarkable.

Mrs. P. B.—I understand you, Mr. Baker; I see through your vile cowardly sneers; I see through them and defy them. Of all the men in the known world, I do believe you're the aggravatingest, the, the——

Mr. P. B. (*throwing down the paper, and yawning*).—There, there, never mind. Let's have no more about it; keep your temper, my dear; and I would not say aggravatingest, if I were you, because it really isn't grammar.

Mrs. P. B.—I don't care whether it is or no. You are enough to provoke a saint, Pinchley Baker, with your grammar.

Mr. P. B. (*picking up his paper*).—And I'm sure you're not one.

Mrs. P. B.—You're enough to provoke fifty saints. How dare you say that it is my fault the lodgings are not taken? How dare you say anything against the piano at my mamma's in Great George's-street? And how dare you say that I don't speak grammar? Grammar, indeed! I'll grammar you. I'll punish you. I'll pay you out, see if I don't (*crosses her arms and surveys him*). I've a very good mind not to speak another word to you as long as I live.

Mr. P. B. (*starting up*).—Come! that is a capital idea, a first rate proposal. Silence! Why silence means quiet, and rest, and refreshment. Some one says that speech is silver, and silence is gold. Gold! It is better than gold, it is shining all over with diamonds! I'll keep my part of the bargain, that I'll answer for. I'll be as dumb as any dumb bell that ever was swung. No one shall outdo me, so here goes for the silent system. I know who will be the first to break the ice.

Mrs. P. B.—And so do I. (*Takes up her duster, shakes it at her husband, and goes out, slamming the door behind her.*)

Mr. P. B.—She's in a sweet temper, certainly. That hit about the piano struck home, and the grammar thrust finished her. I wonder how long this new dodge will last. She can't hold her tongue for more than half an hour at a time, I suspect. Suppose I sing a song to entertain me under this change of circumstances. (*Sings.*)

Digitized by Google

Fashionable Bonnets and Hats.

Digitized by Google

1. Headdress with Catogan (front).

3A. The Rose Chaplet (back).

3. The Rose Chaplet (front).

2. Plaited Catogan.

1A. Headdress with Catogan (back).

The d'Artois Style of Hairdressing.

Digitized by Google

When first I courted Jenny,
She was bashful, timid, shy;
She never scolded loud or long,
Or raised her voice too high.

You scarce could hear her lisping out,
"Good morning, Mr. Baker!"
The cat asleep upon the chair,
That sound could never wake her.

But now, forsooth! the key is changed,
'Tis all fortissimo;
'Tis clatter, clatter on the stairs,
And clatter down below.

'Tis "Sarah, clean that frying-pan;
You are so very slow;
An I look alive, you foolish thing,
Don't waste the dripping so.

"Your master is so tiresome,
'Tis all his fault I know
That these nice lodgings are to let.
He makes the people go."

Then to the parlour quick she darts,
And scolds, and bawls, and screams;
Her shrill voice haunts me in the streets,
It echos in my dreams.

And now she says that she'll be mum!
She never can, I know;
Water you may shut up, but words
From out her lips must flow.

Soon she'll begin to scold again
About these vacant rooms;
Of empty larders talk, and have
A precious fit of fumes.

One thing I know, I'll hold my tongue,
And smoke my pipe all day;
And she may rate just as she likes,
For not a word I'll say.

Scold as you please, I'll calmly think,
Good Mrs. Pinchley Baker,
You'll get no answer, I'll be mute
As any broad-brimmed Quaker.

[*Exit.*

FOUND.

Scene II.

Mrs. Pinchley Baker (*looking out of the window*).—Dear me! It certainly is very strange that no one comes to look at these very desirable apartments. I am sure that for size, loftiness, and comfort, there are none like them in Sandington. This very spring I laid out . . . . let me see . . . . one pound seven and sixpence on carpets, two pounds fifteen on mirrors, nineteen and ninepence halfpenny on tin kettles and dish covers, and still the bill has been up for six mortal weeks, and not a soul comes near the place. Is it the organ-grinders? Is it the public house in the next street? Is it the smell of fried herrings from the cook-shop round the corner, that drives people away? No! I'm certain there's no one to blame but Mr. Pinchley Baker. What with his smoking, and his tramping about in his great heavy boots, and shouting "Jenny, Jenny," as if I was a kitchen maid, he gives the house a vulgar air. I do wish somebody would come. I'll look down the street again. Well! now, upon my word, I think that little wizund old lady loitering about and staring up at the windows is looking for lodgings. She *is!* I'm sure she is. She has seen the bill in Mr. Grasper's window. She is stopping, she is feeling for her bag, she is turning into the gate, she is going up the steps, she is ringing the bell, she has gone in! She won't stay *there* long, I'll be bound. I know she will come to me. I wonder if that stupid Sarah is ready to open the door. (*Shouts down the stairs.*) Sarah! Sarah! Sarah Jane!

Sarah (*in the distance*).—Coming, mum, coming!

Mrs. P. B.—Run and clean yourself this instant; you are never fit to be seen.

Sarah (*still in the distance*).—I don't know how you can expect a poor servant to have clean caps and aprons, with only five pounds a year to find herself in everything.

Mrs. P. B.—Don't be talkin' your nonsense. There's the knock! I knew it would come. (*Impatient knocking at the front door. Enter Miss Priscilla Evergreen, Mrs. Pinchley Baker advances and makes a low bow*).

Miss P. E. (*dragging her dog by a string*).—These are the rooms you have to let, I presume. Very small and low.

Mrs. P. B.—Small! These rooms small; I think you make a mistake, madam! they are always considered large, lofty, and most desirable in every way. Lady Careful, who was here for more than six months, used often to say to me, "Mrs. Baker, your rooms are perfection; they have a style about them that no common lodging-house ever has." It is indeed a sad reverse of fortune (*sighing*) that obliges Mr. Pinchley Baker and myself to let our rooms at all: we only do it to most desirable parties—the best references given and exchanged. My husband, Mr. Pinchley Baker, is an extraordinary churchman; he was intended for the church, and he understands botany, astrowology, the use of the globes, to say nothing of Latin and Greek.

Miss P. E.—Oh! po, I dare say! but I didn't come from Shropshire to hear about that.

Mrs. P. B.—The Rev. Joshua Mobridge will always recommend these apartments. We are regular attendants at his chapel, and he has the highest opinion of us.

Miss P. E.—What's all that to me? Let me consider: two rooms opening into one another, a bow window with shabby red curtains, the chairs ricketty, the chintz covers quite worn out, and no view of the sea.

Mrs. P. B.—Curtains shabby! chairs ricketty! chintz covers quite worn out! no view of the sea! That I should live to hear such things! The curtains are quite new, the chairs have only been bought six months, the chintz covers have all the gloss of the shop on them; and as to the view of the sea, allow me, madam (*taking Miss P. E. by the arm*) just stand here, and look out of that top pane on the right hand side of this window. Is'nt that the ocean before you? don't you see it foaming and lashing under your very eyes? After that, will you tell me there is no view of the sea? I have often stood in that spot, and counted the ships going out in their passage to the Atlantic. I have often repeated to myself those beautiful lines, "The sea! the sea! the bold, the free, I am where I would ever be!" It almost seemed that I was *in* the sea.

Miss P. E.—Well! well! have it your own way. You may call that wretched peep a view of the sea; I should say the principal objects to be seen were your neighbour's chimneypots. However, as I don't see anything to suit me better, suppose we come to terms. What are you asking for these miserable rooms?

Mrs. P. B. (*trying to keep in her indignation*)—Miserable rooms indeed! I could not take less than four guineas a week for them.

Miss P. E.—Four guineas a week! Four fiddlesticks! Come, I will give you two.

Mrs. P. B.—Two guineas a week! and you, madam, with a dog. Why you should pay a guinea extra for that dog alone.

Miss P. E.—My dog is not a common dog, Mrs. Baker. Indeed, I rather think you should pay me for the privilege of having such a darling in your house.

Mrs. P. B. (*laughing scornfully*).—There's some that 'ud as soon let a bear into their house as a dog. They is ten times worse than children, and they is bad enough.

Miss P. E.—Well! I'll offer you two guineas, and you may take it or leave it as you like. Come, Fido, pet (*pulling the string of her dog*).

Mrs. P. B. (*in a very plaintive voice*).—I suppose I must take it, though it is less than I have ever been offered before! and what Mr. Pinchley Baker will say to me, I really don't know; but for once I will make the sacrifice.

Miss P. E.—That's settled then; and remember I come in this evening. I daresay my nephew, Captain Evergreen, may drop in also. I want to keep him here till he gets over a little affection of the heart. Oh! nothing organic; merely a foolish romance to which young people are subject. Fancy a romance with a girl called Waggleton! An Evergreen should have been above such a thing. The Evergreens, Mrs. Baker, I would have you to know, are one of the most illustrious families in the kingdom; they laugh at the Conquest, they were landowners in the days of the Heptarchy.

Mrs. P. B.—Oh! before the old coaching days, I suppose—

Miss P. E.—Why, woman, that was before coaches were dreamt of? Our crest is a laurel bush, transfixed by an arrow, with the motto, *Toujours vert*, that is to say, always green.

Mrs. P. B. (*aside.*)—That's just as it should be. The greener you are, the better pleased I shall be.

Miss P. E.—It would take too long to go into all the particulars, it is enough that anyone with such a pedigree as the Evergreens, should blush at an alliance with a girl called Waggleton, whose grandfather might be a greengrocer. I shall arrive, Mrs. Baker, at half-past six, and I shall expect tea laid out, ham and eggs, muffins, and a few prawns.

Mrs. P. B.—Certainly, ma'am, your orders shall be attended to.

Miss P. E. (*going away.*)—Well, I am glad I have found some lodgings at last. (*Stops suddenly and looks round.*) My purse, my purse, where is it? (*Searches on the floor, Mrs. P. B. searches too.*)

Mrs. P. B. (*loftily*).—It is in your hand, madam, isn't that it?

Miss P. E.—And my spectacles, where on earth are they?

Mrs. P. B. (*more loftily*).—You've got them on, madam; they're on your nose.

Miss P. E.—So I have. And my keys and my bag? Gracious! where's my bag? (*Searches on the table*) Oh dear, oh dear! what shall I do, if I have lost my bag?

Mrs. P. B. (*drawing herself up, and speaking still more loftily*).—It's on your arm, madam. Nothing is ever lost in this house, whatever may be found here.

Miss P. E.—I have always five things to remember, five exactly: my purse, my spectacles, my dog, my keys, and my bag, oh! yes, and my hankerchief! six, I declare! I have got them all safe now, but one always has to be particular in lodging-houses.

[*Exit, pulling the string of her dog, and feeling for her bag.*

Mrs. P. B.—It is very fine for her to talk of lodging-houses, but wait till I get her in here, and she'll see who's mistress. Well, I am glad that I have found a lodger at last, two guineas a week, why that's more than Lady Careful gave me; and she was such a screw with her memorandum-books and her padlock for the coal-cellar. Now Miss Evergreen may be a little stingy, but she's rich, and she says so much about being green that I expect I shall have fine times. Dear! dear! what a relief it is to have let the lodgings; but not a word to Pinchley, he shall never know a word about the old lady till she's here. But I must be off down the town to order in her things. [*Exit.*

ER.

Scene III.

Enter Mr. Pinchley Baker (*rubbing his hands, and walking up and down with an air of satisfaction*).—Well! well! who can say I have not done a monstrous clever thing? Mrs. Pinchley Baker goes out on some absurd errand; I pass her on the steps, she passes me, not a word do I say (catch me at that), not a word does she say; but, just as her back was turned, up walks a bald, red-faced, comfortable old fogy, on the hot lookout for lodgings—one could tell that by the sit of his hat, by the curl of his white whiskers, by the waves of his fat silk umbrella. In he comes, looks about, trots here and there, peeps into the coal-holes, dives into the cellar, looks out of the top garret window, and finally ends by taking the lodgings at two pounds ten a week. Bravo! at last I have succeeded in out-doing Mrs. Pinchley. What will she say when she knows it all? But I will take good care to keep my own counsel, and she shall never know about Mr. Simon Grubbe's visit, till he is safely settled in our best parlour. He has ordered supper, too, for himself and his niece, the best of everything, plenty of eggs, crumpets, shrimps, and a fresh Cobourg loaf. A moneyed man, I have not a doubt of it. Dear! dear! I have got a great deal to do. I almost wish that I and Mrs. Pinchley were friends again. I suppose I had better call to Sarah. (*Goes to the door and shouts.*) Sarah! Sarah Jane! [*Enter Sarah Jane.*

Mr. P. B.—Sarah, I suppose you will be glad to hear that the lodgings are taken at last.

Sarah.—I know that already, sir. Didn't I let out the little old lady my own self, with the fat white dog tied by a string? and didn't she ask me if she hadn't dropped her handkerchief, and after all it was safe in her bag?

Mr. P. B.—Old lady! old gentleman you mean? There was no old lady here. I let *in* Mr. Simon Grubbes, and let him *out*, and let him the lodgings into the bargain. Ha! ha! very good that; that's what you may call a pun, and not a bad one either. It is a sign that my spirits have come back, and no wonder.

Sarah (*aside*).—I 'spect he's 'ad a little drop too much; spirits always do get into his head. (*Aloud.*) There's been no gentleman near the place that I knows on. This Miss Grim, or whatsomever she calls herself, has been and took the lodgings, and Missus said to me after she'd gone out, "Sarah," says she, "do you mind and look well after that old lady and her rooms; for they're 'er rooms now, and I'll be bound she'll make it worth your while."

Mr. P. B.—Sarah!

Digitized by Google

Sarah.—Yes, sir.

Mr. P. B.—When you *have* occasion to use the possessive pronoun, feminine gender, say her, and not 'er; but in the present instance, there is no occasion for such a pronoun at all. The rooms belong to Mr. Simon Grubbe, and there is no 'er in the case. Do you see that sovereign, Sarah? (*producing one from his pocket.*)

Sarah.—Yes, sir.

Mr. P. B. (*tossing it in the air.*)—That sovereign, girl, is paid in advance. It is the first instalment of two pounds ten to be paid to me, weekly, for the use of my apartments. And as to this foolish notion about an old lady that you have got into your silly head, I can only attribute it to one of two reasons, either you are labouring under some hallucination, or you are in love. Of the two, I think the last is the most probable. I understand there is some talk about a policeman.

Sarah (*bridling*).—Oh! sir, I'm sure I never said nothin' about him.

Mr. P. B.—Very few people that you are acquainted with, Sarah, could make use of such a word as hallucination. It is a splendid word, that—one, two, three, four, five syllables—no less than five syllables; but then I'm a man of education, brought up to one of the learned professions; and if I had not met Mrs. Pinchley, who knows if I might not have been Archbishop of Canterbury? It is a painful thing to see a person of my refinement, obliged to listen to Mrs. Pinchley's trips in grammar, and to hear you with your 'er and 'ers. Remember, for the future, that these rooms are Mr. Simon Grubbe's; so you may pitch that 'er to Jericho—it is not wanted. By the way, have you got a clean table cloth?

Sarah.—Yes, sir, missus left one out before she went, for the new lodger; she said——

Mr. P. B.—What did she know about the new lodger? she is in heathen darkness with respect to him. Mrs. Pinchley Baker and I are not on speaking terms, Sarah, but never mind, she will have to knock under presently, and acknowledge herself outdone. I must stroll down the town now, to lay in provisions for Mr. Simon Grubbe's repast. He arrives precisely at 6.30, so be prepared to receive him. [*Exit.*

Sarah (*watching him go*).—Well, if there won't be a precious row, my name's not Sarah Jane. [*Exit.*

DUMB-FOUNDER.

SCENE IV.—Table laid for tea, noise of luggage being brought in.—Enter *Mr. Simon Grubbe* and his niece *Miss Waggleton.*

Mr. S. G. (*seating himself in the best arm chair, and looking round*).—Well! Letty, my dear, what do you think of our new quarters, neat, but not gaudy, eh? comfortable, but not luxurious. That's about it, isn't it?

Miss W. (*standing at the window with a listless air*).—Yes, I suppose they do as well as any other place just now. Of course (*sighing*) you can't expect *me* to enjoy anything when the heart is ill at ease . . . . .

Mr. S. G.—Oh! come, come, my dear, cheer up, don't be so low-spirited! a little sea air will soon put you to rights, and as to thinking of that precious scapegrace, young Evergreen, the sooner you put him out of your head the better. A little monkey of an aristocrat, always sneering at respectable people, who have made their money by their own honest exertions——

Miss W.—Now, don't, uncle, I beg and intreat you, don't!

Mr. S. G.—Well, then, I won't; I will only wish him a sudden order to the Antipodes, so that he may not have quite so much time to spend hanging about Hopfordshire. Leave! the fellow is always on leave. One would think he had bribed the authorities to give him unlimited leave. That's enough about him, however; he is not worth talking of. Suppose we begin our little meal, I am as hungry as a hunter, and I see the muffins are all ready toasted, I said crumpets to the landlord, but no matter. (*As they are drawing to the table, a noise is heard outside, and enter Miss Evergreen; she carries her bag, umbrella, and several small parcels, and pulls her dog by the string. A parrot in a large wicker cage is set down on chair.*)

Miss P. E. (*to the porter*).—Gently, gently! I said nothing about darling poll to the landlady. I thought it better to wait till I arrived. (*Turns round and perceives Mr. Grubbe. Aside*) My gracious! the man of the house, I suppose. (*Aloud, making a dive forward*) Good evening, sir.

Mr. S. G. (*aside*).—The landlady, I presume; a regular character, no doubt. (*Aloud, bowing stiffly*) Good evening, madam.

Miss P. E.—You are making yourself comfortable, sir, I see; warming the room, I suppose? (*aside*) I hope I have got my purse safe, this paragon that his wife boasted about so much looks to me very suspicious.

Mr. S. G. (*smiling blandly*).—Yes, thank you, madam, I am tolerably comfortable, and . . . . and . . . .

Miss P. E.—Then, perhaps, you would not mind being comfortable somewhere else?

Mr. S. G.—Somewhere else? I really can't tell what you mean, madam; of course there are a few little things which I would wish to be altered. The stuffing of this chair, for instance, seems to be made of brickbats, the hearthrug has a hole in it, and the footstools are decidedly on their last legs; but I don't mind making a few little improvements at my own expense.

Miss P. E.—You are very good, sir. (*Aside*) I never heard a landlord abuse his own furniture before.

Mr. S. G.—Good! Oh, not at all, I always like to do things liberally, it establishes a pleasant feeling between landlord and tenant.

Miss P. E.—Very satisfactory, no doubt; but I think there is nothing more to be said, and as it is getting late, I should like to be left to myself.

Mr. S. G.—I was just going to make a similar remark about the lateness of the hour. My niece and I are tired, and we have, therefore, much pleasure in wishing you a very good evening.

Miss P. E. (*sits down.*)—Good evening, then.

Mr. S. G.—Madam!

Miss P. E.—Sir!

Mr S. G.—I think I said good evening.

Miss P. E.—I think I did, too.

Mr. S. G.—Then why on earth don't you go, you and your live stock?

Miss P. E.—What do you mean, fellow? Of course I have no intention of going. Why shouldn't I stay in my own room that I have paid for, and bring in my pets, and eat my ham and my muffins that I have ordered for myself? (*Sits down at the table, reaches across for butter, and stretches out her hand for the teapot.*) I'll trouble you, young woman, to put some more water in that teapot, I always like my tea weak in the evenings.

Mr. S. G. (*helping himself to a muffin*).—For the second time, madam, I wish you a good evening! Leave us in peace!

Miss P. E.—For the second time, sir, I wish you a good evening, leave me in peace. (*Aside*) Intended for the church was he, I never saw such cool impertinence in or out of church.

Mr. S. G. (*rising*).—I really can stand it no longer.

Miss P. E. (*also rising*).—*I* really can stand it no longer.

Mr. S. G.—Then stand it no longer, and begone to your own part of the house, and eat your supper, and make yourself at home there.

Miss P. E.—I always make myself at home in the lodgings that I pay for, and which are, for the time being, my own!—my own! (*raising her umbrella as she speaks.*)

Mr. S. G.—Violence is of no avail here. Is it the slightest use again to remark that it is not only getting, but has actually become late, and that we for the third and last time, civilly but resolutely, wish you a very good evening?

Miss P. E. (*after having gazed at Mr. Grubbe for some time in silence*).—Sir, are you mad or drunk?

Mr. S. G.—Madam, are you mad or drunk?

Miss P. E. (*in a voice trembling with rage*).—I am neither the one nor the other; but your extraordinary, your unparalleled impertinence positively takes away my breath! you dumb-founder me, sir! you actually dumb-founder me!

Mr. S. G.—I never saw any one less dumb-foundered in my life. If I said that you dumb-foundered *me*, I should be more near the truth (*helps himself to a slice of ham*).

Miss P. E. (*standing over him with uplifted umbrella*).—Stop eating my ham this instant, or I will ring for the police, and have you sent to jail immediately. Forbearance is thrown away upon you—you—you—wretch!!! To dare to insult an innocent and unoffensive female of illustrious birth in her own apartments! and oh, my spectacles, my purse, my keys, my bag, my handkerchief, where are they? I do believe I have fallen into a den of thieves, and this man is the head of it. If my grandmother, Lady MacSorley was only alive, this would have been the death of her.

Mr. S. G. (*kicking the dog, who yelps loudly while the parrot screams in concert*).—Letitia, my dear, you had better retire to your own room. This good woman is evidently——

Miss P. E.—Woman! sir, woman! what do you mean by calling *me* a woman?

Mr. S. G. (*proudly*).—This good woman is evidently a little astray; something wrong with the upper story (*touching his forehead*), you understand, and so you had better withdraw till she can be removed.

Miss P. E (*who has been speechless from rage*).—Sir, I would have you to know that I am no woman; that you see before you a descendent of the ancient Saxon kings of the Heptarchy.

Mr. S. G. (*sarcastically*).—Oh! yes, I daresay; perhaps you are a reigning monarch yourself.

Miss W.—Oh! uncle, stop, do, I entreat you, stop. I really think this can be no one else but old Miss Evergreen, Adolphus's aunt; though how she comes here, I don't know.

Mr. S. G.—Whoever she is, I advise her to take herself and the Heptarchy out of the room in double quick time.

Miss P. E. (*with dignity*).—Sir, when I took your rooms——

Mr. S. G.—*You* took *my* rooms! come, I like that! *I* took *your* rooms, you mean.

Miss P. E.—I mean nothing of the sort; but I shall not be insulted much longer. I expect my nephew in a few minutes, and he will at once send for the police, and have you ejected without delay.

Mr. S. G.—Oh! yes, indeed; I wonder you don't go for them yourself. Meantime, I shall make a clearance of the muffins.

Miss P. E.—You shan't touch one of them (*rushes to the table, and upsets bag, purse, keys and umbrella*), not one of them. They're mine, I say; they're mine (*holding her hand over the plate*). [*Enter Captain Evergreen.*

Miss P. E. (*rushing towards him.*)—Oh! Adolphus, Adolphus, at last you have come! come to save me from the vulgar insults of this brutal man. Order him, and this . . . . this young person he calls his niece to leave the room instantly; and to give me up my muffins, and my ham, and my prawns, and my tea, and my everything.

Capt. E.—Why . . . . why aunt, what's all this about? And what on earth are you doing in other people's rooms (*looking round*). Is it possible? Do I see . . . . do I actually see Mr. Grubbe—and—and Letitia?

Mr. S. G. (*advancing*).—Yes, you do. I and my niece took a sudden thought. We set out from Hopfordshire this morning, and arrived at Sandington at one precisely—I left Letitia on the pier, while I set out to look for lodgings. I saw these rooms, came to terms with my landlord, paid a sovereign in advance, and we arrived this evening at half-past six. Just as we were seated at our evening meal, in bounces this good lady. . . .

Miss P. E.—Woman! sir, you said woman——

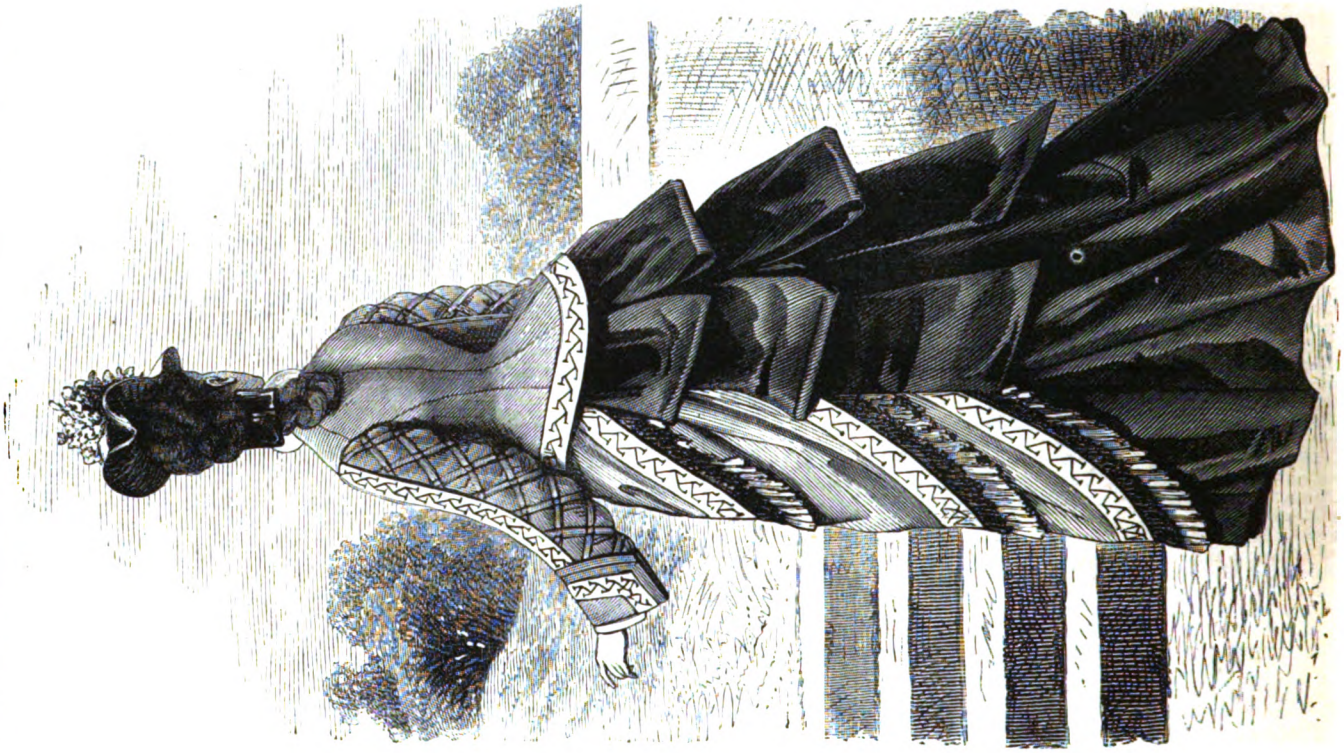
Mr. S. G.—Well! I apologise for the woman. In bounces this good lady, attacks us, we don't know why or wherefore, refuses to go away, becomes more and more excited, till a scene of utter confusion ensues.

Miss P. E.—Adolphus, my dear; I took the rooms this morning from Mrs. Baker. I paid in advance. I ordered in tea and muffins—I——

Mr. S. G.—Good gracious me! Why ain't *you* Mrs. Baker?

Miss P. E.—Mrs. Baker! I Mrs. Baker!! (*throwing herself into a chair*). I have lived long enough. I, to be taken for a Mrs. Baker! I, to be taken for a miserable seaside lodging-house woman! This is too much (*starting up and hastening over to Mr Grubbe*). Sir, will you have the goodness to observe the aristocratic arch of my nose; that aquiline nose that no plebeian ever has—will you please to mark the curve of my upper lip, that unerring characteristic of ancient and noble origin, and do you mean to tell me that I look like a Mrs. Baker? Such a mistake might have arisen with respect to a Miss Waggleton, but the blue blood of an Evergreen cannot be so easily disguised.

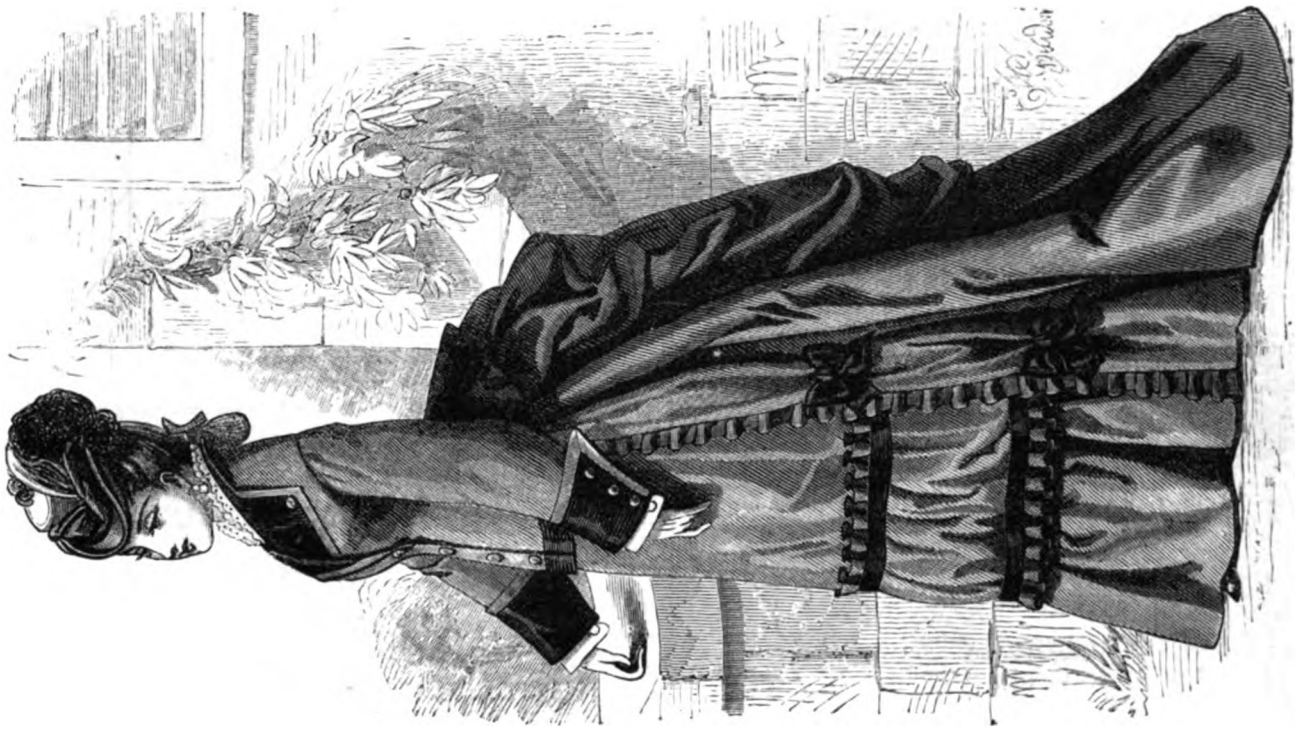
Digitized by Google



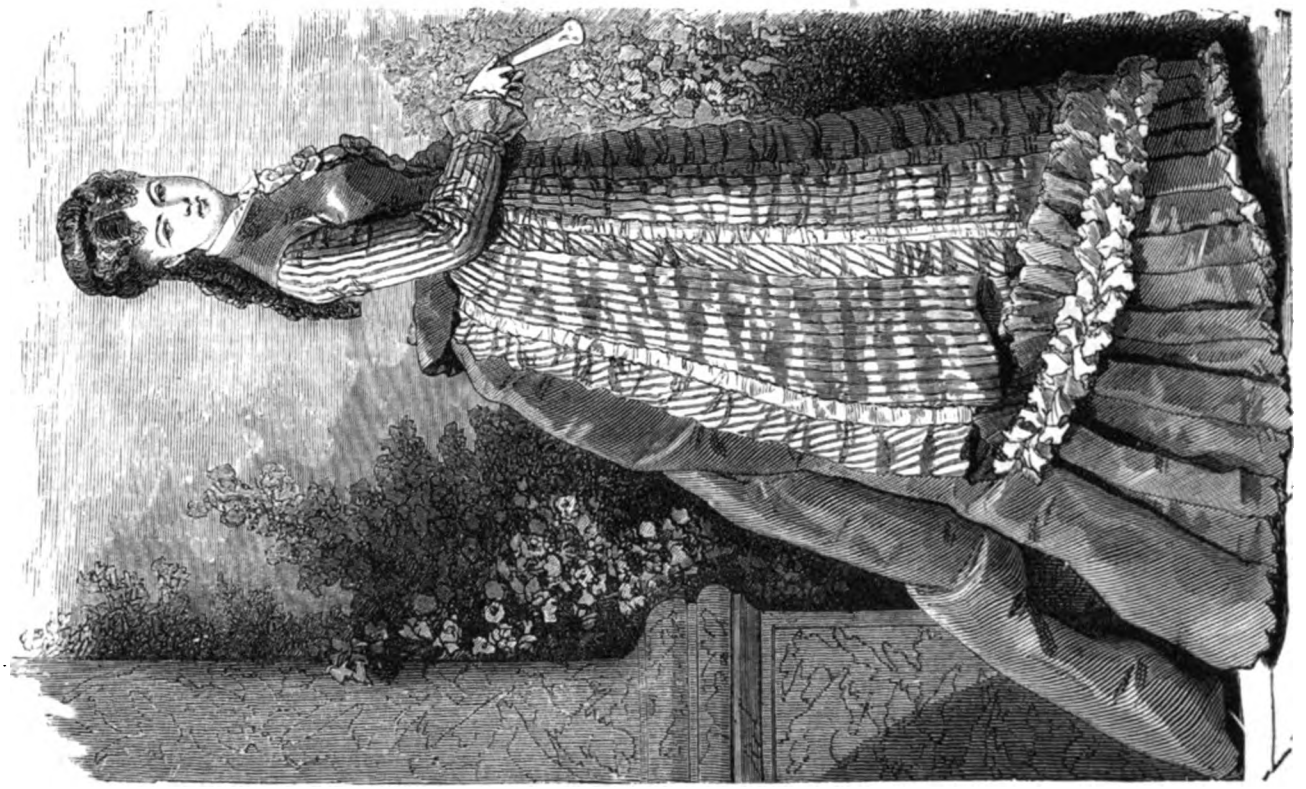
2. The Marguerite Costume.

1. Summer Ball Dress for Young Lady.

Digitized by Google



4. Outdoor Costume (Vienna Cloth).



3. Afternoon Toilette (Grey and Blue Foulard).

Digitized by Google

Capt. E.—My dear aunt; pray don't say anything against Miss Waggleton, because she is in the room, or rather the Miss Waggleton that was, Mrs. Adolphus Evergreen that now is.

Miss P. E.—What!!!

Mr. S. G.—What!!!

Capt. E.—Come, Letitia, give me your hand; we may as well stand up together, and make our confession. Yes, my dear aunt. Yes, Mr. Grubbe; the licence was bought, and this morning Letitia and I slipped out for half an hour, and were married at St. Luke's church.

Miss P. E. (*sinking into a chair*).—Oh! Adolphus, Adolphus, what have you done? Never, never, can I forgive you. Evergreen and Waggleton, Waggleton and Evergreen. It is beyond the beyonds.

Capt. E. (*eagerly*).—No! no! it isn't. You forget, aunt, things are not what they used to be; they are getting more on a level. Blue blood flows together with red, and is all the better for the mixture. Only look at Letitia, aunt, is she not fit for the haughtiest patrician in the land?

Mr. S. G. (*to Miss W.*)—Ah, Letty, silly girl! You see these proud aristocrats will only despise you.

Miss W.—No, no, they won't. Only forgive me, uncle, and all will be well.

Mr. S. G.—I suppose I must. When a thing is done we must only try to make the best of it, and I never could be angry with you, Letty, for more than ten minutes together. So take her, Captain Evergreen; she is yours now, and with her goes thirty thousand pounds, the fruits of her father's hard toil. He was a paper-bag manufacturer, and a better or an honester man never broke bread, though his blood was only common red, just like my own.

Capt. E. (*aside to Miss P. E.*)—There, aunt, don't be angry any longer. You see I shall never have to ask you for a penny again; and as for ancestors, bother them! I say. For my part, I don't know what they do for a fellow.

Miss P. E.—No more of that, Adolphus, no more of that.

Capt. E.—Well, I wont, if you will only say something kind to Letitia.

Miss P. E. (*starting up suddenly*).—Where on earth are my spectacles?

Miss W.—They are on your nose, Miss Evergreen, and perfectly safe.

Miss P. E.—And my purse? I am sure it is lost.

Miss W. (*picking it off the floor*).—Here it is.

Miss P. E.—And my bag?

Miss W.—On the table.

Miss P. E.—And my keys?

Miss W.—Under the chair (*picking them up*).

Miss P. E.—And my handkerchief, and my umbrella, and my dog? I thought I had only six things to mind, but I have seven.

Miss W.—They are all by your side.

Miss P. E.—So they are. Adolphus, I don't believe the girl is quite a fool; and, perhaps, you have not made such a very bad choice after all. Of course, it is a dreadful trial for me to have a niece without any pedigree, and nothing but the recollection of a paper-bag manufactory hanging round her neck like an incubus. But I suppose I must look over your rashness, though I shudder to think of what Lady Rachel Rake-up will say to me.

Capt. S.—Never mind what she says, prying old bag! Come, come! now we'll have nothing but peace and harmony.

Miss P. E.—No, Adolphus, two conditions must be complied with. One is, that that person (*pointing to Mr. Grubbe*) should apologise to me for his unheard of conduct.

Mr. S. G.—So I do. I apologise with all my heart; and now, Miss Evergreen, let me have the honour of conducting you to the table, where we may share together the disputed muffins.

Miss P. E. (*waving her hand with dignity*).—No, sir; not till these lodging-house people have been summoned, and the extraordinary confusion of this evening has been accounted for. Adolphus, ring the bell.

[*Enter Mr. and Mrs. Pinch'ey Baker.*]

Mrs. P. B.—Now I am going to speak——

Mr. P. B.—No, no, indeed. I know far better than you what to say. I'll speak.

Capt. E.—Come, come, *place aux dames*—that is to say, ladies first. Mrs. Pinchley Baker, you begin.

Mrs. P. B.—We have come to say that we are very sorry for all the confusion that has been made. But the fact is, my husband and me——

Mr. P. B.—My husband and *I*, you mean. I told you I knew what to say better than you do. A man of my education should not be put down like this.

Mrs. P. B. (*proceeding*).—My husband and me had a little difference this morning, and we resolved not to speak to one another; so that's how *I* let the room to Miss Priscilla Evergreen, and *he* let them to Mr. Simon Grubbe; but if one party will consent to go into the back parlour, everything will be settled, and we promise never to go on the Silent System again.

Mr. P. B.—Now I *will* have my word whether you let me or not. So here goes:—

Some say of silver speech is made,
But silence made of gold;
Yet if our tongues should never go,
We'd find that we were sold.

But we're not sold—discussion's o'er,
And peace begins to reign.
Come, friends, we long to see your smiles;
Your praise we've tried to gain!

(*Curtain falls.*)

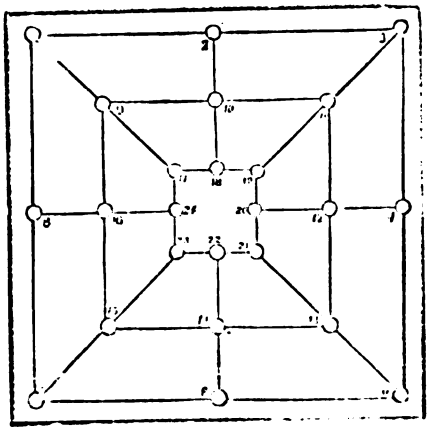
THE GAME OF "BLOCK."

Implements.

A board as diagram, the figures not being necessary, except when the game is played by correspondence—they are placed here to simplify the examples—sixteen pegs, and two King pegs. Twelve pegs and the King pegs being required for play, the four remaining pegs as a reserve force of two for each player.

How to Play the Game.

Divide the pegs, one player taking the White, the other the Black. The first to play is decided by lot. Each player then places a peg into one of the holes in turn, occupying those which he may consider the most advantageous, until the twelve pegs and



the two King pegs have been *placed*. Then each moves one of his pegs in turn, but only one hole at a time, and as the lines run.

Points of the Game.—To Block, to Force, and to Make a Line.

1. *To Block* is to get a peg on each side of one of your adversary's; this, if an ordinary peg, is its capture, and it is immediately removed off the Board.

Example.—Black having a peg in 1, and White playing a peg in 2, Black captures that peg by playing a peg in 3; but White having a peg in 4 can capture Black's peg in 3 by playing another peg in 2; or White having pegs in 1, 10, and 24, and Black a peg in 9, could Block Black's peg by playing peg 24 either into 17 or 16.

But to Block the King peg, the other holes surrounding him must be filled, though it is of no consequence by whose pegs. To Block the King peg is game. His only means of escape is by immediately capturing one of the pegs Blocking; if he cannot do this, and cannot move, the game is over.

Example.—Black's King peg being in 3, and White having a peg in 4, is not blocked by White placing a peg in 2, because the hole 11 is unoccupied. Or supposing Black to occupy 11 (King peg) and 3, and White 2, 12, and 19, the game would be lost to Black by White playing 2 to 10, which Blocks the King; but if Black had a peg in 17, 16, or 1, to immediately play into 9, he would capture 10, which is one of the Blocking pegs, and so liberate the King peg. The other Blocking peg is 12. Capturing 19 would be of no avail, neither would moving his own peg 3.

(2). *To Force* is to get two pegs on a line with one of your adversary's, in which case you *force* him to move that peg to the *first* vacant hole on its square, in whichever direction it may occur, and in the event of there not being one vacant on its square, to whichever square has the nearest.

Example.—Black, occupying hole 1, could force White from hole 3 by placing a peg in hole 2, in which case White's peg 3 would have to move to 4; or by occupying holes 14 and 19, when White would have two holes at equal distance—4 and 2, and could move into either unless the Forcer gave the preference.

If the *King peg* be Forced, a peg is thereby gained from the Reserve which is placed in the hole vacated by the King.

(3). *To Make a Line* is to get three of your pegs on one line in any way but diagonally, in which case the third or last peg moved to make the line can be at once removed to any vacant hole on the board.

Example.—By occupying holes 1 2 3, 2 10 18, 9 10 11; in fact any way but from corner to corner as 1 9 17 or 19 11 3

If your adversary insists upon maintaining a peg in a hole to your great disadvantage, play your pegs so as to *Force* him from it, having first *prepared* a hole for him to move into. That is to say, be careful that the hole you *Force* him into does not attack your position, as Black's pegs in 2, 4, 7; White's pegs in 1 and 6; now Black, moving peg 4 to 3, *Forces* White's peg 1, which is compelled to move to hole 8, and so captures Black's peg 7. On the contrary, if Black occupied holes 2, 6, 7, 9, 11, and White holes, 1, 4, 5, by Black playing peg 11 into 3, White's peg 1 is *Forced* into 8, and it being Black's next move, he occupies hole 1 with his 9 peg, or 2 peg, and so captures the peg he *Forced*. The great point is to place the pegs in a good position at the commencement of the game.

Rules of the Game.

1. Each player places one peg in turn, and when all are placed, moves in the same manner, but only as the lines run, and one hole at a time.

2. A Force made during the placing of the pegs does not interfere with that player's turn; that is to say, if White in *placing* the pegs occupies hole 1, and Black hole 3, Black would be *forced* by White taking hole 2 and would have to move, but would immediately afterwards place his peg as was his turn.

3. The placing of a peg gained from the reserve into the hole vacated by King peg does not count as a move, consequently any advantage so gained is *nil*.

4. The playing a peg when forced counts the same as its move, and reaps any advantage gained by occupying the hole it is forced into.

5. A forced peg, having the preference of two holes to move into, can be compelled by the forcer to occupy either.

6. A *made Block* or *made Force* is of no advantage; that is to say, if Black occupied holes 1 and 3, White could put a peg in hole 2 without being captured; or Black possessing holes 1 and 2, White could place a peg in 3 without being forced. The same applies to a peg when Forced into such a position.

7. Any advantage gained in a move, and not noticed before the next move, cannot be counted.

8. A person drawing a peg is compelled to move it, and on the event of its being placed in a hole, must there leave it.

9. A peg played to *Force* or *Block* cannot claim the advantage of a line if it make one by so playing, for instance, Black in 1, 6, 8 and 23, a white peg being in 15; Black by playing 6 to 7 can either take it as a line or Block 15, but not both. Neither can two pegs be *Forced* or *Blocked* in the one move. The player has the preference in each case A peg can, however, *Block* and *Force* in the one move.

Example.—White occupying holes 9 and 8, and Black holes 15 and 24, Black by getting a peg into 16 *forces* both 8 and 9; he therefore compels his adversary to move whichever is most to the forcer's advantage. Or white in 10, 19, 13, with Black in 9 and 12, captures peg 12, and forces peg 9, by moving from 19 to 11.

10. A player, whose turn it is to move, having his pegs so surrounded that he cannot—draws the game.

11. A player having the whole of his pegs (9) on the board can gain no more by Forcing the King.

12. A game being reduced to only three pegs on the board can be drawn, if not won in twenty moves.

Digitized by Google

The Housewife.

BREAKFASTS, LUNCHEONS, AND DINNERS.

SPRING.

Breakfast.

Fried Eggs.
Stewed Kidneys with Maccaroni.
Chicken and Ham Pie.

FRIED EGGS.—Melt a piece of butter in a small frying pan, and then break two eggs in it carefully so as not to burst the yolks; let them nicely set over the fire, when nearly set slip them out on a hot dish, pour the butter over them, sprinkle with salt and pepper, and serve.

STEWED KIDNEYS WITH MACCARONI.—Cook 2oz. of maccaroni (broken into small pieces) in boiling water. Take two or three mutton kidneys, skin them, remove the fat, and cut them into thin slices, season with salt, cayenne, finely minced herbs, and fry them on both sides in butter, then stew them in half pint of good gravy flavoured with fresh tomatoes, or *Conserve de Tomates*. Dish with a layer of the maccaroni over them, then the gravy poured over, add pepper and salt, some grated Parmesan cheese, and brown with a salamander.

CHICKEN AND HAM PIE.—Border a small pie dish with puff paste. Mince finely some cold fowl, ham, and a little shalot, season with salt, pepper, and pounded mace, moisten with white stock, fill the pie dish, cover with paste, bake in a moderate oven, and when done add, through a hole in the top, either a little hot cream or some good white stock.

Luncheon.

Sole au Gratin.
Lamb Cutlets——Soubise Sauce.
Cream Cheese——Salad.
Gooseberry Fool.
Wine:—Sauterne——St. Elie.

SOLE AU GRATIN.—Mince finely half dozen mushrooms, two shalots and some parsley, mix together, and strew a dish or tin (plentifully buttered) with half of this mixture, some baked bread crumbs sifted fine, and pepper and salt. Lay a couple of soles on this, then the remainder of the mushrooms, &c., more pepper and salt to taste, cover up the whole with baked bread crumbs; pour in at the sides a wineglassful of white wine, and enough stock or broth to come up to, but not over, the fish. Bake half an hour.

LAMB CUTLETS À LA SOUBISE.—Trim some neck cutlets very neatly, sprinkle them with pepper and salt, and broil on a brisk fire; serve with mashed potatoes in the centre, and soubise sauce in the dish.

Soubise Sauce.—Peel and blanch three onions, cool them in water, drain and put them in a stewpan with sufficient water or white stock to cover them, add cayenne, bay leaf, a little mace, and a small piece of ham or bacon, keep the lid closely shut, and simmer gently till tender, take them out, drain thoroughly, press through a sieve or tammy, and add quarter pint of *Béchamel* made thus: Put into a stewpan a little parsley, one clove, some sweet herbs, and half pint of white stock, when boiled long enough to extract the flavour of the herbs, &c., strain it, boil up quickly and reduce to half the quantity, mix a dessert-spoonful of arrowroot with a little milk or cream, pour on the reduced stock and simmer for ten minutes.

SALAD.—Take a lettuce, remove the outer leaves, wash, drain it thoroughly, and cut it into small pieces, take some fresh-cut garden cress (also washed and drained), if liked a few spring onions, put them in a salad bowl, with the following dressing:

Salad Dressing.—Mash the yolks of two hard-boiled eggs with a silver fork, add a teaspoonful of salt, two of mustard, a pinch of white pepper, and a little cayenne, add by degrees three tablespoonfuls of cream (or sweet oil), one of tarragon, and one of plain vinegar; stir till quite smooth.

GOOSEBERRY FOOL.—Pick one quart of quite young gooseberries and put them in a jar with a very little water and plenty of sugar. Put the jar in a saucepan of boiling water till the fruit be quite tender, beat it through a colander and then add gradually one pint of cream with sufficient sugar to sweeten, garnish the dish with macaroons or ratafias.

Dinner.

Sorrel Soup.
Boiled Salmon——Chervil Sauce——New Potatoes.
Croquettes of Beef—Poulet à la Marengo.
Roast Quarter of Lamb——Mint Sauce.
Roast Ptarmigan——Seakale.
Tartelettes Piémontaises.
Sponge Pudding——Sweet Rice.
Dinner Wines:—Sherry——Rudesheim——Chambertin.
Dessert Wines:—Amontillado——Haut Brion.

SORREL SOUP.—Wash, pick, and shred a pound of sorrel, put it into a saucepan with a head of lettuce shred finely, a handful of chervil, and 2oz. of butter; stir on the fire for about ten minutes, then add a quart of stock (or water), pepper and salt to taste, and a dust of powdered nutmeg; let the whole simmer half an hour, then stir in, off the fire, the yolks of two eggs beaten up with a gill of cream. Pour the soup over some diminutive slices of stale bread (neither toasted nor fried), and add a piece of butter as big as a walnut.

BOILED SALMON.—Put the fish—scaled and cleaned—into a fish kettle with sufficient cold water to cover it well, and with salt in the proportion of 1lb. to 6qts.; boil it quickly, skim carefully, and let it simmer till quite done. Remove it from the water, drain, brush the outer skin lightly with salad oil, and serve on a hot dish, with cut lemon and parsley.

CHERVIL SAUCE.—Wash and pick some chervil, put it into a saucepan of boiling water with a little salt, for about ten minutes, drain and mince it finely, put it into a sauce-boat and mix with it—by degrees—some good melted butter in the proportion of 1½ table spoons of minced chervil, to every ½pt. of melted butter.

NEW POTATOES.—Choose smallish potatoes and all of one size, put them into a stewpan with plenty of butter, and a good sprinkling of salt; keep the saucepan covered and shake, it occasionally until they are quite done, which will be in about one hour.

CROQUETTES OF BEEF.—Take ½lb. of roast or stewed beef, trim off all outside parts and fat, mince it very finely; melt in a saucepan a small piece of butter, stir into it a tablespoonful of flour, and keep on stirring till it gets brown; add a gill of good stock, some powdered sweet herbs, pepper and salt to taste, and the minced beef; keep on stirring till the mixture is hot, add a little chopped parsley; then work into the mixture, off the fire, a couple of yolks of egg. Lay it on a plate to cool, shape it into the shape of corks, roll them up in a beaten up egg and then in baked bread crumbs; fry them in hot lard, and serve with fried parsley.

POULET À LA MARENGO.—Cut up a fowl in joints as for fricasee, fry the pieces, doing the thighs first as they take longer than the rest, in olive oil, well seasoned with salt, pepper, a *bouquet garni*—parsley, thyme, and bay leaf—and a handful of mushrooms. Make a white *roux*, with 1oz. butter and 1oz. of flour, moisten it with white stock and a glass of white wine. Into this sauce incorporate gradually (stirring well all the time) the greatest part of the oil in which the fowl was fried. Arrange the fowl in a dish, pour the sauce over it and garnish with the mushrooms.

ROAST QUARTER OF LAMB.—Roast the joint before a clear, bright fire, at sufficient distance to prevent burning up the fat, baste frequently, sprinkle with a little salt, serve with the gravy well freed from fat.

Mint Sauce.—Chop as finely as possible some mint leaves previously washed, add to them sufficient white wine vinegar and water in equal parts to float them, and a small quantity of powered sugar. Let the sauce stand for an hour before serving.

ROAST PTARMIGAN.—Pluck, draw, singe, and truss the birds, wrap them in slices of fat bacon, roast before a clear fire, and serve on buttered toast.

SEAKALE.—Wash it well, and tie it into small bundles, put them in boiling water—well salted—and boil fast till quite tender. When well done, drain and serve on buttered toast with white sauce over.

White Sauce.—Put into a saucepan with 1pt. of white stock, a small onion, one clove, a blade of mace, and a faggot of herbs; boil for an hour, strain, thicken with a dessert spoonful of arrowroot, boil it up again, and add by degrees ½pt. of cream.

TARTELETTES PIÉMONTAISES.—Make a paste with 1oz. of butter, 2oz. of flour, the yolk of an egg, a little water, a pinch of salt, roll it out to the thickness of the eighth of an inch, and line some patty pans with it. Take 2oz. of finely grated Parmesan cheese, beat it up in a bowl with the yolks of two eggs; add pepper, salt, cayenne, and nutmeg, according to taste—very little of the two latter: then work in three tablespoonfuls of cream, fill each patty pan with the mixture, and bake them in a moderate oven till done.

SWEET RICE.—Wash 3oz. of rice and boil it in 1½pt. of new milk, with ¼lb. of loaf sugar, and a laurel leaf, till quite soft—one hour and a half. Take out the leaf, and let the rice stand off the fire for five minutes, then stir in by degrees four fresh eggs, well beaten, and half a gill of cream. Stir over the fire till at boiling heat, then let it stand, and stir it occasionally till cold, put it in a glass dish, and stand it in a cold place for two hours. Just before serving, sift over the surface one teaspoonful of pounded cinnamon.

SPONGE PUDDING.—Line a glass dish with some sponge cakes (cut in slices), savoy cakes and ratafias; put a layer of apricot compote, pour over a small quantity of custard, and on the top some whipped cream, flavoured with vanilla.

SUMMER.

Breakfast.

Omelette aux Pointes d'Asperges.
Whiting à l'Italienne.
Purée of Strawberries and Raspberries.

OMELETTE AUX POINTES D'ASPERGES.—Break four eggs into a basin with a little salt, pepper, and some coarsely minced heads of asparagus

Digitized by Google

previously cooked, put 2oz. of butter into an omellette pan, when hot, beat up the eggs and throw them into the pan. Stir till nearly set. Fold the edges over with the omelette spat, and when of a bright gold colour serve very hot.

WHITING À L'ITALIENNE.—Clean, skin, and remove the fins and tails of some whiting; put them in a dish with a little oil, the juice of a lemon, a few slices of onion, sprigs of parsley, pepper and salt, leave them for several hours, then drain, flour and fry them in boiling fat and serve with fried parsley.

PURÉE OF STRAWBERRIES AND RASPBERRIES.—Beat 1½lb. of picked strawberries and raspberries, press them through a sieve, sweeten to taste, stir in gradually half-pint of cream, and serve in a glass dish.

Luncheon.

Trout—Remoulade Sauce.
Stewed Sweetbread.
Aubergines à la Provençale.
Apricot Tart.
Wine:—Chablis—Beaujolais—Manzanilla.

TROUT WITH REMOULADE SAUCE.—Fry some medium-sized trout, lay them on paper to remove all fat. Chop some chervil, chives, capers, parsley, cress, a little shalot, pound them in a mortar, add a little French mustard, the yolks of two raw eggs, season with salt and pepper; add drop by drop good olive oil, in the proportion of two table-spoonsfuls to each egg, beat up the mixture, and when quite smooth add a little Chili vinegar; dish the trout (when quite cold), pour the sauce over, and garnish with sprigs of chervil.

STEWED SWEETBREAD.—Soak some sweetbreads in warm water till quite white, blanch in boiling water, and then put them in cold water again for a short time. Stew for half hour in half pint of well-flavoured white stock, with a small piece of butter. Beat up the yolks of two or three eggs with some cream, a little finely minced parsley and grated nutmeg, add this to the gravy, warm it, stirring all the time. Dish the sweetbreads with some well-boiled peas, pour the sauce over, and serve.

AUBERGINES À LA PROVENCALE.—This delicious vegetable, which is allied to the vegetable marrow, but far superior for the more elaborate forms of *entremets de légumes*, though common in Paris and the South of France, is not often met with at English tables, but may be obtained in Covent Garden market during July and August. Halve them lengthwise, remove most of the inside, and pound it up with some chopped mushrooms, fine bread crumbs, sweet herbs, and a little shalot or garlic, moisten with sweet oil; pepper and salt the *aubergines*, fill them with the above mixture, lay them in a baking tin with some sweet oil, and bake in a quick oven.

APRICOT TART.—Butter an open tart mould, line it with puff paste, stew some halved apricots in syrup till quite soft, fill the tart with this compote, and bake in a moderate oven.

Dinner.

Soup à la Reine.
Salmon (cold) à la Ravigote.
Crème de Volaille.
Roast Loin of Mutton.
Haricots verts à la Lyonnaise.
Parmesan Omelet.
Strawberry Ice Cream.
Tourte aux Cerises.
Dinner Wines:—Manzanilla——St. Julien or Mâcon——Moselle Cup.
Dessert Wines:—Montilla Sherry——Chateau Neuf des Papes.

SOUP À LA REINE.—Take two quarts of good white stock, put it into a saucepan with ½lb. of lean veal, a slice or two of ham, two whole onions, a carrot, a head of celery, mace, and a faggot of herbs. Boil gently for an hour and strain. Pound up the white part of a cold fowl, with 1oz. of sweet almonds, blanched, and one slice of crumb of bread—previously soaked in boiling milk. When quite smooth, add this to the soup, and press it through a hair sieve. Mix the beaten up yolks of four eggs with ½pt. of cream and a dessert spoonful of arrowroot; add it to the soup and stir it over the fire till quite hot, but do not let it boil. Add salt, pepper, and a little pounded sugar.

COLD SALMON À LA RAVIGOTE.—Take a piece of the middle, boil it as described at p. 67. When cold serve with ravigote sauce.

Ravigote sauce.—Pound in a mortar some sweet herbs, previously chopped—parsley, chervil, cress—a spoonful of capers, one or two anchovies; reduce to a smooth paste; add the yolks of two eggs, salt, pepper, three able spoonfuls of oil and one of lemon juice.

CRÈME DE VOLLAILLE.—Pound the white flesh of a fowl into pulp, pass it through a tammy, put it back into the mortar, add the yolks of three eggs and a gill of cream, flavour it with pepper, salt, and nutmeg, and a suspicion of shalot. Then, having well worked the mixture, pour it into a buttered shape, which should be only half filled, and steam for a couple of hours. Serve with béchamel sauce.

Béchamel sauce.—Put into a pint of milk two or three mushrooms, one onion, and a carrot cut into pieces, a bundle of sweet herbs, whole pepper, salt to taste, a few cloves, and a little mace; let the whole gently simmer for about an hour. Put 1 oz. of butter into a saucepan, and mix with it a table spoonful of flour, then strain the flavoured milk into a saucepan, and stir on the fire until it thickens. Finish it by stirring in a gill of cream.

ROAST LOIN OF MUTTON.—Trim and joint a loin of mutton, roast it before a clear fire, baste frequently, sprinkle with salt, and serve with the gravy well freed from fat, and plain boiled potatoes.

HARICOTS VERTS A LA LYONNAISE.—String some French beans, boil them in plenty of water, with salt to taste; when done, drain them dry. In the meantime, cut one or more onions into thin slices lengthwise. Put them in a frying pan with a good lump of butter, and keep stirring till they are a golden colour; then add the French beans, with pepper and salt to taste, and toss the whole for ten minutes, adding the least drop of stock, and a very little vinegar or lemon juice. Serve hot.

PARMESAN OMELET.—Beat up three eggs, with pepper and salt to taste, and a tablespoonful of grated Parmesan cheese. Put a piece of butter the size of an egg into an omelet pan; as soon as it is melted pour in the eggs, and, holding the handle of the pan with one hand, stir the omelet with the other by means of a flat spoon. The moment the omelet begins to set cease stirring, but keep shaking the pan for a moment or so; then with the spoon double up the omelet, keep on shaking the pan until the underside is of a good colour. Turn it on a hot dish, coloured side uppermost, and serve quickly.

STRAWBERRY ICED CREAM.—Put some picked strawberries into a basin, sweeten with powdered sugar, add strawberry jam equal in quantity to the fruit, the juice of two lemons, a small quantity of new milk, and one pint of cream, mix, colour with cochineal, and freeze.

TOURTE AUX CERISES.—Stone 1½lb. of stewing cherries, and cook them with some sugar, a little sherry, and a few drops of cochineal to give them a nice colour. Line a tourte mould with short paste uniting the joints carefully with white of egg. Fill the mould with rice and bake it; when done, remove the rice, put in the stewed cherries and serve hot or cold.

AUTUMN.

Breakfast.

Œufs brouillés aux Tomates.
Rognons à la Brochette.
Kedgeree.
Purée of Plums.

ŒUFS BROUILLÉS AUX TOMATES.—Beat up four eggs, with salt and pepper until well mixed. Put them into a stewpan with 2oz. of butter, and keep constantly stirring with a wooden spoon till nearly set, then add two table-spoonfuls of tomato sauce, and stir for two minutes longer off the fire.

ROGNONS À LA BROCHETTE.—Cut some mutton kidneys open down the centre, do not separate them; peel, and pass a skewer across them to keep them open, pepper, salt, and dip them into melted butter, broil them over a clear fire on both sides, doing the cut side first; remove the skewers; have ready a little butter mixed with some chopped parsley, nutmeg, salt, and pepper, and a little lemon juice, put a small piece of this *maître d'hôtel* butter in the hollow of each kidney, and serve very hot.

KEDGEREE.—Boil a teacupful of rice in water, strain and mix with it the remains of any cold fish and two hard-boiled eggs cut up small, add salt, cayenne, pounded ginger, mace, powdered cloves, 1oz. of butter, stir it all well over the fire, and serve very hot.

PURÉE OF PLUMS.—Stew a quantity of plums, with sugar to taste, and not too much water. When quite done pass through a hair sieve, stir well, and when cold it is ready for use.

Luncheon.

Pieds de Mouton à la Poulette.
Veal Cutlets à la Bordelaise.
Vegetable Marrows——Tomato Sauce.
Lady Abbess Cakes.
Wine:—Carlowitz Auslese——Pouilly.

PIEDS DE MOUTON Á LA POULETTE.—Clean, skin, and scald some sheeps' trotters, remove the large bone. Put into a stewpan 1oz. of lard, 3oz. of chopped suet, one onion and one carrot sliced, a faggot of herbs,

Digitized by Google

one root of parsley, two cloves, shalot, grated nutmeg, salt and pepper. Simmer them for a short time over the fire, but do not let them brown, then add 1qt. of hot water, and a little vinegar, stir till boiling; put in the trotters and stew them gently for about five hours till quite tender; drain them. Mix 1oz. of butter, 1oz. of flour, in a saucepan, moisten with white stock, add the trotters, some mushrooms, button onions, parsley, a little shalot (minced), grated nutmeg, salt and pepper; simmer for half an hour. Just before serving, add the yolks of two eggs and a little lemon juice.

VEAL CUTLETS À LA BORDELAISE.—Prepare some thin cutlets, trim them neatly and season with salt and pepper, take some fat bacon and some of the trimmings of the cutlets, chop them very finely, add bread crumbs, sweet herbs, a little shalot, all finely minced, beat them up with an egg, and cover the cutlets with this forcemeat; egg and bread crumb, and fry them of a nice gold colour. Dish them with gravy over and add the juice of half a lemon just before serving.

VEGETABLE MARROWS—TOMATO SAUCE.—Peel some vegetable marrows and boil them in salt and water, drain, quarter them, and serve in a very hot dish with the following sauce over:

Tomato Sauce.—Put 1½lb. of tomatoes in a stewpan, with one gill of gravy, some salt, pepper, laurel leaf, thyme, parsley, a little chopped onion or shalot; stew till tender, press them through a sieve, mix 1oz. of butter with 1oz. of flour, stir in the *purée*, when hot pour over the vegetable marrows.

LADY ABBESS CAKES.—Pound 3oz. of almonds, ½lb. butter, 2oz. of loaf sugar, with a little rosewater till it becomes a thick paste; spread it on a buttered tin, divide it into eight cakes, bake in a slow oven, when cold put a spoonful of preserve on each cake and cover with whipped cream.

Dinner.

Hare Soup.
Sole Frite à la Colbert.
Braized Fillet of Beef.
Roast Partridges.
Stuffed Artichokes à l'Italienne.
King Cup Puddings.
Coffee Cream.

Dinner Wines:—St. Elie——Haut Sauterne——St. Peray (Mousseux).

Dessert Wines:—Volnay or Chambertin——Amoroso Sherry.

HARE SOUP.—Take a hare, skin, draw and reserve the blood; cut it up and put it into a saucepan with an onion, two cloves, a faggot of herbs (parsley, thyme, and basil), pepper, salt and mace, 2qts. of stock and half bottle of red wine, simmer gently till the meat be quite tender, strain it from the soup, soak the crumb of some bread in the soup, and, removing the meat from the bones, chop it up with the soaked bread, and pound it quite smooth in a mortar, add the soup gradually to the purée, pass it through a tammy, hot it up, but do not let it boil. Just before serving add the blood, very gradually stirring it in off the fire, pour it into the soup tureen over small dice of fried bread.

SOLE FRITE À LA COLBERT.—Make an incision along the back-bone on that side of the sole which is called the back of it, from and up to within an inch of the head and tail; slip a knife under the flesh on each side, and loosen it from the bones; then egg and bread crumb (with baked bread crumbs) the sole, and fry it in plenty of lard, with the side bearing the incision uppermost. The edges of this will curl outwards in the process of frying, and the opening thus made is filled at the time of serving with plenty of *maitre d'hôtel* butter, the sole being sprinkled with fine salt. While the sole is being drained in front of the fire, the back bone may be removed carefully, but this is not necessary.

BRAIZED FILLET OF BEEF.—Take a piece of the undercut of the sirloin of beef, trim off the fat neatly, and the skin next to it; lard (not too finely) that side of it with fat bacon, tie it up, and lay it in a stew pan over a slice of fat bacon; add whole pepper and salt to taste, an onion stuck with cloves, a couple of sliced carrots, and a bundle of sweet herbs, moisten with stock, and let it braize gently for about an hour. When done, strain the gravy, free it from fat, pour it over the joint in the dish, and serve garnished with cauliflowers, tomatoes, Brussels sprouts, and potatoes, arranged in heaps round the fillet.

ROAST PARTRIDGES.—Pick, draw, singe, and truss, placing a slice of bacon over the breast of each bird. Roast at a moderate fire, removing the bacon a few minutes before the birds done. Serve with plain gravy and bread sauce in a boat

Bread Sauce.—Pour half a pint of boiling milk on a teacupful of fine bread crumbs, add a small onion stuck with three cloves, a small blade of mace, a few peppercorns, and salt to taste; let the sauce simmer five minutes, add a small piece of fresh butter, and at the time of serving, remove the onion and mace.

STUFFED ARTICHOKES À L'ITALIENNE.—Trim off the top of the leaves of the artichokes, boil them for twenty minutes in salted water with the juice of a lemon; drain them thoroughly; take some anchovies, bone and wash them clean, then mince them finely with a small quantity of garlic, add some powdered thyme and pepper and salt; open out the leaves of each artichoke without detaching them, insert a small quantity of this mixture between each leaf; tie up each artichoke with thread, place them close together in a tin, pour plenty of olive oil over them, lay a piece of oiled paper on the top, and set them in the oven for about half an hour. Remove the threads before serving.

KING CUP PUDDINGS.—Make half a pint of milk hot, and stir into it 2oz. of butter; let it cool, then add 2oz. of powdered sugar, 2oz. of flour, the yolks of three eggs and the whites of two (whisked separately), flavour with a little grated lemon peel and beat the mixture well. Butter some small cup-shape tins, fill them three parts full. Bake half an hour and serve on a *purée* of white plums or bullaces. (See Purée of Plums, page 68.)

COFFEE CREAM.—Dissolve 2oz. of isinglass in just enough water to cover it; put to half a pint of cream one teaspoonful and a half of very strong clear coffee with powdered sugar, let it just boil; leave it standing till nearly cold, then pour it into a mould, and when quite set turn it out.

WINTER.

Breakfast.

Fish Croquettes. Devilled Turkey.
Risotto à l'Italienne.

FISH CROQUETTES.—Take some remnants of boiled turbot, pick out the flesh carefully, and mince it not too finely. Melt a piece of butter in a saucepan, add a little flour and some hot milk; stir on the fire until the mixture thickens, add pepper and salt, a little grated nutmeg, and some chopped parsley, lastly the fish; and as soon as the mixture is quite hot turn it out on a dish to get cold. Fashion it in bread crumbs to the shape of corks, taking care to make them all of a uniform size, then roll them in egg and again in bread crumbs. Let them dry a short time, then fry in plenty of hot lard, and serve with fried parsley.

DEVILLED TURKEY.—Pound eight or ten chilies in a mortar with a little vinegar, add ½lb. of butter, one tablespoonful of mushroom ketchup, one of walnut, one of Harvey sauce, one pint of gravy thickened with flour. Mix well, and when quite hot pour the sauce over some legs of turkey which have been well scored, sprinkled with salt and pepper, and nicely broiled over a clear fire.

RISOTTO A L'ITALIENNE.—Chop up an onion and fry it in 2oz. of butter till of a gold colour, add ½lb. of rice, previously blanched and drained, and stir it, with the onion, for a few minutes over the fire, do not let it burn; add one pint of good gravy and a couple of sliced tomatoes, simmer gentle till the rice is tender, just before it is taken from the fire add some grated Parmesan cheese and 2oz. of butter. Serve in a dish garnished with broiled sausages.

Luncheon.

Sole à la Crème.
Game Pie.
Vegetable Curry.
Beignets Soufflés.
Compote de Coings.

Wine:—Beaune—Meursault—Amontillado.

SOLE À LA CRÈME.—Bone a good-sized sole. Make some forcemeat with the trimmings of the sole—put aside for the purpose—some oysters, mushrooms, fine bread crumbs, savoury herbs, mince them all very finely, and moisten with an egg, fill the sole with this stuffing, and stew till quite tender in white stock; serve with the following sauce poured over:

Sauce à la crème.—Take 2 oz. of butter, half pint of cream, 1oz. of flour, a little minced parsley, shalot, salt, pepper, and pounded mace, simmer over the fire for quarter of an hour.

GAME PIE (COLD).—Bone, cut up, and lard, a pheasant, a partridge, snipe, woodcock, or any other game. Make some forcemeat with 1oz. of bread crumbs, 1oz. of cold veal or fowl, 2oz. of bacon, a small onion blanched, some thyme, parsley, lemon peel, season with pepper, salt, and nutmeg, chop them all very fine, and pound in a mortar with 1oz. of butter and the yolk of an egg, butter a raised pie mould, line it with puff paste, put alternate layers of forcemeat and game, filling up the interstices with truffles previously cooked in white wine, and mushrooms cooked in lemon juice; cover with paste, ornament the crust, and bake for four hours, make a hole in the top, and pour in through a funnel some reduced gravy made with the bones and trimmings of the game.

Digitized by Google

VEGETABLE CURRY. — Take cabbage, onions, carrots, turnips, Brussels sprouts, or cauliflowers, some pared and cored apples, a slice from a cocoanut, cut them all up in small pieces and fry them in butter; simmer them slowly for four hours in one pint of stock, in which one table spoonful of curry powder has been mixed, and to which some milk from the cocoanut has been added. Serve, garnished with hard-boiled eggs cut in half, and some thin strips of onion nicely fried. Rice in a separate dish.

RICE, to boil (an Indian recipe).—Wash the rice thoroughly in three separate waters, add a little lemon juice or alum powder to whiten it, drain, and throw it into a large quantity of water and let it boil gently until tender, then put it into a colander, when drained put it into a saucepan with a cloth over it, and let it steam quite dry.

BEIGNETS SOUFFLÉS.—Put about one pint of water into a saucepan with a few grains of salt, a piece of butter the size of an egg, and as much sugar, with plenty of grated lemon peel. When the water boils throw gradually into it sufficient flour to form a thick paste; then take it off the fire, let it remain ten minutes, and work into it three or four eggs, reserving the whites of one or two, which you whisk into a froth and mix into the paste. Let it rest a couple of hours, then proceed to fry by dropping into hot lard pieces of it the size of a walnut. Serve piled on a dish, with powdered sugar over, and a lemon cut into quarters or make an incision in each beignet, and insert a small piece of jam or jelly.

COMPOTE OF QUINCES.—Partly cook four large quinces in boiling water, then plunge them into cold water, peel, quarter, and core them; then in a strong syrup—which has been well cleared and coloured with cochineal—stew them with the thin rind of a lemon cut in strips till quite tender, let them cool in the syrup, put them in a glass dish just before serving, pour the syrup over them and ornament with the strips of lemon peel.

Dinner.

Croûte au Pot.
Stewed Cod.
Escalopes of Sheep's Brains.
Beef olives——Roast Turkey.
Cream Cheese with Oat Cakes.
Baba.
Charlotte Russe.

Dinner Wines:—Sherry——Marcobrunner or Liebfraumilch——Champagne (Perrier Jouet).

Dessert Wines:—Madeira——Port——Chateau La Rose.

CROÛTE AU POT.—Cut off the bottom crust of a quartern loaf, leaving the same thickness of crumb as there is crust. Cut it out in rounds the size of a sixpence. Soak these rounds in some good clear stock, lay them in a well buttered tin, and put it into the oven to remain till they are quite dried up. Then lay them in a soup tureen with pieces of carrot, turnips, and leeks, that have been used to make the stock cut out in rounds, pour some clear stock boiling hot over, and in a few minutes serve.

STEWED COD.—Take some slices of cod and fry them, then take equal quantities of white stock and white wine, add butter and flour to thicken, some spices, a faggot of sweet herbs, and salt; lay the fish in the liquor and stew slowly. Remove the faggot, add the juice of half a small lemon, and serve with the sauce over.

ESCALOPES OF SHEEP'S BRAINS.—Wash them thoroughly, and boil them very fast so as to harden them, either in water highly seasoned and flavoured with onion, or in stock. When done (they will take about twenty minutes) take them up, and allow them to stand until cold, then cut them in thin slices, and dip them in batter made as follows: Mix two tablespoonfuls of flour with four of water, a tablespoonful of dissolved butter or oil, the yolk of an egg, and a pinch of salt and pepper. Let it stand for two hours. When ready for use beat the white of an egg to a strong froth and mix it with the batter. Fry in oil or other fat, taking care that it boils. Serve with fried parsley.

BEEF OLIVES.—Cut thin slices of steak, two inches by six; put on each at one end a piece of well-flavoured pork sausage meat, the size of a pigeon's egg, roll up each olive tightly and neatly, and tie it up with thread. Fry them in butter until they begin to take colour, then take them out, remove the thread from each, and lay them by. Fry some onions a golden colour in butter, add a very little flour, sweet herbs, a few mushroom trimmings, pepper and salt to taste, and moisten with some good gravy or stock. Let the sauce boil, then strain it, and carefully lay the olives in it to simmer till done and ready to be served. The sauce should cover them in the saucepan. Serve with mashed potatoes.

ROAST TURKEY.—Pluck, singe, draw, wipe thoroughly, and truss a fine turkey, stuff it with chestnut stuffing, pack it up in some thin slices of fat bacon, and over that a sheet of buttered paper, roast before a clear fire basting frequently with butter. A quarter of an hour before it is done, remove the paper and slices of bacon. Sprinkle with salt just before serving. Garnish with pork sausages, and serve with a tureen of rich gravy, and one of bread sauce.

Chestnut Stuffing.—Remove the outer skin of a number of chesnuts, boil them in salted water, with a handful of coriander seeds and some laurel leaves. When cooked (they must be rather underdone), drain and remove the inner skin, sprinkle with pepper, salt, and spices, and stuff the turkey, inserting while so doing, ½lb. of butter (or beef suet) cut into small pieces. An onion, chopped finely, may be added to the stuffing.

BABA.—Take 1lb. of finely sifted flour, 4oz. of stoned raisins, 4oz. of currants, 2oz. of mixed peel, eight eggs, 4oz. of pounded sugar, 4oz. of fresh butter, 1oz. of German yeast; dissolve the yeast in half a pint of tepid milk, strain and mix with it a large handful of flour, working it lightly with the fingers of one hand to form a light stiff dough. Put this, which is called the "sponge," into a deep basin, cover it with a cloth and leave it in a warm place to rise; this will take an hour and a half or two hours. Just before the sponge is ready place the remainder of the flour on a pastry slab in a heap, make a hollow in the centre, break the eggs into it, add a good pinch of salt, the butter just warmed, the sugar and the brandy; work all lightly together with the fingers of both hands, beating the mixture so as to beat the air into it; then work in the sponge in the same way, and lastly the raisins and currants. Place the paste in a large mould, well buttered, and put in a warm place to rise. The mould should be sufficiently high to allow the *baba* rising. When it has well risen, bake it in a moderate oven for about a couple of hours. Serve with

Sauce.—Put half a pot of apricot jam in a stewpan with half a pint of syrup and one gill of rum, boil and strain through a hair sieve.

CHARLOTTE RUSSE.—Line a plain mould with Savoy biscuits, carefully cut to fit exactly, brush over the inside (very lightly) with the white of an egg, set it on ice. Beat up ½pt. of rich cream with 1oz. of isinglass (previously dissolved in sufficient water just to cover it). Sweeten to taste, and flavour it with two liqueur glasses of noyeau and the juice of half a lemon. Pour this into the mould, and cover it with a slice of sponge cake cut exactly the size. Ice it, and turn it out very carefully.

USEFUL RECIPES FOR HOUSEWIVES.

TO CLEAN PAINT.—Take 1lb. of painter's sugar (sold at oil and colourmen's), and half gallon of cold water, mix them, wash the paint over with it, afterwards with fresh cold water.

TO WASH CARPETS FOR PREVENTING MOTH, &C.—Sweep the carpet quite free from dust and dirt, and then with a stiff carpet broom apply equal quantities of spirits of turpentine and water.

TO REMOVE STAINS OF INK, FRUIT, AND WINE.—Wash the stained article in hot milk, afterwards in fresh water.

TO REMOVE STAINS OF MILDEW FROM LINEN AND CALICO.—(1) Wet the spots, rub chalk on, and expose them to the sun and air, repeat till the article be clean. (2) Soak in butter milk for a fortnight, wash in fresh water. (3) Soak the linen in one pint chloride of lime to three parts of water.

TO REMOVE STAINS OF GREASE FROM CARPETS.—Make a paste with equal parts of fullers' earth and powdered magnesia with a little hot water, spread it on the stain and leave till quite dry, then brush it off.

TO REMOVE STAINS FROM MARBLE.—(1) Mix some unslacked lime (powdered) with strong soap ley, spread it on with a brush, leave it for six or seven weeks, then scour it off with soap and water, and wash with fresh water. (2) Make a paste with soft soap and whitening, lay it on for a day or two, wash it off with several waters.

FURNITURE POLISH.—Mix one pint linseed oil, 2oz. spirits of wine, 1oz. spirits of camphor, ½oz. spirits of hartshorn, 1oz. butter of antimony, 4oz. vinegar.

TO WASH TUSSORE.—Wash well in soft water (lukewarm) with yellow soap, rinse in cold water with a little salt, dry in the open air, iron, before the material be quite dry, on the wrong side.

TO WASH COLOURED LINEN.—Wash in the same way, but with the addition of a little colloid (sold with directions).

TO WASH COLOURED PRINTS.—Make a lather of curd soap, and wash the dress quickly in lukewarm water, with a wineglass of ox-gall mixed with it, wash in two waters prepared in the same way, rinse in cold water with a little vinegar in it, dry quickly in the wind, without exposure to the sun.

TO WASH BLACK BRAIDED DRESSES.—Wash without soda or washing powders, rinse in cold water, dry quickly, starch with cold starch.

TO WASH FLANNELS.—Wash in a lather of soap and water (not too hot), do not rub the material with soap, rinse and shake well, squeeze but do not wring, if coloured hang in the shade to dry.

TO GET UP COLLARS.—To a tablespoonful of starch add a teaspoonful of gum arabic, a lump of loaf sugar, and a pinch of salt. Mix with a little cold water and stir till quite smooth, then add sufficient boiling water to make it clear and of the proper consistency. Iron, while still very damp, with a very hot iron.

STAINING FLOORS.—Buy a bottle of dark oak stain, lay it on with a coarse sponge fastened to a piece of stick. If not dark enough when dry, lay on another coat. The next day rub it over with linseed oil and spirits of turpentine in equal proportions, and do this once a week, using a rough piece of flannel for the purpose.

FLOORS TO POLISH FOR DANCING.—Have the floors washed (the boards must be carefully planed), when dry, rub with a lump of dry beeswax and polish with a new scrubbing brush; very little wax should be used.

GROUND GLASS TO CLEAN.—Wash it in soapsuds and soda, then wash in clean rain water just warm, rub dry with a soft duster.

Digitized by Google

Digitized by Google

L. C. Zamarski, Vienna.

EMBROIDERY PATTERNS.

Digitized by Google

THE

QUEEN ALMANAC

FOR 1876.

H.M. Queen Victoria, at the age of Eighteen,

AFTER A PAINTING BY G. HAYTER.

Digitized by Google

JANUARY.

DAY OF Month	Year	Week	MOON'S CHANGES. 1st Qr. 4th, 3.23 p.m. | Lst Qr. 18th, 8.49 a.m. F. Mn. 11th, 6.23 a.m. | N. Mn. 26th, 1.41 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Aftern. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	1	S	Maj.-Gen. Wynell Mayow d. 1873	8 8	4 0	10 49	9 0	5	4 38	4 54
2	2	S	*1st Sunday after Christmas* ...	8 8	4 1	11 2	10 17	6	5 12	5 31
3	3	M	Sir E. R. Gage (9th Bt.) d. 1872...	8 8	4 2	11 13	11 35	7	5 52	6 13
4	4	Tu	Vt. Hill & Sir T. E. Blake d. 1875	8 8	4 3	11 24	Morn	☽	6 36	6 59
5	5	W	Gen. Sir J. C. Chatterton d. 1874	8 8	4 3	11 37	0 54	9	7 23	7 50
6	6	Th	*Epiphany* Lord de Ros (23rd) d.	8 7	4 4	11 52	2 20	10	8 20	8 50
7	7	F	Hon. A. G. Stuart d. 1872 [1874	8 7	4 6	Aftn.	3 50	11	9 24	10 4
8	8	S	Pr. Albert Victor of Wales b. 1864	8 7	4 7	0 45	5 23	12	10 43	11 20
9	9	S	*1st Sunday after Epiphany* ...	8 6	4 9	1 35	6 48	13	11 53	—
10	10	M	Sir W. Verner (2nd Bt.) d. 1873	8 6	4 10	2 47	7 59	14	0 26	0 57
11	11	Tu	Hilary Law Term begins ...	8 5	4 11	4 14	8 48	○	1 27	1 55
12	12	W	Adm. Sir G. A. Westphal d. 1875	8 4	4 13	5 47	9 18	16	2 20	2 46
13	13	Th	Cambridge Lent Term begins...	8 3	4 14	7 20	9 41	17	3 12	3 36
14	14	F	Oxford Lent Term begins ...	8 2	4 16	8 44	9 57	18	4 0	4 23
15	15	S	Countess of Portarlington d.	8 2	4 18	10 4	10 9	19	4 45	5 6
16	16	S	*2nd Sunday after Epiphany* [1874	8 1	4 19	11 20	10 21	20	5 26	5 46
17	17	M	Lord Bulwer Lytton (2nd) d. 1873	8 0	4 21	Morn	10 32	21	6 6	6 28
18	18	Tu	Baron Monaghan (12th) d. 1874	7 59	4 22	0 35	10 44	☾	6 48	7 9
19	19	W	Hon. and Rev. B. Noel d. 1873 ...	7 58	4 24	1 50	10 57	23	7 30	7 55
20	20	Th	Lady Catherine Staples d. 1872 ..	7 57	4 25	3 5	11 14	24	8 21	8 51
21	21	F	Rt. Hon. Sir A. M'Donnell (1st Bt.)	7 56	4 27	4 19	11 36	25	9 28	10 10
22	22	S	Pr. Christian b. 1831 [d. 1875	7 55	4 29	5 29	Aftn.	26	10 52	11 30
23	23	S	*3rd Sun. aft. Epip.* Can. Kingsley	7 54	4 31	6 31	0 52	27	—	0 5
24	24	M	Sir P. T. Cautley d. 1871 [d 1875	7 53	4 33	7 20	1 51	28	0 34	1 0
25	25	Tu	Countess of Carnarvon d. 1875 ..	7 51	4 35	7 56	2 59	29	1 24	1 45
26	26	W	Dr. Leahy, R.C. Abp. of Cashel, d.	7 50	4 37	8 23	4 14	●	2 5	2 23
27	27	Th	Lord St. John (14th) d. 1874 [1875	7 48	4 39	8 42	5 32	1	2 40	2 57
28	28	F	Sir T. H. Fisher d. 1875	7 47	4 40	8 57	6 49	2	3 14	3 30
29	29	S	Lord St. Leonards (1st) d. 1875...	7 46	4 41	9 9	8 7	3	3 46	4 3
30	30	S	*4th Sunday after Epiphany* ...	7 45	4 43	9 20	9 24	4	4 20	4 36
31	31	M	Lady Russell d. 1872.....	7 43	4 45	9 32	10 43	5	4 53	5 9

FEBRUARY.

DAY OF Month	Year	Week	MOON'S CHANGES. 1st Qr. 3rd, 1.53 a.m. | Lst Qr. 17th, 4.56 a.m. F. Mn. 9th 5.47, p.m. | N. Mn. 25th, 6.10 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	32	Tu	Lieut.-Col. F. Alison d. 1872 ...	7 42	4 46	9 42	Morn	6	5 26	5 45
2	33	W	Candlemas Day	7 41	4 48	9 55	0 5	7	6 5	6 25
3	34	Th	Earl (3rd) of Yarborough d. 1875	7 39	4 50	10 15	1 31	☽	6 46	7 11
4	35	F	Earl (3rd) of Howth d. 1874 ...	7 37	4 52	10 41	2 59	9	7 37	8 5
5	36	S	Sir C. Marshall d. 1873	7 35	4 54	11 21	4 28	10	8 38	9 23
6	37	S	*5th Sunday after Epiphany* ...	7 34	4 55	Aftn.	5 42	11	10 13	11 3
7	38	M	Sir W. Sterndale Bennett d. 1875	7 32	4 57	1 41	6 39	12	11 46	—
8	39	Tu	Earl (6th) of Mayo d. 1872 ...	7 30	4 59	3 12	7 16	13	0 23	0 56
9	40	W	Sir W. Chaytor (2nd Bt.) d. 1871	7 29	5 1	4 43	7 42	○	1 26	1 54
10	41	Th	Queen Victoria married, 1840 ...	7 27	5 3	6 13	8 0	15	2 18	2 41
11	42	F	Sir E. S. Prideaux (9th Bt.) d. 1875	7 25	5 4	7 36	8 15	16	3 2	3 22
12	43	S	Sir F. P. Smith d. 1874	7 23	5 6	8 57	8 27	17	3 43	4 3
13	44	S	*Septuagesima Sunday.*	7 22	5 7	10 14	8 38	18	4 21	4 39
14	45	M	Lady H. Pollock d. 1873	7 20	5 9	11 31	8 49	19	4 57	5 14
15	46	Tu	Cardinal Wiseman d. 1865 ...	7 18	5 11	Morn	9 1	20	5 30	5 46
16	47	W	Bishop of Cashel (Daly) d. 1872 .	7 16	5 13	0 47	9 16	21	6 3	6 20
17	48	Th	Sir G. Campbell (4th Bt.) d. 1874	7 14	5 15	2 4	9 37	☾	6 39	6 59
18	49	F	Very Rev. J. Peel d. 1876 ...	7 12	5 17	3 16	10 6	23	7 23	7 50
19	50	S	Sir J. Kennaway (2nd Bt.) d. 1873	7 10	5 19	4 23	10 44	24	8 23	9 3
20	51	S	*Sexagesima Sunday*	7 8	5 21	5 17	11 36	25	9 52	10 43
21	52	M	Lady L. A. Russell d. 1871 ...	7 6	5 23	5 57	Aftn.	26	11 30	—
22	53	Tu	Sir Chas. Lyell (1st Bt) d. 1875	7 4	5 25	6 28	1 56	27	0 7	0 38
23	54	W	Countess of Northesk d. 1874 ...	7 2	5 27	6 48	3 15	28	1 4	1 26
24	55	Th	Ven. P. Freeman d. 1875 ...	7 0	5 29	7 5	4 33	29	1 45	2 4
25	56	F	Lt.-Gen. Sir R. J. H. Birch d. 1875	6 57	5 30	7 18	5 51	●	2 21	2 37
26	57	S	Maj.-Gen. F. P. Harding d. 1875	6 55	5 32	7 29	7 10	1	2 52	3 7
27	58	S	*Quinquagesima Sunday*	6 53	5 33	7 39	8 31	2	3 22	3 37
28	59	M	Lord Massey (5th) d. 1874 ...	6 52	5 35	7 50	9 53	3	3 53	4 10
29	60	Tu	*Shrove Tuesday*	6 50	5 37	8 3	11 18	4	4 27	4 45

MARCH.

DAY OF Month	Year	Week	MOON'S CHANGES. 1st Qr. 3rd, 9.46 a.m. | Lst Qr. 18th, 1.24 a.m. F. Mn. 10th, 6.13 a.m. | N. Mn. 25th, 6.12 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	Aftn. H. M.
1	61	W	Adm. Sir H. Kellett d. 1875 ...	6 48	5 39	8 20	Morn	5	5 2	5 19
2	62	Th	Adm. R. Craigie d. 1873... ...	6 46	5 40	8 45	0 47	6	5 37	5 56
3	63	F	Sir A. Ramsay (3rd Bt.) d. 1875	6 44	5 42	9 17	2 15	☽	6 18	6 42
4	64	S	Sir E. Smirke d. 1875	6 42	5 43	10 10	3 31	8	7 10	7 41
5	65	S	*Quadragesima Sunday*	6 39	5 45	11 21	4 32	9	8 22	9 11
6	66	M	Dow. Lady Bromley d. 1873 ...	6 37	5 47	Aftn.	5 15	10	10 8	11 3
7	67	Tu	Gen. Sir J. Hope Grant d. 1875...	6 35	5 49	2 14	5 45	11	11 50	—
8	68	W	Sir J. F. W. Herschell b. 1792...	6 33	5 51	3 43	6 5	12	0 24	0 53
9	69	Th	W. Cobbett b. 1762	6 30	5 52	5 7	6 20	13	1 19	1 42
10	70	F	Prince of Wales mar. 1863 ...	6 27	5 54	6 30	6 33	○	2 3	2 23
11	71	S	Lady Helen Warrender d. 1875...	6 25	5 56	7 50	6 44	15	2 42	2 59
12	72	S	*2nd Sunday in Lent*...	6 22	5 58	9 8	6 55	16	3 16	3 33
13	73	M	F.-M. Sir W. M. Gomm d. 1875...	6 20	5 59	10 26	7 7	17	3 50	4 7
14	74	Tu	King of Italy b. 1829	6 17	6 1	11 44	7 21	18	4 24	4 39
15	75	W	Comte de Montalembert d. 1870	6 15	6 3	Morn	7 38	19	4 54	5 9
16	76	Th	Dowager Lady Radstock d. 1874	6 12	6 5	0 59	8 4	20	5 24	5 41
17	77	F	*St. Patrick*	6 10	6 7	2 8	8 38	21	5 58	6 18
18	78	S	Princess Louise b. 1848	6 8	6 9	3 7	9 25	☾	6 41	7 6
19	79	S	*3rd Sunday in Lent* ... [1873	6 6	6 11	3 55	10 25	23	7 37	8 16
20	80	M	Countess of Buckinghamshire d.	6 4	6 13	4 28	11 36	24	9 2	9 57
21	81	Tu	Col. R. M. Biddulph d. 1872 ...	6 1	6 14	4 53	Aftn.	25	10 47	11 31
22	82	W	Emperor of Germany b. 1797 ...	5 59	6 16	5 10	2 11	26	—	0 5
23	83	Th	V.-Adm. S. W. Aldridge d. 1875	5 56	6 17	5 24	3 29	27	0 31	0 53
24	84	F	Sir E. H. Page Turner d. 1874	5 54	6 19	5 37	4 50	28	1 13	1 31
25	85	S	Lady Day. Sir A. W. Peyton (4th	5 52	6 20	5 47	6 11	●	1 50	2 5
26	86	S	*4th Sunday in Lent* [Bt.) d. 1872	5 49	6 22	5 49	7 33	1	2 20	2 35
27	87	M	Col. Sir W. H. Elliott d. 1875 ...	5 47	6 23	6 11	9 1	2	2 52	3 8
28	88	Tu	Lord Westbury (2nd) d. 1875 ...	5 44	6 25	6 26	10 20	3	3 24	3 42
29	89	W	Gen. Sir J. Cheepe d. 1875 ...	5 42	6 26	6 48	Morn	4	4 0	4 19
30	90	Th	Lady S. des Voeux d. 1875 ...	5 40	6 28	7 18	0 2	5	4 38	4 57
31	91	F	Sir R. S. Errington (11th Bt.) d. 1875	5 37	6 30	8 4	1 22	6	5 17	5 39

APRIL.

DAY OF Month	Year	Week	MOON'S CHANGES. 1st Qr. 1st, 4.12 p.m. | Lst Qr. 16th, 8.37 p.m. F. Mn. 8th, 7.39 p.m. | N. Mn. 24th, 7.3 p.m. First Quarter. 30th, 10.?7 p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Morn. H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	92	S	Dow. Lady M'Gregor d. 1872 ...	5 36	6 33	9 8	2 28	☽	6 4	6 31
2	93	S	*5th Sunday in Lent*...	5 34	6 35	10 29	3 15	8	7 2	7 41
3	94	M	Marquis of Graham d. 1872 ...	5 32	6 37	11 57	3 48	9	8 27	9 18
4	95	Tu	Rt. Hon. Lady Scarsdale d. 1875	5 29	6 38	Aftn.	4 10	10	10 13	11 0
5	96	W	Princess Victoria of Hesse b. 1863	5 27	6 39	2 49	4 27	11	11 39	—
6	97	Th	Sir H. J. Durrant (4th Bt.) d. 1875	5 25	6 41	4 9	4 40	12	0 8	0 35
7	98	F	Cambridge Lent Term ends ...	5 23	6 42	5 28	4 52	13	0 58	1 20
8	99	S	Oxford Lent Term ends... ...	5 22	6 44	6 46	5 3	○	1 40	1 58
9	100	S	*6th Sunday in Lent*...	5 20	6 46	8 4	5 13	15	2 14	2 30
10	101	M	Baroness Dumfermline d. 1874...	5 18	6 47	9 23	5 26	16	2 46	3 4
11	102	Tu	[R. Lighton (6th Bt.) d. 1875	5 16	6 49	10 39	5 44	17	3 20	3 36
12	103	W	Hil. Law Term ends. Rev. Sir C.	5 13	6 50	11 52	6 5	18	3 52	4 8
13	104	Th	Ly. H. A. Sherbrooke d. 1875 [1857	5 10	6 52	Morn	6 36	19	4 24	4 40
14	105	F	*Good Friday.* Princess Beatrice b.	5 7	6 54	0 57	7 16	20	4 57	5 14
15	106	S	Ld. A. Hervey d. 1875 [(1st) d. 1875	5 5	6 55	1 49	8 10	21	5 30	5 50
16	107	S	*Easter Sunday.* Lord Tredegar	5 3	6 57	2 27	9 18	☾	6 14	6 40
17	108	M	Ven. Archd. Musgrave d. 1875...	5 1	6 58	2 55	10 31	23	7 10	7 45
18	109	Tu	Lady H. Hoste d. 1875	4 59	7 0	3 14	11 48	24	8 24	9 10
19	110	W	Oxford Easter Term begins ...	4 57	7 2	3 30	Aftn.	25	10 0	10 41
20	111	Th	Sir J. H. Hawley (3rd Bt.) d. 1875	4 55	7 3	3 42	2 25	26	11 16	11 42
21	112	F	Cambridge Easter Term begins.	4 53	7 5	3 52	3 44	27	—	0 5
22	113	S	Rt. Hn. Ly. Ellenborough d. 1874	4 51	7 6	4 4	5 6	28	0 26	0 46
23	114	S	*1st Sunday after Easter*	4 49	7 8	4 17	6 32	29	1 5	1 23
24	115	M	Earl (6th) Delawarr d. 1873 ...	4 47	7 10	4 31	8 4	●	1 41	2 0
25	116	Tu	Ea. Law Term beg. Pr. Alice of	4 45	7 11	4 50	9 36	1	2 18	2 37
26	117	W	[Hesse b. 1843.	4 43	7 13	5 17	11 5	2	2 56	3 16
27	118	Th	Lord V. H. Hobart d. 1875 ...	4 41	7 14	5 58	Morn	3	3 37	4 0
28	119	F	Earl (13th) of Carnwath d. 1875	4 39	7 16	7 0	0 18	4	4 22	4 46
29	120	S	Alexander II. b. 1818	4 37	7 18	8 17	1 13	5	5 9	5 34
30	121	S	*2nd Sunday after Easter* ...	4 35	7 20	9 45	1 49	☽	6 2	6 34

MAY.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 8th, 9.53 a.m. | F. Mn. 23rd, 7.25 p.m. Lst Qr. 16th, 1.27 p.m. | lst Qr. 30th, 5.48 a.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises Morn H. M.	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn H. M.	Aftn. H. M.
1	122	M	Duke of Connaught b. 1850 ...	4 33	7 22	11 12	2 16	7	7 8	7 46
2	123	Tu	Sir C. Graham (3rd Bt.) d. 1875 .	4 31	7 24	Aftn.	2 35	8	8 27	9 12
3	124	W	Thomas Hood d. 1845	4 29	7 25	1 58	2 48	9	9 56	10 35
4	125	Th	Lady Seymour d. 1875	4 28	7 26	3 14	3 1	10	11 10	11 38
5	126	F	Lieut.-Gen. Napier d. 1873 ...	4 26	7 27	4 31	3 12	11	—	0 2
6	127	S	R.-Adm. Sherard Osborn d. 1875	4 25	7 29	5 48	3 23	12	0 25	0 46
7	128	S	*3rd Sunday after Trinity*	4 23	7 30	7 5	3 34	13	1 7	1 26
8	129	M	Adm. W. Walpole d. 1875	4 21	7 32	8 21	3 50	○	1 45	2 2
9	130	Tu	Schiller d. 1805	4 20	7 33	9 37	4 8	15	2 20	2 37
10	131	W	Earl (4th) of Ranfurly d. 1875 ...	4 18	7 35	10 44	4 36	16	2 54	3 10
11	132	Th	Lady E. Wrey d. 1875	4 16	7 37	11 42	5 13	17	3 27	3 44
12	133	F	Gen. Sir J. Aitchison d. 1875 ...	4 15	7 38	Morn	6 2	18	4 1	4 19
13	134	S	Sir F. G. C. Eardley (4th Bt.) d.	4 13	7 40	0 24	7 6	19	4 36	4 54
14	135	S	*4th Sunday after Easter* ... [1875	4 12	7 42	0 57	8 17	20	5 14	5 34
15	136	M	Baroness de la Zouche d. 1870 ...	4 11	7 43	1 19	9 32	21	5 56	6 20
16	137	Tu	Lady B. M. H. Balfour d. 1872 ...	4 10	7 45	1 35	10 46	☾	6 45	7 16
17	138	W	Sir H. S. M. Thompson (1st Bt.) d.	4 8	7 46	1 49	Aftn.	23	7 50	8 23
18	139	Th	Earl (4th) Carysfort d. 1872 [1874	4 7	7 47	1 59	1 21	24	9 0	9 33
19	140	F	Lord Mackenzie d. 1875	4 5	7 49	2 9	2 39	25	10 14	10 45
20	141	S	Sir J. E. G. Reeve de la Poole (8th	4 3	7 50	2 21	4 1	26	11 14	11 36
21	142	S	*Rogation Sunday* ... [Bt.) d. 1874	4 2	7 52	2 34	5 30	27	Noon	—
22	143	M	Cambridge Easter Term divides	4 0	7 53	2 51	7 1	28	0 22	0 44
23	144	Tu	Sir R. M. Horsford d. 1875 ...	3 59	7 55	3 15	8 34	●	1 6	1 28
24	145	W	Queen Victoria b. 1819 [b. 1846	3 58	7 57	3 51	9 59	1	1 51	2 13
25	146	Th	*Ascension Day.* Princess Helena	3 57	7 58	4 42	11 3	2	2 36	3 0
26	147	F	Duke of Bedford (9th) d. 1872 ...	3 56	7 59	5 57	11 49	3	3 25	3 50
27	148	S	Dow. Countess of Somerset d. 1873	3 55	8 0	7 25	Morn	4	4 15	4 41
28	149	S	*Sunday after Ascension Day* [1874	3 55	8 1	8 55	0 18	5	5 7	5 34
29	150	M	Rev. Sir W. R. Kemp (10th Bt.) d.	3 54	8 2	10 23	0 39	6	6 4	6 33
30	151	Tu	Sir T. Western (1st Bt.) d. 1873 ...	3 53	8 2	11 46	0 55	☽	7 4	7 35
31	152	W	Sir E. Knatchbull (11th Bt.) d. 1871	3 52	8 3	Aftn.	1 8	8	8 8	8 42

JUNE.

DAY OF Month	Year	Week	MOON'S CHANGES. F. Mn. 7th, 0.37 a.m. | N. Mn. 21st, 10.17p.m. Lst Qr. 15th, 3.17 a.m. | lst Qr. 2?th, 3.14p.m.	SUN. Rises. H. M.	Sets. H. M.	MOON. Rises. Aftn. H. M	Sets. Morn. H. M.	Age	HIGH WATER Lond. Bridge. Morn. H. M.	Aftn. H. M.
1	153	Th	Dow. Lady D'Oyly d. 1875 ...	3 52	8 5	2 21	1 19	9	9 16	9 50
2	154	F	Oxford & Law Easter Terms end	3 51	8 5	3 37	1 30	10	10 24	10 55
3	155	S	Ox. Trin. Term begins. P. Geo. of	3 50	8 6	4 53	1 42	11	11 23	11 48
4	156	S	*Whit Sunday* [Wales b. 1865	3 49	8 7	6 9	1 56	12	—	0 12
5	157	M	Sir W. Martin d. 1874 ... [1872	3 49	8 8	7 24	2 14	13	0 35	0 58
6	158	Tu	Dow.-Baroness Templeman d.	3 48	8 8	8 35	2 38	14	1 20	1 41
7	159	W	E. W. Pugin d. 1875	3 47	8 9	9 37	3 12	○	2 0	2 18
8	160	Th	Earl (4th) of Cadogan d. 1873 ...	3 47	8 10	10 23	3 57	16	2 37	2 54
9	161	F	Charles Dickens d. 1870 [d. 1872	3 46	8 11	10 57	4 57	17	3 11	3 30
10	162	S	Sir M. W. T. Farquhar (4th Bt.)	3 46	8 12	11 22	6 4	18	3 47	4 5
11	163	S	*Trinity Sunday*	3 46	8 13	11 40	7 18	19	4 24	4 41
12	164	M	Princess Mary of Teck mar. 1866	3 46	8 13	11 54	8 33	20	5 0	5 17
13	165	Tu	Trinity Law Term begins [1873	3 45	8 14	Morn	9 47	21	5 37	6 0
14	166	W	Rt. Hon. Ld. Rayleigh (2nd) d.	3 45	8 14	0 6	11 2	22	6 24	6 47
15	167	Th	Sir M.F. H. Cox (11th) d. 1872 [1872	3 45	8 15	0 16	Aftn.	☾	7 12	7 38
16	168	F	Sir N. E. Winnington (4th Bt.) d.	3 45	8 15	0 27	1 34	24	8 6	8 36
17	169	S	[D. Campbell d. 1875	3 45	8 16	0 40	2 56	25	9 7	9 40
18	170	S	*1st Sunday after Trinity.* Sir L. H.	3 45	8 17	0 55	4 24	26	10 14	10 44
19	171	M	Rt. Hon. Ld. Majoribanks d. 1873	3 45	8 17	1 15	5 56	27	11 14	11 43
20	172	Tu	Viscount (7th) Molesworth d. 1875	3 45	8 17	1 44	7 29	28	—	0 10
21	173	W	Hon. W. H. Stanhope d. 1872 ...	3 45	8 17	2 26	8 46	●	0 37	1 4
22	174	Th	Sir W. E. Logan d. 1875... ...	3 46	8 18	3 29	9 40	1	1 31	2 0
23	175	F	Lord Campbell (1st) d. 1861 ...	3 46	8 18	4 55	10 17	2	2 26	2 54
24	176	S	Dow. Countess Cathcart d. 1872	3 46	8 18	6 28	10 41	3	3 20	3 44
25	177	S	*2nd Sunday after Trinity*	3 47	8 18	8 1	11 0	4	4 11	4 38
26	178	M	Earl (5th) of Charleville d. 1875.	3 47	8 18	9 27	11 13	5	5 4	5 30
27	179	Tu	Lady Chetwode d. 1875	3 47	8 18	10 51	11 26	6	5 54	6 18
28	180	W	Rt. Hon. Ld. (14th) Lovat d. 1875	3 48	8 18	Aftn.	11 38	☽	6 44	7 10
29	181	Th	Lady L. Hall d. 1875 [d. 1874	3 49	8 17	1 25	11 49	8	7 34	8 0
30	182	F	Rt. Hon. Baroness Heytesbury	3 49	8 17	2 43	Morn	9	8 26	8 54

Digitized by Google

JULY.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 6th, 3.38 p.m. N. Mn. 21st, 4.53 a.m. Last Qr. 14th, 1.56 p.m. 1st Qr. 29th, 3.19 a.m.							
1	183	S	Princess Alice married 1862 ...	3 50	8 17	3 59	0 2	10	9 27	10 1
2	184	S	*3rd Sunday after Trinity*... ...	3 50	8 17	5 14	0 19	11	10 36	11 9
3	185	M	Dog Days begin	3 51	8 16	6 25	0 40	12	11 40	—
4	186	Tu	Maj.-Gen F. D. Cleaseland d. 1875	3 52	8 15	7 31	1 12	13	0 7	0 34
5	187	W	Princess Helena married 1866 ...	3 53	8 14	8 22	1 53	14	1 0	1 22
6	188	Th	Lady C. R. Selwyn d. 1875 ...	3 54	8 14	8 59	2 49	○	1 44	2 4
7	189	F	Sheridan d. 1817	3 55	8 13	9 26	3 56	16	2 24	2 41
8	190	S	Oxford Trinity Term ends ...	3 56	8 13	9 47	5 7	17	3 0	3 17
9	191	S	*4th Sunday after Trinity*	3 57	8 12	10 1	6 24	18	3 34	3 52
10	192	M	Lady C. M. Wallace d. 1872 ...	3 58	8 12	10 13	7 37	19	4 10	4 27
11	193	Tu	Princess Irene of Hesse b. 1866	4 59	8 11	10 24	8 51	20	4 44	5 0
12	194	W	J. A. Kinglake d. 1870	4 0	8 11	10 34	10 5	21	5 18	5 36
13	195	Th	Agnes Strickland d. 1874 [1874	4 1	8 10	10 45	11 21	22	5 55	6 14
14	196	F	Sir W. S. Wiseman (8th Bt.) d.	4 2	8 9	10 57	Aftn.	☾	6 36	6 58
15	197	S	*St. Swithin*	4 3	8 9	11 14	2 3	24	7 22	7 48
16	198	S	*5th Sunday after Trinity*	4 4	8 8	11 37	3 32	25	8 14	8 44
17	199	M	Sir F. Arrow d. 1875	4 5	8 7	Morn	5 1	26	9 20	9 58
18	200	Tu	Lady J. Franklin d. 1875 [d. 1873	4 6	8 6	0 11	6 23	27	10 40	11 17
19	201	W	Bp. of Winchester (Wilberforce)	4 7	8 5	1 5	7 26	28	11 54	—
20	202	Th	Rt. Hn. Sir F. B. Head (1st Bt.) d	4 8	8 3	2 20	8 12	29	0 27	0 58
21	203	F	Gen. Sir T. Holloway d. 1875 [1875	4 9	8 2	3 51	8 41	●	1 27	1 54
22	204	S	Pres. of Mexico (Juarez) d. 1872	4 11	8 0	5 28	9 3	1	2 22	2 48
23	205	S	*6th Sunday after Trinity*	4 12	7 59	7 0	9 18	2	3 14	3 37
24	206	M	Lord F. J. Hobart d. 1875 ...	4 13	7 57	8 27	9 31	3	4 0	4 24
25	207	Tu	Duc de Guise d. 1872	4 15	7 56	9 50	9 44	4	4 46	5 7
26	208	W	Lord Carnworth (1st) d. 1868 ...	4 16	7 54	11 10	9 56	5	5 27	5 48
27	209	Th	Bp. St. David's (Thirlwall) d. 1875	4 18	7 53	Aftn.	10 8	6	6 8	6 30
28	210	F	Hans Christian Andersen d. 1875	4 19	7 51	1 46	10 24	☽	6 50	7 10
29	211	S	Adm. F. Warren d. 1875... ...	4 21	7 50	3 4	10 45	8	7 34	8 0
30	212	S	*7th Sunday after Trinity*	4 23	7 48	4 17	11 11	9	8 27	9 0
31	213	M	Dr. C. T. Beke d. 1874	4 24	7 48	5 25	11 49	10	9 40	10 24

AUGUST.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 5th, 6.36 a.m. N. Mn. 19th, 0.2 p.m. Last Qr. 13th, 9.58 p.m. 1st Qr. 28th, 6.17 p.m.							
1	214	Tu	Lt.-Gen. J. Creagh d. 1875 ...	4 26	7 45	6 19	Morn	11	11 7	11 44
2	215	W	Earl (6th) of Egmont d. 1874 ...	4 27	7 43	7 1	0 40	12	—	0 16
3	216	Th	Rt. Hon. Lady Rivers d. 1872 ...	4 28	7 42	7 31	1 45	13	0 44	1 8
4	217	F	George Canning d.	4 30	7 40	7 52	2 56	14	1 30	1 50
5	218	S	Lady H. M. Trevelyan d. 1873 ...	4 32	7 39	8 9	4 11	○	2 10	2 28
6	219	S	*8th Sunday after Trinity*	4 33	7 38	8 22	5 26	16	2 44	3 0
7	220	M	Sir T. J. Kemp (11th Bt.) d. 1874	4 35	7 37	5 32	6 42	17	3 14	3 30
8	221	Tu	Trinity Law Term ends [d. 1873	4 36	7 36	8 42	7 57	18	3 47	4 4
9	222	W	Baron Talbot de Malahide (4th)	4 38	7 34	8 54	9 10	19	4 20	4 35
10	223	Th	Lady C. Copley d. 1875	4 39	7 31	9 5	10 26	20	4 50	5 6
11	224	F	Dog Days end	4 41	7 28	9 19	11 46	21	5 22	5 40
12	225	S	Grouse Shooting commences ...	4 42	7 26	9 38	Aftn.	☾	6 0	6 20
13	226	S	*9th Sunday after Trinity* [1874	4 44	7 24	10 6	2 41	23	6 44	7 8
14	227	M	Sir W. S. Wiseman (8th Bt.) d.	4 45	7 22	10 50	4 4	24	7 36	8 8
15	228	Tu	Sir G. Sutherland-Dunbar d. 1875	4 47	7 20	11 52	5 14	25	8 46	9 32
16	229	W	Marshal Ney shot 1815 [d. 1875	4 48	7 18	Morn	6 5	26	10 20	11 8
17	230	Th	Rt. Hon. Lady Louisa Cottisloe	4 50	7 16	1 17	6 41	27	11 50	—
18	231	F	Sir W. Fairbairn (1st Bt.) d. 1874	4 51	7 14	2 50	7 5	28	0 25	0 54
19	232	S	Count Romford d. 1814	4 53	7 12	4 24	7 22	●	1 24	1 50
20	233	S	*10th Sunday after Trinity*... ...	4 55	7 10	5 56	7 37	1	2 14	2 36
21	234	M	Gen. Hall d. 1875	4 56	7 8	7 22	7 49	2	2 57	3 17
22	235	Tu	Countess of Kenman d. 1873 ...	4 58	7 6	8 45	8 1	3	3 38	3 58
23	236	W	Sir G. E. Welby Gregory (3rd Bt.)	4 59	7 4	10 7	8 14	4	4 18	4 37
24	237	Th	Sir W. Perry d. 1874 [d. 1875	5 1	7 2	11 27	8 28	5	4 54	5 12
25	238	F	Earl (4th) of Hertford d. 1870 ...	5 3	7 0	Aftn.	8 46	6	5 30	5 46
26	239	S	Ld. Willoughby de Eresby (20th)	5 4	6 58	2 3	9 11	☽	6 5	6 24
27	240	S	*11th Sunday after Trinity* [d. 1870	5 6	6 56	3 11	9 46	8	6 47	7 10
28	241	M	Ld. Grantley (3rd) d. 1875 [d. 1870	5 8	6 54	4 13	10 33	9	7 38	8 12
29	242	Tu	Hon. & Rev. Lord Brodrick ( )	5 9	6 52	5 1	11 33	10	8 52	9 40
30	243	W	Bp. of Mauritius (Hustable) d.	5 10	6 49	5 34	Morn	11	10 32	11 18
31	244	Th	Sir C. Young d. 1869 ... [1872	5 12	6 47	5 59	0 41	12	11 54	—

SEPTEMBER.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 3rd, 9.12 p.m. N. Mn. 17th, 9.54 p.m. Last Qr. 11th, 4.21 a.m. 1st Qr. 25th, 8.3 p.m.							
1	245	F	Hon. Elizabeth T. E. Rollo d. 1875	5 15	6 44	6 16	1 55	13	0 23	0 47
2	246	S	Countess of Buchan d. 1875 ...	5 16	6 42	6 30	3 12	14	1 10	1 28
3	247	S	*12th Sunday after Trinity*... ...	5 17	6 40	6 41	4 28	○	1 46	2 3
4	248	M	Sir T. M. Miller (4th Bt.) d. 1875 .	5 18	6 38	6 52	5 43	16	2 20	2 34
5	249	Tu	Lt.-Gen. Sir H. Storks d. 1874 ...	5 20	6 36	7 3	6 59	17	2 48	3 4
6	250	W	Lady S. Vane-Tempest d. 1875 .	5 22	6 34	7 13	8 15	18	3 17	3 34
7	251	Th	Col. P. G. H. Somerset d. 1875 ...	5 23	6 32	7 26	9 34	19	3 50	4 5
8	252	F	Lord G. J. Manners d. 1875 ...	5 25	6 30	7 45	10 59	20	4 22	4 38
9	253	S	Adm. Sir C. Elliot, K.C.B., d. 1875	5 27	6 28	8 9	Aftn.	21	4 54	5 10
10	254	S	*13th Sunday after Trinity*... ...	5 28	6 25	8 46	1 51	22	5 30	5 50
11	255	M	Viscountess Palmerston d. 1869 .	5 30	6 23	9 41	3 4	☾	6 14	6 40
12	256	Tu	Prince Louis of Hesse b. 1837 ...	5 31	6 21	10 56	3 59	24	7 12	7 50
13	257	W	Earl (12th) of Huntingdon d. 1875	5 33	6 19	Morn	4 41	25	8 34	9 28
14	258	Th	Duke (1st) of Wellington d. 1852	5 35	6 17	0 22	5 7	26	10 24	11 12
15	259	F	Dowager Lady Hampson d. 1875	5 36	6 14	1 55	5 27	27	11 50	—
16	260	S	Dow. Countess of Powis d. 1875 .	5 38	6 12	3 26	5 43	28	0 20	0 47
17	261	S	*14th Sunday after Trinity*... ...	5 39	6 9	4 52	5 57	●	1 10	1 34
18	262	M	Hon. R. O'Grady d. 1875	5 40	6 7	6 17	6 8	1	1 54	2 14
19	263	Tu	Col. Bunbury, C.B., d. 1875 ...	5 42	6 5	7 40	6 19	2	2 34	2 50
20	264	W	Lady Dilke d. 1875	5 44	6 2	9 1	6 32	3	3 10	3 27
21	265	Th	Sir T. J. Fetherstone (6th) d. 1869	5 46	6 0	10 22	6 49	4	3 45	4 2
22	266	F	Lady Lushington d. 1875	5 48	5 58	11 43	7 11	5	4 20	4 35
23	267	S	Dowager Lady Musgrave d. 1875 .	5 50	5 56	Aftn.	7 42	6	4 52	5 10
24	268	S	*15th Sunday after Trinity* [1872	5 51	5 54	2 4	8 23	7	5 27	5 46
25	269	M	Sir J. M. S. Graves (3rd Bt.) d.	5 53	5 52	2 56	9 17	☽	6 6	6 30
26	270	Tu	Hon. & Rev. H. R. Yorke d. 1871	5 55	5 49	3 34	10 25	9	7 0	7 34
27	271	W	Gen. C. C. R. Hay d. 1873 [1872	5 57	5 47	4 2	11 37	10	8 12	9 0
28	272	Th	Rev. Baron (24th) Hastings d.	5 59	5 45	4 22	Morn	11	9 54	10 40
29	273	F	Michaelmas Day [d. 1875	6 0	5 42	4 37	0 54	12	11 20	11 50
30	274	S	Rv. Sir W. A. Musgrave (10th Bt.)	6 1	5 39	4 49	2 9	13	—	0 14

OCTOBER.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 3rd, 10.56 a.m. N. Mn. 17th, 9.57a.m. Last Qr. 10th, 10.19a.m. 1st Q. 25th, 7.45a.m.							
1	275	S	*16th Sunday after Trinity* ...	6 2	5 36	5 1	3 24	14	0 36	0 55
2	276	M	Sir T. Deane d. 1871 ... [1874	6 4	5 34	5 9	4 41	15	1 12	1 29
3	277	Tu	Ly. Hall and Dow. Ly. Rycroft d.	6 6	5 31	5 22	5 58	○	1 45	2 0
4	278	W	B. W. Proctor (Barry Cornwall)	6 8	5 29	5 33	7 18	17	2 14	2 30
5	279	Th	Lady James d. 1874 [d. 1874	6 10	5 26	5 50	8 42	18	2 46	3 2
6	280	F	Earl (3rd) of Dunraven d. 1871...	6 12	5 24	6 13	10 9	19	3 20	3 36
7	281	S	Sr T. W. B. P. Beauchamp (4th Bt.)	6 13	5 22	6 47	11 36	20	3 54	4 10
8	282	S	*17th Sun. after Trinity* [d. 1874	6 15	5 19	7 35	Aftn.	21	4 30	4 50
9	283	M	Rev. Sir G. S. Robinson d. 1873	6 17	5 17	8 45	1 46	22	5 14	5 36
10	284	Tu	Oxford Michaelmas Term begins	6 18	5 15	10 6	2 41	☾	6 2	6 34
11	285	W	Lord Forester (2nd) d. 1874 ...	6 20	5 13	11 36	3 11	24	7 8	7 50
12	286	Th	Lady F. Ley d. 1875	6 21	5 10	Morn	3 33	25	8 38	9 32
13	287	F	Sir F. G. Moon (1st Bt.) d. 1871	6 23	5 8	1 4	3 50	26	10 24	11 4
14	288	S	Countess of Egmont d. 1870 ...	6 25	5 6	2 30	4 3	27	11 34	—
15	289	S	*18th Sunday after Trinity*... ...	6 26	5 4	3 52	4 15	28	0 2	0 26
16	290	M	Lady Russell d. 1874	6 28	5 2	5 14	4 26	29	0 50	1 10
17	291	Tu	Sir F. H. Cox (12th) d. 1873 ...	6 29	5 0	6 35	4 39	●	1 30	1 50
18	292	W	Gen. F. Maunsell d. 1875 ...	6 31	4 58	7 58	4 55	1	2 7	2 24
19	293	Th	Sir C. Wheatstone d. 1875 ...	6 33	4 56	9 20	5 13	2	2 40	2 58
20	294	F		6 35	4 54	10 37	5 40	3	3 14	3 34
21	295	S	Ch. Babbage d. 1871	6 37	4 52	11 47	6 17	4	3 50	4 8
22	296	S	*19th Sunday after Trinity*... ...	6 38	4 50	Aftn.	7 7	5	4 24	4 40
23	297	M	Lady Grey de Ruthyn d. 1875 ...	6 40	4 48	1 30	8 10	6	5 0	5 20
24	298	Tu	Earl (3rd) of Onslow d. 1870 ...	6 42	4 46	2 3	9 20	7	5 40	6 2
25	299	W	Sir P. P. F. P. Acland (2nd Bt.) d.	6 43	4 44	2 25	10 34	☽	6 28	6 58
26	300	Th	Visctess. of Hereford d. 1870 [1871	6 45	4 42	2 42	11 49	9	7 34	8 14
27	301	F	Sir N. Holland (1st Bt.) d. 1873...	6 47	4 40	2 56	Morn	10	9 0	9 45
28	302	S	Lady Fitzwalter d. 1874	6 49	4 38	3 6	1 4	11	10 26	11 0
29	303	S	*20th Sunday after Trinity*... [1874	6 51	4 37	3 18	2 18	12	11 27	11 50
30	304	M	Sir D. Le Marchant (1st Bt.) d.	6 53	4 35	3 29	3 35	13	—	0 10
31	305	Tu	Earl (3rd) of Rosse d. 1867 ...	6 55	4 34	3 41	4 54	14	0 30	0 50

NOVEMBER.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 1st, 11.31 p.m. N. Mn. 16th, 0.48 a.m. Last Qr. 9th, 5.17 p.m. Fst Qr. 24th, 4.37a.m.							
1	306	W	*All Saints Day*	6 56	4 31	3 55	6 16	○	1 7	1 25
2	307	Th	Michaelmas Law Term begins...	6 58	4 29	4 15	7 45	16	1 42	2 0
3	308	F	Earl (4th) of Charleville d. 1874...	7 0	4 27	4 45	9 14	17	2 17	2 36
4	309	S	Lord Tenterden (1st) d. 1832 ...	7 2	4 26	5 29	10 40	18	2 55	3 14
5	310	S	*21st Sunday after Trinity*	7 4	4 24	6 34	11 51	19	3 34	3 56
6	311	M	Princess Charlotte d. 1867 ...	7 6	4 22	7 54	Aftn.	20	4 20	4 44
7	312	Tu	Lady Auckland d. 1872	7 7	4 21	9 22	1 14	21	5 8	5 34
8	313	W	Camb. Michaelmas Term divides	7 8	4 19	10 51	1 38	☾	6 4	6 34
9	314	Th	Prince of Wales b. 1841	7 10	4 18	Morn	1 56	23	7 10	7 50
10	315	F	Rt. Hon. Ld. Lyveden (1st) d. 1873	7 11	4 16	0 16	2 10	24	8 30	9 16
11	316	S	Adm. Hon. J. Gordon d. 1869 ...	7 13	4 14	1 37	2 23	25	9 58	10 34
12	317	S	*22nd Sunday after Trinity* [1873	7 14	4 13	2 58	2 35	26	11 6	11 34
13	318	M	Sir H. C. Hardinge (3rd Bt.) d.	7 16	4 11	4 17	2 46	27	11 57	—
14	319	Tu	Sir H. H. Bacon (10th Bt.) d. 1872	7 18	4 10	5 38	2 59	28	0 20	0 42
15	320	W	Sir F. P. Price (4th Bt.) d. 1873...	7 20	4 9	6 59	3 18	29	1 4	1 24
16	321	Th		7 22	4 7	8 17	3 41	●	1 44	2 2
17	322	F	Tom Hood d. 1874...	7 23	4 6	9 31	4 15	2	2 20	2 37
18	323	S	Adm. Sir H. Prescott d. 1874 ...	7 25	4 5	10 37	4 59	3	2 54	3 12
19	324	S	*23rd Sunday after Trinity* ...	7 27	4 4	11 25	5 58	4	3 30	3 48
20	325	M	Lady Pellat Green d. 1874 ...	7 29	4 3	Aftn.	7 6	5	4 6	4 24
21	326	Tu	Princess Royal b. 1840 ... [1874	7 31	4 1	0 28	8 18	6	4 40	5 0
22	327	W	Lt.-Col. Hon. J. Elphinstone d.	7 32	4 0	0 45	9 32	7	5 20	5 42
23	328	Th	Rt. Hon. Ld. Harris (3rd) d. 1872	7 34	3 59	1 1	10 45	8	6 4	6 30
24	329	F	Sir H. Onslow (3rd Bt.) d. 1870...	7 35	3 58	1 12	11 59	☽	6 57	7 27
25	330	S		7 37	3 57	1 23	Morn	10	8 0	8 4
26	331	S	*24th Sunday after Trinity* ...	7 39	3 56	1 34	1 12	11	9 10	9 46
27	332	M	Sir W. Jardin (7th Bt.) d. 1874...	7 40	3 55	1 45	2 27	12	10 20	10 50
28	333	Tu	Sir D. McLeod d. 1872	7 41	3 54	1 58	3 46	13	11 16	11 40
29	334	W		7 43	3 53	2 17	5 12	14	—	0 4
30	335	Th	Mrs. M. Somerville d. 1872 ...	7 44	3 53	2 42	6 42	15	0 25	0 46

DECEMBER.

Day of Month	Year	Week	Moon's Changes.	Sun. Rises H. M.	Sun. Sets H. M.	Moon. Rises Aftern. H. M.	Moon. Sets Morn. H. M.	Age	High Water Lond. Bridge. Morn. H. M.	High Water Lond. Bridge. Aftn. H. M.
			F. Mn. 1st, 11.4 a.m. N. Mn. 17th, 6.16p.m. Last Qr. 8th, 9.13a.m. 1st Qr. 23rd, 11.43p.m. Full Moon 30th, 9.59 p.m.							
1	336	F	Princess of Wales b. 1844 ...	7 45	3 52	3 19	8 13	○	1 8	1 30
2	337	S	Sir W. Foster (1st Bt.) d. 1874 ...	7 47	3 52	4 15	9 32	17	1 54	2 14
3	338	S	*1st Sunday in Advent*	7 48	3 51	5 32	10 32	18	2 38	3 2
4	339	M	Gen. Sir E. F. Morris d. 1871 ...	7 50	3 50	7 3	11 15	19	3 27	3 52
5	340	Tu	Lady Haberfield d. 1874	7 52	3 50	8 35	11 43	20	4 17	4 42
6	341	W	Hon. J. Boyle d. 1874 [d. 1873	7 53	3 50	10	5	Aftn.	21	5 8
7	342	Th	Rt. Hon. Lord Athlumney (1st)	7 54	3 50	11 27	0 17	22	6 4	6 32
8	343	F	Rt. Hn. Lady Stirling-Maxwell d.	7 55	3 49	Morn	0 30	☾	7 2	7 32
9	344	S	Col. Sir W. Berewzy d. 1873 [1875	7 56	3 49	0 48	0 42	24	8 4	8 36
10	345	S	*2nd Sunday in Advent*	7 57	3 49	2 7	0 53	25	9 10	9 44
11	346	M	Lt.-Col. George Grey d. 1874 ...	7 58	3 49	3 25	1 6	26	10 20	10 52
12	347	Tu	Bishop of Ossory (O'Brien) d. 1874	7 59	3 50	4 44	1 23	27	11 20	11 48
13	348	W	Gen. Sir P. E. Craigie d. 1873 ...	8 0	3 50	6 4	1 46	28	—	0 14
14	349	Th	Sir W. Boyd d. 1874	8 1	3 50	7 18	2 16	29	0 40	1 2
15	350	F	Maj. Hon. Ch. Napier d. 1874 ...	8 2	3 50	8 25	2 55	●	1 24	1 47
16	351	S	Camb. Michaelmas Term ends .	8 2	3 51	9 19	3 48	1	2 7	2 24
17	352	S	*3rd Sunday in Advent*	8 3	3 51	10 1	4 53	2	2 44	3 2
18	353	M	Oxford Michaelmas Term ends .	8 4	3 51	10 30	6 4	3	3 20	3 38
19	354	Tu	Hon. F. Pepys d. 1874 [d. 1870	8 5	3 51	10 51	7 19	4	3 56	4 14
20	355	W	Rt. Hon. Lady V. A. Hope Scott	8 5	3 52	11 6	8 31	5	4 30	4 47
21	356	Th	Michaelmas Law Term ends ...	8 6	3 52	11 19	9 48	6	5 5	5 24
22	357	F	Sir R. A. Glass d. 1873	8 6	3 53	11 29	10 56	7	5 44	6 4
23	358	S	Lord A. Leveson Gower d. 1874 .	8 7	3 53	11 40	Morn	☽	6 24	6 46
24	359	S	*4th Sunday in Advent*	8 7	3 54	11 51	0 8	9	7 10	7 34
25	360	M	*Christmas Day* ... [d. 1874	8 7	3 55	Aftn.	1 23	10	8 0	8 30
26	361	Tu	Rt. Hon. Lord Macdonald (5th)	8 7	3 56	0 17	2 44	11	9 0	9 34
27	362	W	Lord Crofton (2nd) d. 1869 ...	8 8	3 57	0 37	4 7	12	10 10	10 44
28	363	Th	Lady L. Cathcart d. 1874	8 8	3 58	1 7	5 36	13	11 17	11 47
29	364	F	Sir T. E. Blake (13th Bt.) d. 1874	8 8	3 58	1 55	7 2	14	—	0 17
30	365	S	Duke (4th) of Montrose d. 1874...	8 8	3 58	3 4	8 13	☾	0 45	1 14
31	366	S	*1st Sunday after Christmas* ...	8 8	3 59	4 28	9 6	16	1 40	2 8

Digitized by Google

Syed Barghash Bin Said, Sultan of Zanzibar.

Digitized by Google

King Victor Emmanuel.

Digitized by Google

THE QUEEN.

The Royal Family.

Her Majesty, ALEXANDRINA VICTORIA, of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, born May 24, 1819; succeeded to the throne, June 20, 1837, on the death of her uncle, King William IV.; crowned, June 28, 1838, and married, Feb. 10, 1840, to the late Field-Marshal His Royal Highness Francis ALBERT Augustus Charles Emanuel, PRINCE CONSORT, DUKE OF SAXONY, PRINCE OF COBOURG AND GOTHA, K.G., K.T., K.P., G.C.B., G.C.M.G., K.S.I., P.C., consort of Her Majesty, born Aug. 26, 1819; died Dec. 14, 1861. Her Majesty is the only child of his late Royal Highness Edward, Duke of Kent, 4th son of King George III.

1. Her Royal Highness Victoria Adelaide Mary Louisa, PRINCESS ROYAL, born Nov. 21, 1840; married, Jan. 25, 1858, to his Royal Highness the Prince Imperial of Germany, K.G. (only son of the Emperor of Germany), and has issue His Royal Highness Prince Frederick William Albert Victor, born Jan. 27, 1859; Her Royal Highness Princess Victoria Elizabeth Augusta Charlotte, born July 24, 1860; His Royal Highness Prince Albert William Henry, born Aug. 14, 1862; His Royal Highness Prince Francis Frederick Sigismond, born Sept. 15, 1864; died June 18, 1866; Her Royal Highness Princess Frederika, Wilhelmina Amélie Victoria, born April 12, 1866; Prince Joachim Frederick Ernest Waldemar, born 1868; Princess Sophia Dorothea Ulrike Alice, born June 14, 1870; and Princess Margaret Beatrice Feodora, born April 22, 1872.

2. FIELD MARSHAL His Royal Highness Albert Edward, PRINCE OF WALES, DUKE OF SAXONY, CORNWALL AND ROTHESAY, EARL OF DUBLIN, K.G., K.T., G.C.B., K.P., G.C.S.I., K.T.S., P.C., Colonel of the 10th Hussars, Colonel in Chief of the Rifle Brigade, born Nov. 9, 1841; married, March 10, 1863, to the Princess Alexandra (born Dec. 1, 1844), eldest daughter of the King of Denmark, and has issue His Royal Highness Prince Albert Victor Christian Edward, born Jan 8, 1864; His Royal Highness Prince George Frederick Ernest Albert, born June 3, 1865; Her Royal Highness Louisa Victoria Alexandra Dagmar, born Feb. 20, 1867; Her Royal Highness Victoria Alexandra Olga Mary, born July 6, 1868; Her Royal Highness Maude Charlotte Mary Victoria, born Nov. 26, 1869; and His Royal Highness Prince Alexander John Charles Albert, born April 6, 1871; died April 7, 1871.

3. Her Royal Highness ALICE MAUD MARY, born April 25, 1843; married, July 1, 1862, to His Royal Highness Prince Frederick William Louis of Hesse, K.G., and has issue Princess Victoria, born April 5, 1863; Princess Elizabeth Alexandrina Louise Alice, born Nov. 1, 1864; Princess Irene Marie Louise Anna, born July 11, 1866; Prince Ernest Louis, born Nov. 25, 1868; Prince Frederick William, born Oct. 7, 1870 (killed by accident, May, 1873); and Princess Alice, born June 6, 1872; another Princess, born May 22, 1874.

4. His Royal Highness Alfred Ernest Albert, DUKE OF EDINBURGH, EARL OF KENT, and EARL OF ULSTER, K.G., K.T., G.C.S.I., G.C.M.G., P.C., born Aug. 6, 1844; Captain Royal Navy, Feb. 23, 1866; married to Grand Duchess Marie Alexandrovna, only daughter of the Emperor of Russia, Jan. 23, 1874, and has issue Albert Alexander Alfred Ernest William, born Oct. , 1874.

5. Her Royal Highness HELENA AUGUSTA VICTORIA, born May 25, 1846; married, July 5, 1866, to Major-General His Royal Highness Prince Frederic Christian Charles Augustus of Schleswig Holstein-Sonderbourg-Augustenbourg, K.G., and has issue Prince Christian Victor Albert Ludwig Ernest Anton, born April 14, 1867; Prince Albert John Charles Frederick Alfred George, born Feb. 26, 1869; Princess Victoria Louise, born May 30, 1870; and Princess Franziska Josepha Louise Augusta Marie Christiana Helena, born Aug. 12th, 1872.

6. Her Royal Highness LOUISA CAROLINA ALBERTA, born March 18, 1848; married, March 21, 1871, to John Douglas Sutherland, Marquis of Lorne, K.T., P.C., M.P., eldest son of the Duke of Argyll, K.T.

7. His Royal Highness ARTHUR WILLIAM PATRICK ALBERT, DUKE OF CONNAUGHT and STRATHERN, EARL OF SUSSEX, K.G., K.T., K.P., G.C.M.G., P.C., born May 1, 1850; is a Major in the Army.

8. His Royal Highness LEOPOLD GEORGE DUNCAN ALBERT, K.G., K.T., P.C., born April 7, 1853.

9. Her Royal Highness BEATRICE MARY VICTORIA FEODORE, born April 14, 1857.

His Royal Highness George Frederick Alexander Charles Ernest Augustus, DUKE OF CUMBERLAND (EX-KING OF HANOVER), K.G., G.C.H., K.P., P.C., cousin to Her Majesty; born May 27, 1819; married, Feb. 1843, Princess Alexandria Maria of Saxe-Altenberg, and has issue a son and two daughters.

Her Royal Highness Augusta Wilhelmina Louisa, DUCHESS OF CAMBRIDGE, daughter of the late Landgrave of Hesse Cassel, born July 25, 1795; married, in 1818, the Duke of Cambridge (who died July 8, 1850), and had issue His Royal Highness George Frederick William Charles, DUKE OF CAMBRIDGE, Field Marshal Commanding-in-Chief, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L., cousin to Her Majesty, born March 26, 1819; Her Royal Highness Augusta Caroline Charlotte Elizabeth Mary Sophia Louisa, cousin to Her Majesty, born July 19, 1822; married, June 28, 1843, Frederick, Reigning Duke of Mecklenburg-Strelitz, K.G., G.C.B., and has issue George Adolphus Frederick, Hereditary Grand Duke, born July 22, 1848; Her Royal Highness Mary Adelaide Wilhelmina Elizabeth, cousin to Her Majesty, born Nov. 27, 1833; married, June 12, 1866, to H.S.H. Francis Paul Charles Louis Alexander, Duke of Teck, G.C.B., and has issue Princess Victoria, born May 26, 1867; Prince Adolphus, born Aug. 13, 1868; Francis Joseph Leopold, born Jan. 9, 1870; and a son born April 14, 1874.

Her Majesty's Household.

Private Secretary to Her Majesty ... Major-General Henry Frederick Ponsonby.
Keeper of the Privy Purse ... ... Lieut.-Gn.Sir Thos.Myddelton Biddulph, K.C.B.

LORD STEWARD'S DEPARTMENT.

Board of Green Cloth, Buckingham Palace. Hours, 11 till 4.

Lord Steward ... ... Rt. Hon. Earl Beauchamp.
Treasurer of the Household ... ... Rt. Hon. Earl Percy.
Comptroller of the Household... ... Lord Henry Somerset.
Master of the Household ... ... Lt.-Col. Sir John Clayton Cowell, K.C.B., R.E.
Secretary to the Board ... ... Edward M. Browell, Esq.
Paymaster of the Household ... ... T. C. March, Esq.
Coroner... ... ... W. T. Manning, Esq.

LORD CHAMBERLAIN'S DEPARTMENT.

Office, Stable-yard, St. James's Palace. Hours, 11 to 4.

Lord Chamberlain ... ... The Marquis of Hertford.
Vice-Chamberlain ... ... Viscount Barrington.
Comptroller of Accounts ... ... Hon. Spencer Ponsonby, C.B.
Chief Clerk ... ... George T. Hertslet, Esq.
Inspector of Accounts ... ... F. W. Jennings, Esq.
Master of the Ceremonies ... ... Gen. Hon. Sir Edward Cust, K.C.B.
Assistant-Master of the Ceremonies . Col. Charles Bagot.
Marshal of the Ceremonies ... ... Hon. Spencer Lyttelton.

LORD CHAMBERLAIN'S DEPARTMENT—*continued.*

Lords in Waiting ... ... Viscount Hawarden.
Earl of Roden.
Viscount Torrington.
Lord Bagot.
Lord Elphinstone.
Lord De Ros.
Earl of Dunmore.
Lord Walsingham.

Grooms in Waiting in Ordinary ... Hon. Mortimer Sackville-West.
Lieut.-Col. Wm. Henry Fredk. Cavendish.
Col. the Hon. Augustus F. Liddell.
Lieut.-Gen. Sir Francis Seymour, Bart., C.B.
Rear-Adm. Lord Frederic Herbert Kerr, R.N.
J. F. Campbell of Islay, Esq.
Capt. Sir J. E. Commerell, R.N., K.C.B.
Donald Cameron of Lochiel.

Extra Grooms in Waiting... ... ... Hon. Sir Chas. Augustus Murray, P.C., K.C.B.
Capt. Walter George Stirling, R.N.

Groom of the Robes ... ... Henry David Erskine, Esq. (of Cardross).

Gentlemen Ushers of the Privy Chamber ... ... Charles Heneage, Esq.
Algernon West, Esq.

Black Rod and Deputy Great Chamberlain ... ... Admiral Sir Augustus W. J. Clifford, Bart, C.B.

Gentlemen Ushers Daily Waiters ... Hon. Spencer Ponsonby, C.B.
Edward Hamilton Anson, Esq.
Capt. C. E. Phipps

Grooms of the Privy Chamber... ... Major-Gen. Edward Stopford Claremont, C.B.
Capt. the Hon. Chas. Geo. Cornwallis Eliot.
James Bontein, Esq.

Gentlemen Ushers Quarterly Waiters Alfred Montgomery, Esq.
Lieut.-Gen. Henry Sykes Stephens.
Wilbraham Taylor, Esq.
Col. George Howard Vyse.
Commander Chas. Gudgeon Nelson, R.N.
Francis Knollys, Esq.
R. G. H. Somerset, Esq.
Charles Wilde, Esq.

Assistant Gentleman Usher ... ... Capt. F. Campbell.

Sergeants-at-Arms ... ... J. A. Peacock, Esq.
C. Sisson, Esq.
Lieut.-Gen. H. Sykes Stephens.
Sir Alex. Campbell, Bart.
Norman Macleod, Esq.
T. C. Marsh, Esq.
Staff Commander A. Balliston, R.N.
G. T. Hertslet, Esq.
Hon. D. J. Monson.

Poet Laureate ... ... Alfred Tennyson, Esq., D.C.L.
Examiner of Plays ... ... E. L. Pigott, Esq.
Librarian ... ... J. M. Berry, Esq.
Librarian at Windsor Castle ... ... Richard R. Holmes, Esq.
Gov. & Constable of Windsor Castle Capt. Count Gleichen, R.N.

Her Majesty's Body Guard of the Yeomen of the Guard.
Captain ... ... Lord Skelmersdale.
Lieutenant ... ... Lieut.-Col. Arthur Need.
Ensign ... ... Col. the Hon. Wm. James Colville.
Adjutant and Clerk of the Cheque Lieut.-Col. William Griffin Sutton.
Exons ... ... Lieut.-Col. Charles Doyle Patterson.
Lieut.-Col. John Augustus Todd.
Capt. Francis Brockman Morley.
Col. H. Hume, C.B.

Hon. Corps of Gentlemen-at-Arms.
Captain ... ... Earl of Shrewsbury.
Lieutenant ... ... Sir William Topham, Knt.
Standard Bearer ... Lieut.-Col. W. M'Call.
Clerk of the Cheque and Adjutant..... Major W. O'Brien Taylor.

Master of the Buckhounds .... Right Hon. Earl of Hardwicke, P.C.
Hereditary Grand Falconer ... ... Duke of St. Albans, P.C.

DEPARTMENT OF THE MASTER OF THE HORSE.

Office, Royal Mews, Pimlico.

Master of the Horse ... ... The Earl of Bradford
Clerk Marshal and Chief Equerry ... Major-General Lord Alfred Paget
Crown Equerry, Secretary to the Master of the Horse and Superintendent of the Royal Stables ..... Col. Geo. Ashley Maude, C.B., R.A.

Equerries in Ordinary ... ... Col. Lord Augustus C. Lennox Fitz Roy.
Lieut.-Gen. Viscount Bridport.
Col. Charles Taylor du Plat.
Major-Gen. H. F. Ponsonby.
Major-General the Hon. A. E. Hardinge, C.B.
Col. H. Lynedoch Gardiner.
Lieut.-Col. Hon. H. W. J. Byng.
Col. J. C. M'Neill, V.C., C.B., C.M.G.

Extra Equerries ... ... Lieut-Gen. Sir T. M. Biddulph, K.C.B.
Col. the Earl of Mountcharles.

Honorary Equerry ... ... Lieut.-Gen. the Hon.Sir Alexander Gordon, C.B.

Pages of Honour ... ... Arthur Hardinge, Esq.
Victor A. F. M. Biddulph, Esq.
Count Albert E. W. Gleichen
L. G. Drummond, Esq.

CLERGY.

Dean of the Chapel Royal... ... ... The Bishop of London.
Sub-Dean & Chap. at St. James's Pal. Rev. Francis Garden, M.A.
Clerk of the Queen's Closet ... ... The Bishop of Worcester.
Resident Chaplain ... ... Very Rev. the Dean of Windsor.
Chaplains in Ordinary ... ...
Honorary Chaplains ... ...

ALMONRY OFFICE.

Hereditary Grand Almoner ... ... Marquis of Exeter, P.C.
High Almoner ... ... The Dean of Windsor.

Digitized by Google

MEDICAL DEPARTMENT.

Physicians in Ordinary ... ... Sir William Jenner, Bart., M.D., F.R.S.; Sir Thomas Watson, Bart., M.D., F.R.S.; Sir Geo. Burrows, Bt., M.D., F.R.S.

Physicians Extraordinary ... ... Peter Mere Latham, M.D., F.R.S.; Wilson Fox, Esq., M.D.; Sir W. Withey Gull, Bart., M.D., F.R.S.; J. B. Williams, M.D.; E. H. Sieveking, Esq., M.D.

Physician-Accoucheur ... ...

Sergeant Surgeons ... ... Sir William Fergusson, Bart., F.R.S.; Cæsar Henry Hawkins, Esq., F.R.S.

Sergeant Surgeon Extraordinary ... Sir James Paget, Bart., F.R.S.

Surgeons Extraordinary ... ... Richard Quain, Esq., F.R.S.; John Hilton, Esq., F.R.S.; Prescott Gardner Hewett, Esq., F.R.C.S.

Physician to the Household ... ... Francis Hawkins, M.D.

Surgeon to the Household ... ... Thomas Spencer Wells, Esq.

Apothecaries to H. M. & the Household C. F. Du Pasquier, Esq.; F. H. Laking, Esq., M.D.

Surgeons and Apothecaries in Ordinary to the Household at Windsor James Ellison, Esq., Thomas Fairbanks, Esq. } jointly.

Surgeon Oculist ... ... William White Cooper, Esq.

Surgeon Dentist ... ... Edwin Saunders, Esq.

Cupper ... ... John Mapleson, Esq.

Dentist to the Household ... ... Edwin Truman, Esq.

Chemists and Druggists in Ordinary Mr Peter Squire. Mr Peter Wyatt Squire. } jointly.

ARTISTS.

Principal Painter of History and Painter of Portraits in Ordinary James Sant, Esq., R.A.

Surveyor of Pictures ... ... Richard Redgrave, Esq., R.A.

Lithographer in Ordinary ... ... Richard James Lane, Esq., A.R.A.

LADIES OF HER MAJESTY'S HOUSEHOLD.

Mistress of the Robes ... ... Duchess of Wellington.

Ladies of the Bedchamber ... ... Duchess (Dowager) of Athole; Marchioness of Ely; Countess of Caledon; Lady Churchill; Lady Waterpark; Duchess of Roxburghe; Countess of Errol; Lady Abercromby.

Extra Ladies of the Bedchamber ... Countess (Dowager) of Mount Edgcumbe; Viscountess Jocelyn; Viscountess Clifden; Countess of Gainsborough; Countess of Mayo.

Bedchamber Women ... ... Viscountess Chewton; Lady Alexander Gordon; Lady Codrington; Lady Sarah Elizabeth Lindsay; Hon. Mrs. Robert Bruce; Lady Elizabeth P. Adeane; Hon. Flora C. I. Macdonald.

Extra Bedchamber Women ... ... Lady Augusta Frederica Elizabeth Stanley; Mrs. Pratt; Lady Charlotte Copley; Hon. Mrs. Charles Gray.

Honorary Bedchamber Woman ... Hon. Lady Biddulph.

Maids of Honour ... ... Hon. Caroline Fanny Cavendish; Hon. Emily Cathcart; Hon. Horatia Charlotte Stopford; Hon. Harriet Lepel Phipps; Hon. Mary Louisa Lascelles; Hon. Mary Emma Pitt; Hon. Frances Mary Drummond; Hon. Evelyn C. Paget.

H.R.H. THE PRINCE OF WALES'S HOUSEHOLD.

Keeper of the Privy Seal ... ... Earl of Leicester, K.G.

Lords of the Bedchamber ... ... Marquis of Hamilton, M.P.; Lord Suffield.

Extra Lord of the Bedchamber ... Earl of Mount Edgcumbe.

Comptroller and Treasurer ... ... Gen. Right Hon. Sir Wm. Thos. Knollys, K.C.B.

Grooms of the Bedchamber ... ... Hon. Charles Lindley Wood; Hon. Alexander Temple FitzMaurice.

Extra Groom of the Bedchamber ... Hon. Robert Henry Meade.

Equerries ... ... Lieut.-Col. Chrst, C. Teesdale, C.B., R.A., V.C.; Major Geo. Henry Grey; Lieut.-Col. Arthur Edward Augustus Ellis; Major-Gen. D. M. Probyn, C.B., V.C.

Extra Equerries ... ... Col. Robert Nigel F. Kingscote, C.B., M.P.; Lieut.-Col. R. Lloyd-Lindsay, V.C., M.P.; Lieut.-Col. F. C. Keppel.

Private Secretary ... ... Francis Knollys, Esq.

Attorney-General ... ... G. Loch, Esq., Q.C.

Chaplain ... ... Rev. William Lake Onslow, M.A.

Physicians in Ordinary ... ... Sir William Jenner, Bart., K.C.B., M.D., F.R.S.; Sir W. W. Gull, Bart., M.D.; Edward H. Sieveking, M.D., F.R.C.P.

Surgeons in Ordinary ... ... Sir James Paget, Bart., F.R.S.; George D. Pollock, F.R.S.; Oscar Clayton, M.D., F.R.C.S.; P. G. Hewitt, Esq.

Surgeon Extraordinary ... ... John M. Minter, M.D.

Surgeon Dentist ... ... Edwin Saunders, F.R.C.S.

HOUSEHOLD OF H.R.H. THE PRINCESS OF WALES.

Chamberlain ... ... Lord Colville of Culross, P.C., K.T.

Ladies of the Bedchamber ... ... Countess of Morton; Countess of Macclesfield; Lady Emily Kingscote; Lady Suffield.

Bedchamber Women ... ... Hon. Mrs. Edward Coke; Hon. Mrs. Francis Stonor; Hon. Mrs. Arthur Hardinge; Miss E. C. Knollys.

HOUSEHOLD OF H.R.H. THE PRINCESS OF WALES—*continued.*

Extra Bedchamber Women ... ... Hon. Mrs. Robert Bruce; Countess Gustave d'Otrante.

Private Secretary ... ... Maurice Holzman, Esq.

HOUSEHOLD OF H.R.H. THE DUKE OF EDINBURGH.

Comptroller and Treasurer ... ... Col. the Hon. William James Colville.

Extra Equerry ... ... Hon. E. C. Yorke.

Equerries ... ... Capt. Arthur Balfour Haig, R.E.; Capt. John Clerk; Lord Ramsay.

Physicians ... ... J. Fayrer, Esq., M.D.; Dr. Wilson Fox.

Surgeon in Ordinary ... ... Oscar Clayton, Esq., M.D.

Naval Counsel ... ... Frederick James Fegen, Esq., R.N., J.P.

HOUSEHOLD OF H.R.H. THE DUCHESS OF EDINBURGH.

Ladies of the Bedchamber ... ... Lady F. Baillie; Lady E. Osborne; Lady Mary Butler.

Private Secretary ... ... Mr. Dimitry Kalochine.

HOUSEHOLD OF H.R.H. PRINCE ARTHUR, DUKE OF CONNAUGHT AND STRATHEARN, AND EARL OF SUSSEX.

Comptroller of the Household ... ... Lieut.-Col. Sir Howard Cranford Elphinstone, R.E., V.C., K.C.B., C.M.G.

Equerry ... ... Major Arthur Frederick Pickard, R.A., V.C.

Extra Equerry ... ... Lieut. Maurice Fitzgerald.

HOUSEHOLD OF H.R.H. THE PRINCE CHRISTIAN.

Equerry ... ... Capt. the Hon. Charles George Cornwallis Elliot

Comptroller of the Household ... ... Lieut.-Col. George Grant Gordon.

HOUSEHOLD OF H.R.H. THE PRINCESS CHRISTIAN.

Honorary Bedchamber Woman ... Mrs George Gordon.

HOUSEHOLD OF H.R.H. THE PRINCESS LOUISA, MARCHIONESS OF LORNE.

Comptroller of the Household ... ... Capt. Frederick Campbell.

Lady of the Bedchamber ... ... Lady Sophia Macnamara.

HOUSEHOLD OF H.R.H. THE PRINCE LEOPOLD.

Private Secretary ... ... R. H. Collins, Esq., C.B.

Equerry ... ... Hon. A. G. Yorke.

THE GOVERNMENT.

Her Majesty's Chief Officers of State.

First Lord of the Treasury ... ... Right Hon. B. Disraeli.

Lord High Chancellor ... ... Lord Cairns.

Chancellor of the Exchequer ... ... Right Hon. Sir Stafford Northcote.

Lord President of the Council ... ... Duke of Richmond.

Lord Privy Seal ... ... Earl of Malmesbury.

Secretaries of State: *Home Department* ... Right Hon. R. A. Cross; *Foreign Affairs* ... Earl of Derby; *Colonies* ... Earl of Carnarvon; *War* ... Right Hon. Gathorne Hardy; *India* ... Marquis of Salisbury.

First Lord of the Admiralty ... ... Right Hon. G. W. Hunt.

President of the Board of Trade ... ... Right Hon. Sir C. Bowyer Adderley.

President of the Local Government Board ... Right Hon. G. Schlater-Booth.

Postmaster-General ... ... Right Hon. Lord John Manners.

First Commissioner of Works ... ... Right Hon. Lord H. G. Lennox.

Chief Secretary for Ireland ... ... Right Hon. Sir M. E. H. Beach.

Vice-President, Council of Education ... ... Viscount Sandon.

Chancellor of the Duchy of Lancaster ... ... Right Hon. Col. T. E. Taylor.

Attorney-General ... ... Sir Richard Baggallay.

Solicitor-General ... ... Sir John Holker.

Gen. Judge Advocate ... ... Right Hon. Stephen Cave.

SCOTLAND.

Lord High Constable ... ... Earl of Erroll.

Keeper of the Great Seal ... ... Earl of Selkirk.

Lord Privy Seal ... ... Marquis of Lothian.

Master of the Household ... ... Duke of Argyll.

Standard Bearer ... ... Earl of Lauderdale.

Lord High Commissioner ... ... Earl of Rosslyn.

Lord Justice General ... ... Right Hon. John Inglis.

Lord Justice Clerk ... ... Right Hon. Lord Moncrieff.

Lord Advocate ... ... Right Hon. E. Strathearn Gordon.

Solicitor General ... ... W. Watson, Esq.

Lord Clerk Register ... ... Right Hon. Sir W. Gibson Craig, Bart.

Deputy Clerk Register ... ... W. P. Dundas.

Historiographer ... ... J. H. Burton, LL.D.

Captain-General of Archers ... ... Duke of Buccleugh.

IRELAND.

Lord Lieutenant ... ... Duke of Abercorn.

Chief Secretary ... ... Right Hon. Sir M. H. Beach.

Under Secretary ... ... T. H. Burke.

Commander of the Forces ... ... Lord Sandhurst, P.C., G.C.B., G.C., S.I.

State Steward ... ... Gustavus Lambert, Esq.

Private Secretary ... ... Major Hon. W. le P. Trench.

Chamberlain ... ... Lieut.-Colonel R. Bernard.

Lord Chancellor ... ... Right Hon. Dr. Ball.

Lord Justice of Appeal ... ... Right Hon. J. Christian.

Master of the Rolls ... ... Right Hon. E. Sullivan.

Attorney-General ... ... H. Ormsby.

Solicitor-General ... ... Hon. D. R. Plunket.

Military Secretary ... ... Henry Ponsonby, Esq.

Ulster King-of-Arms ... ... Sir Bernard Burke, LL.D., C.B.

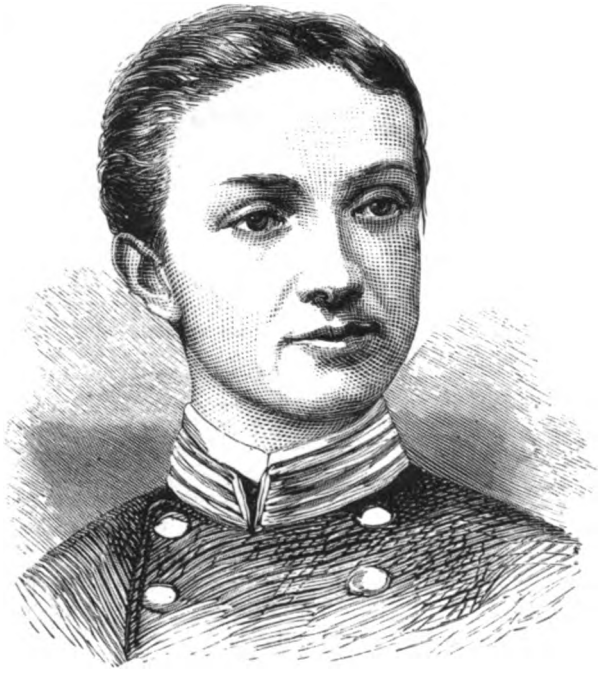
Baron of the Exchequer ... ... Right Hon. Christopher Palles, LLD.

Comptroller ... ... Lieut.-Colonel Caulfield.

Gentleman Usher ... ... Sir J. M. Stewart, Bart.

Receiver ... ... Justice Lawson.

Digitized by Google



Alphonso, Prince of the Asturias.

Princess Marguerite, Duchess of Madrid.

Don Carlos.

Digitized by Google

Charles I., Domnu of Roumania.

Princess Margaret of Savoy.

Prince Humbert.

Digitized by Google

British and Foreign Ambassadors.

	British Ambassadors, &c., Abroad.	Foreign Ambassadors in England.
America	Sir Edward Thornton, K.C.B.	Major-Gen. Schenck.
Argentine Confederation.	Hon. L. S. Sackville West	M. Balcarce
Austria	Sir Andrew Buchanan, G.C.B.	Count Beust.
Bavaria	R. B. D. Morier, Esq., C.B.	Count F. de Hompesch.
Belgium	J. S. Lumley, Esq., C.B.	Baron J. H. Solvyns.
Brazil	G. B. Mathew, Esq., C.B.	Baron de Penedo.
Central America	Sidney Lecock, Esq.	Señor C. Gutierres.
Chili	H. Rumbold, Esq.	Don Alberto B. Gana.
China	T. F. Wade, Esq., C.B.	
Denmark	Sir Charles L. Wyke, K.C.B.	Lieut.-Gen. de Bulow
Ecuador	Fred. Hamilton, Esq.	A. Gonzales.
Egypt	Maj.-Gen. E. Stanton, C.B.	
France	Lord Lyons, G.C.B.	
Germany	Lord Odo Russell	Count Munster.
Greece	Hon. W. Stuart, C.B.	M. Spiridion Valacrites.
Hanse Towns	John Ward, Esq.	
Italy	Sir A. B. Paget, K.C.B.	Ch. Cadorna.
Japan	Sir H. Parkes, K.C.B.	Motono Morimichi.
Morocco	Sir John H. D. Hay, K.C.B.	
Netherlands	Admiral Hon. Sir E. A. J. Harris, R.N.	Count Van Bylandt.
Persia	W. T. Thompson C.B.	Mirza Malkam Khan.
Peru	Spenser St. John, Esq.	Don Pedro Galvez.
Portugal	Lord Lytton	Duke de Saldanha.
Russia	Lord A. W. F. S. Loftus, G.C.B.	Count Sahouvaloff.
Saxony	Geo. Strachey, Esq.	Baron de Fabrice.
Spain	Rt. Hon. Austin H. Layard	Senor Comyn.
Sweden	Hon. E. Morris Erskine, C.B.	Baron Hochschild.
Switzerland	E. Corbett, Esq.	A. Streckeisen (Cons. Gen.)
Turkey	Sir H. G. Elliott, G.C.B.	Musurus Pacha.

Offices of the Principal Consuls in London.

America	General A. Badeau, Little Boston House, Brentford.
Argentine Republic	M. B. Sampson, Esq., 4, Corbet-court, Gracechurch-street.
Austria	Sir A. N. de Rothschild, 29, St. Swithin's-lane, E.C.
Belgium	O. Delepierre, Esq., 69, Ludgate Hill, E.C.
Bolivia	M. B. Sampson, Esq.
Brazil	Le Commandeur J. L. C. De Salles, 6, Great Winchester-street-buildings, E.C.
Chili	S. Kynaston Weir, Esq., 62, Gresham House.
Colombia	Señor A. M. Pradilla.
Costa Rica	Señor J. A. Le Lacheur, 4, Lime-street, E.C.
Denmark	A. Westenholz, 42, Great Tower-street, E.C.
Ecuador	A. Gonzales, Esq., 34, Old Broad-street.
France	M. A. Langlet, 38, Finsbury-circus.
Germany	Dr. V. E. R. Von Bojanowski, 5, Bloomfield-street, London Wall.
Greece	M. Michael Spartali, 25, Old Broad-street, E.C.
Guatemala	B. Isaac, Esq., 22, Great Winchester-street, E.C.
Hawaiian Islands	M. Hopkins, Esq., St. Michael's-buildings, Cornhill.
Honduras	G. Kattengall, 118, Leadenhall-street.
Italy	Baron Heath, 31, Old Jewry, E.C.
Liberia	J. Jackson, Esq., Clarence-chambers, 36, King William-street, E.C.
Mexico	Don C. P. Schaeffer, 4, Adam's-court, Old Broad-street, E.C.
Netherlands	J. W. May, Esq., 20½, Great St. Helen's.
Nicaragua	J. L. Hart, Esq., 13, St. Helen's-place, E.C.
Orange Free State	P. G. Van der Byl.
Paraguay	Leoni Levi, Esq., 10, Farrer's-buildings, Temple.
Persia	T. Kerr Lynch, Esq., 13, Salter's Hall-court, Cannon-street, E.C.
Peru	Don M. de la Quintana, 18, Bedford-square, W.C.
Portugal	Vicomte Duprat, 8, St. Mary-axe, E.C.
Russia	A. de Berg, Esq., 32, Great Winchester-street, E.C.
San Domingo	Señor M. Ventura, 1, Mansion House-buildings, E.C.
Siam	D. King Mason, Esq., 5, Great Winchester-street-buildings.
South Africa, Republic of	J. Jerram Pratt, Esq., 69, Fenchurch-street.
Spain	Don J. M. De Satrustergui, 21, Billiter-street, E.C.
Sweden and Norway	T. Willerding, Esq., 2, Alderman-walk, New Broad-street, City.
Switzerland	A. Streckeisen, Esq., 7, Great Winchester-street-buildings, E.C.
Turkey	P. Gadben, Esq., 70 and 71, Bishopsgate-street Within, E.C.
Uruguay	C. E. Soto, Esq., 4, Palmerston-buildings, 93, Bishopsgate-street, E.C.
Venezuela	F. H. Hemming, Esq., 25, Moorgate-street.

Officers of the House of Peers.

Clerk of Parliaments—Sir William Rose, K.C.B.
Deputy Clerk of Parliaments (Clerk Assistant)—
Reading Clerk and Clerk of Private Committees—Hon. Slingsby Bothell.
Counsel to Chairman of Committees—T. H. Warner, Esq.
Chief Clerk—E. M. Parratt, Esq. *Clerk of the Journals*—P. Birch, Esq.
Index Clerk—F. Birch, Esq. *Judicial Department*—E. M. Parratt, Esq.
Clerk Attending the Table—A. Pechell, Esq.
Private Bill Office—*Principal Clerk and Taxing Officer*—B. S. B. Adam, Esq.
Private Committees—W. H. Haynes and F. Vane.
Other Clerks in the Office.—F. Vane, C. Congreve, O. E. Grant, A. W. Dubourg, W. Maloney, Hon. F. Stonor, L. Birch, G. J. Webb, Hon. H. Brougham, M. A. Thoms, W. H. Palk, H. C. Malkin, Hon. E. P. Thesiger, R. W. Monro, A. Harrison, E. F. Taylor, W. A. Leigh, J. F. Jeune, F. Skene.
Printed Paper Office—O. E. Grant, Esq. *Public Bills*—H. C. Malkin.
Receiver of Fees, Parliament Officer and Accountant.—W. A. Maloney, Esq.
Librarian—J. H. Pulman, Esq. *Assistant Librarian*—W. I. Thoms, Esq., F.S.A.
Examiners for Standing Orders—C. Frere, Esq., and J. H. Robinson, Esq.
Clerk—F. B. G. Jenkinson, Esq.
Gentleman Usher of the Black Rod—Admiral Sir A. W. Clifford, Bart., C.B.
Yeoman Usher—Colonel R. C. Spencer Clifford.
Sergeant-at-Arms—Lieut.-Colonel Hon. W. P. M. C. Talbot.
Deputy—G. Wallace Goodbody, Esq.
Receiver of Fees, House of Lords—R. Moody, Esq.
Shorthand Writer—W. H. Salter, Esq.
Principal Doorkeepers—Messrs. R. Moody, W. Howard, W. H. Brophey, A. Ward.

Officers of the House of Commons.

Clerk of the House—Sir T. Erskine May, K.C.B.
Clerk Assistant—R. D. Palgrave, Esq.
Chief Clerk of Public Bills and Fees—W. Rose, Esq.
Chief Committee Clerk—Charles Eales, Esq.
Clerk of the Journals—J. Burrington Bull, Esq.
Chief Clerk Private Bill Office—H. B. Mayne, Esq.
Senior Clerks—R. Marriott, S. B. Gunnell, W. D. Hawes, M. C. Conry, G. T. Stone, and C. A. Leigh, Esqs.
Accountant—W. O. Mayne, Esq. *Shorthand Writer*—W. H. Salter, Esq.
Librarian—G. Howard, Esq. *Assistant Librarian*—W. Hearn, Esq.
Clerk—John G. Smith, Esq.
Deliverer of Votes and Printed Papers—J. J. Collins.
Examiners of Petitions for Private Bills—Charles Frere, J. H. Robinson.
Council to Speaker and Examiner of Election Recognisances—G. K. Rickards.
Sergeant-at-Arms—
Deputy Serjeant—Capt. R. A. Gossett.
Assistant Serjeant—Lieut.-Colonel Cecil W. Forester.
Chaplain to the House—Hon. and Rev. F. E. C. Byng, M.A.
Secretary to the Speaker—C. W. Champion, Esq.
Examiners for Standing Orders—C. Frere and J. H. Robinson, Esqs.
Taxing Master—C. Frere, Esq. *Clerk to Examiners*—F. Tupper, Esq.
Vote Office Principal Clerk—J. J. Collins, Esq.
Clerks—R. M. Baily, F. C. N. France, and H. A. M. Killick, Esqs.

Lord Great Chamberlain's Office.

Royal Court, Palace of Westminster, S.W.

Joint Hereditary Lord Great Chamberlain of England, Lady Willoughby D'Eresby and Dowager Lady Carington.
Deputy Lord Great Chamberlain—Lord Aveland.
Secretary—Lt.-Col. the Hon. William Carington, M.P. *Clerk*—J. R. Lovegrove, Esq.
*** Tickets are issued gratis to the public every Saturday between 10 and 4 o'clock to view the New Palace of Westminster.

Officers of the British Museum,

Great Russell Street, Bloomsbury, W.C.

Fifty Trustees: 25 by virtue of their offices; 1 by the appointment of the Queen; 9 representing the Sloane, Cotton, Harley, Townley, Elgin, and Knight families, marked *S. C. H. T. E. K.*; and 15 chosen by the former 35.

Official Trustees.

Archbishop of Canterbury, Lord Chancellor, Speaker of the House of Commons, Lord President of the Council, First Lord of the Treasury, Lord Privy Seal, First Lord of the Admiralty, Lord Steward, Lord Chamberlain, Five Secretaries of State, Bishop of London, Chancellor of the Exchequer, Lord Chief Justice of Queen's Bench, Master of the Rolls, Lord Chief Justice of Common Pleas, Attorney-General, Solicitor-General, the President of the Royal Society, the College of Physicians, the Society of Antiquaries, and the Royal Academy.

Trustee appointed by Her Majesty.

The Hon. and Very Rev. Gerald Wellesley, Dean of Windsor.

Family Trustees.

S. Earl Cadogan; Earl of Derby
C. Rev. Francis Annesley; George Annesley, Esq.
H. Lord Henry C. G. Gordon-Lennox, M.P.; George Augustus Frederick Cavendish Bentinck, M.P.
T. Charles Towneley, Esq.
E. Earl of Elgin
K. Frederick Winn Knight, Esq, M.P.

Elected Trustees.

Right Hon. Sir David Dundas, P.C.; Sir Philip de Malpas Grey Egerton, Bart., M.P.; Duke of Somerset, K.G., P.C.; Right Hon. Earl Russell, K.G., P.C.; Right Hon. William Ewart Gladstone, P.C., M.P.; Right Hon. Spencer Horatio Walpole, P.C., M.P.; Viscount Eversley, P.C.; Right Hon. Benjamin Disraeli, P.C., M.P.; Right Hon. Robert Lowe, P.C., M.P.; Duke of Argyle, P.C., K.T.; Duke of Devonshire, K.G.; Lord Acton; and Sir W. Stirling Maxwell, Bart.
Principal Librarian and Secretary.—John Winter Jones, Esq., F.S.A.

Department of Printed Books.

Keeper.—Wm. Brenchley Rye, Esq.

Department of Maps, Charts, Plans, and Topographical Drawings.

Keeper.—Richard Henry Major, Esq., F.S.A., F.R.G.S.

Department of Manuscripts.

Keeper and Egerton Librarian.—Edward Augustus Bond, Esq.
Keeper of Oriental Manuscripts,—Charles Rieu, Esq., Ph.D.

Departments of Natural History.

Superintendent.—Professor Richard Owen, F.R.S.
Keeper of Zoology.—Dr. John Edward Gray, F.R.S.
Keeper of Geology.—George Robert Waterhouse, Esq.
Keeper of Mineralogy.—M. H. Nevil Story-Maskelyne, Esq., M.A.
Keeper of Botany.—William Carruthers, Esq., F.R.S.

Department of Oriental Antiquities.

Keeper.—Samuel Birch, Esq., LL.D., F.S.A.

Department of Greek and Roman Antiquities.

Keeper.—Charles T. Newton, Esq., M.A.

Department of Coins and Medals.

Keeper.—Reginald Stuart Poole, Esq.

Department of British and Mediæval Antiquities and Ethnography.

Keeper.—Augustus W. Franks, Esq., M.A., F.S.A.

Department of Prints and Drawings.

Keeper.—George W. Reid, Esq.

The Public admitted to the Museum on Mondays, Wednesdays, and Fridays	Nov. Dec. Jan. and Feb.	10 to 4
	Sept. Oct. March and April	10 to 5
	May, June, July and August	10 to 6
The Reading Room open to persons holding tickets of admission every day	Nov. Dec. Jan. and Feb.	9 to 4
	Sept. Oct. March and April	9 to 5
	May, June, July and August	9 to 6

The Public are also admitted to the Museum during the Easter, Whitsun, and Christmas weeks every day except Saturday.

The Museum and Reading Room are closed on Sundays, Ash Wednesday, Good Friday, Christmas Day, and any Fast or Thanksgiving days ordered by authority; also from the 1st to 7th January, the 1st to 7th May, and the 1st to 7th September, inclusive.

Digitized by Google

National Gallery,

TRAFALGAR-SQUARE, W.C., AND SOUTH KENSINGTON, W.

Open to the Public on Mondays, Tuesday, Wednesdays, and Saturdays at Trafalgar-square, and on Mondays, Tuesdays, and Saturdays at South Kensington.

Trustees: William Russell, Esq.; Thomas Baring, Esq., M.P.; the Marquis of Northampton; Right Hon. Austen Henry Layard; Right Hon. William Henry Gregory, and Sir Walter James, Bart.

Director: F. W. Burton, Esq.

Keeper and Secretary: Ralph Nicholson Wornum, Esq.

National Portrait Gallery,

EXHIBITION-ROAD, SOUTH KENSINGTON, W.

Public days (admission free), Mondays, Tuesdays, and Saturdays, from 10 to 4, and in summer months from 10 to 6.

Trustees: Earl Stanhope (chairman); William Smith, Esq. (Deputy Chairman); Lord President of the Council for the time being, Earl of Derby; Earl Somers; Viscount Hardinge; Marquis of Bath; Lord R. Leveson-Gower; Right Hon. B. Disraeli, M.P.; Right Hon. W. E. Gladstone, M.P.; Sir William Stirling-Maxwell, Bart.; Sir Coutts Lindsay, Bart.; the Dean of Westminster; Sir Francis Grant, P.R.A., and Alex. James Beresford-Hope, Esq., M.P.

Secretary and Keeper: George Scharf, Esq., F.S.A.

South Kensington Museum.

Mondays, Tuesdays, and Saturdays free; Wednesdays, Thursdays, and Fridays, 6d.

General Superintendent:

Inspector-General of Art: R. Redgrave, R.A.

National Art Training School.

Head Master: R. Burchett.

Lady Superintendent: Miss Truelock.

Lords-Lieutenant of Counties in the United Kingdom.

ENGLAND.

BEDFORD	Earl Cowper, K.G., P.C.
BERKS	Earl of Abingdon.
BUCKS	Duke of Buckingham and Chandos, P.C.
CAMBRIDGE	Charles W. Townley, Esq.
CHESTER	Lord Egerton of Tatton.
CORNWALL	Lord Vivian.
CUMBERLAND	Earl of Lonsdale.
DERBY	Duke of Devonshire, K.G.
DEVON	Duke of Somerset, K.G., P.C.
DORSET	Earl of Shaftesbury, K.G.
DURHAM	Earl of Durham.
ESSEX	Lord Carlingford.
GLOUCESTER	Earl of Ducie, P.C.
HANTS	Marquis of Winchester.
HEREFORD	Lord Bateman.
HERTFORD	Earl of Verulam.
HUNTINGDON	Earl of Sandwich, P.C.
KENT	Earl Sydney, G.C.B., P.C.
LANCASHIRE	Earl of Sefton.
LEICESTER	Duke of Rutland, K.G.
LINCOLN	Earl Brownlow.
MIDDLESEX	Duke of Wellington, K.G., P.C.
MONMOUTH	Duke of Beaufort, K.G., P.C.
NORFOLK	Earl of Leicester, K.G.
NORTHAMPTON	Earl Spencer, K.G., P.C.
NORTHUMBERLAND	Earl Grey, K.G., G.C.M.G., P.C.
NOTTINGHAM	Lord Belper, P.C.
OXFORD	Duke of Marlborough, K.G., P.C.
RUTLAND	Earl of Gainsborough.
SHROPSHIRE	Earl of Bradford.
SOMERSET	Earl of Cork & Orrery, K.P., P.C.
STAFFORD	Lord Wrottesley.
SUFFOLK	Earl of Stradbroke.
SURREY	Earl of Lovelace.
SUSSEX	Earl of Chichester.
TOWER HAMLETS	Sir Charles Yorke, G.C.B.
WARWICK	Lord Leigh.
WESTMORELAND	Earl of Lonsdale.
WILTS	Marquis of Ailesbury, K.G., P.C.
WORCESTER	Ld. Lyttelton, K.C.M.G., P.C.
YORK, E. RIDING	Lord Wenlock.
YORK, N. RIDING	Marquis of Ripon, K.G., P.C.
YORK, W. RIDING	Earl Fitzwilliam, K.G.

WALES.

ANGLESEY	Hon. Wm. Owen Stanley, M.P.
BRECKNOCKSHIRE	Sir Joseph R. Bailey, Bart.
CARDIGAN	Edw. Lewis Pryse, Esq.
CARMARTHEN	Earl of Cawdor.
CARNARVON	Lord Penrhyn.
DENBIGH	Wm. Cornwallis West, Esq.
FLINT	Hugh R. Hughes, Esq.
GLAMORGAN	Christopher Rice Mansell Talbot, Esq., M.P.
HAVERFORDWEST	John Henry Scourfield, Esq., M.P.
MERIONETH	Lord Mostyn.
MONTGOMERY	Lord Sudeley.
PEMBROKE	Lord Kensington, M.P.
RADNOR	Hon. Arthur Walsh, M.P.

IRELAND.

ANTRIM	Marquis of Donegall, K.P., G.C.H., P.C.
ARMAGH	Lord Lurgan, K.P.
CARLOW	Earl of Bessborough, P.C.
CAVAN	Lord Lisgar, P.C., G.C.B., G.C.M.G.
CLARE	Hon. C. Wm. White.
CORK	Earl of Brandon.
DONEGAL	Duke of Abercorn, K.G., P.C.
DOWN	Earl of Dufferin, K.P., K.C.B., P.C.
DUBLIN	Viscount Monk, P.C., G.C.M.G.
FERMANAGH	Earl of Erne, K.P.
GALWAY	Lord Clanbrock.
KERRY	Earl of Kenmare, P.C.
KILDARE	Marquis of Drogheda, K.P., P.C.
KILKENNY	Rt. Hon. Wm. Fownes Tighe.
KING'S COUNTY	Lieut.-Col. Thomas Bernard.
LEITRIM	Viscount Southwell, K.P.
LIMERICK	Lord Emly, P.C.
LONDONDERRY	Robert Peel Dawson, Esq.
LONGFORD	Earl of Longford, K.C.B.
LOUTH	Lord Rathdonnell.
MAYO	Earl of Lucan, G.C.B.
MEATH	Marq. Conyngham, K.P., G.C.H., P.C.
MONAGHAN	Earl of Dartrey, K.P.
QUEEN'S CO.	Lord Castletown, P.C.
ROSCOMMON	Edw. King Tenison, Esq.
SLIGO	Sir Robt. Gore Booth, Bart., M.P.
TIPPERARY	Viscount Lismore.
TYRONE	Earl of Charlemont, K.P.
WATERFORD	Marquis of Waterford, K.P.
WESTMEATH	Lord Greville.
WEXFORD	Lord Carew, K.P.
WICKLOW	Earl of Meath.

SCOTLAND.

ABERDEEN	Earl of Kintore.
ARGYLL	Duke of Argyll, K.T., P.C.
AYR	Earl of Stair, K.T.
BANFF	Earl of Fife, K.T.
BERWICK	Duke of Roxburghe, K.T.
BUTE	Lt.-Col. James Fredk D. C. Stuart, M.P.
CAITHNESS	Earl of Caithness.
CLACKMANNAN	Earl of Mansfield, K.T.
CROMARTY	Duke of Sutherland, K.G.
DUMBARTON	H. E. Crum-Ewing, Esq.
DUMFRIES	Earl of Dalkeith, K.T., M.P.
EDINBURGH	Duke of Buccleuch, K.G., P.C.
ELGIN OR MORAY	Viscount Macduff, M.P.
FIFE	Sir Robt. Anstruther, Bart., M.P.
FORFAR	Earl of Strathmore and Kinghorn.
HADDINGTON	Marquis of Tweeddale, K.T., G.C.B., P.M.
INVERNESS	Lord Lovat.
KINCARDINE	Sir James Horne Burnett, Bart.
KINROSS	Sir G. G. Montgomery Bart., M.P.
KIRCUDBRIGHT STEWARTRY	Earl of Selkirk, K.
LANARK	Sir Thos. Edw. Colebrooke, Bart., M.P.
LINLITHGOW	Earl of Rosebery.
NAIRN	John Brodie, Esq., of Lethen.
ORKNEY & SHETLAND	Hon. John C. Dundas, M.P.
PEEBLES	Earl of Wemyss and March.
PERTH	Lord Kinnaird, K.T., P.C.
RENFREW	Sir Michael Robert Shaw Stewart, Bart.
ROSS	Sir Jas. Matheson, Bart.
ROXBURGH	Duke of Buccleuch, K.G., P.C.
SELKIRK	Elliot Lockhart, Esq.
STIRLING	Earl of Dunmore.
SUTHERLAND	Duke of Sutherland, K.G.
WIGTON	Earl of Stair, K.T.

Irish Representative Peers.

Elected for Life.—The dates given are those of their creation as Peers of Ireland, but they only rank as Peers of the United Kingdom from the Union, 1st Jan., 1801.

	EARLS OF	Creation.	Title by Courtesy of Eldest Son.
John Vansittart Danvers Butler	Lanesborough	1756	L. Newtown-Butler
Stephen Moore	Mountcashell	1781	L. Kilworth
Henry J. B. Dawson-Damer	Portarlington	1785	V. Carlow
John Crichton	Erne, K.P.	1789	V. Crichton
Charles Francis Arnold Howard	Wicklow	1793	Lord Clonmore
John Henry Reginald Scott	Clonmel	1793	Lord Earlafort.
George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
Somerset Richard Lowry-Corry	Belmore, K.C.M.G., P.C.	1797	V. Corry
Francis Bernard	Bandon	1800	V. Bernard
Lawrence Parsons	Rosse	1806	L. Oxmantown
William Henry H. Hedges White	Bantry	1816	V. Berehaven
	VISCOUNTS.		
Mervyn Wingfield	Powerscourt, K.P.	1743	
Thomas Vesey	De Vesci	1776	
James Hewitt	Lifford	1781	
Edward Ward	Bangor	1781	
Hayes St. Leger	Doneraile	1785	
Cornwallis Maude	Hawarden	1791	
George Frederick Upton	Templetown, K.C.B.	1806	
	BARONS.		
Edward Plunkett	Dunsany	1461	
Theobald Fitzwalter Butler	Dunboyne	1541	
Edward Donough O'Brien	Inchiquin	1543	
Robert Dillon	Clonbrock	1790	
Charles Allanson Winn	Headley	1797	
Edward Henry Churchill Crofton	Crofton	1797	
Dayrolles Blakeney de Moleyns	Ventry	1800	
Richard Handcock	Castlemaine	1812	
Geoffrey D. A. F. Guthrie	Oranmore & Browne	1836	
Denis St. George Daly	Dunsandle & Clanconal	1845	

Scotch Representative Peers.

Elected every Parliament.—The dates given are those of their creation as Scotch Peers, but they only rank as Peers of Great Britain from the Union, 1st May, 1707.

	MARQUIS OF	Creation.	Title by Courtesy of Eldest Son.
John Sholto Douglas	Queensberry	1682	V. Drumlanrig
George Hay	Tweeddale, K.T., G.C.B., P.M.	1694	V. Walden
	EARLS.		
Sholto John Watson Douglas	Morton	1458	L. Aberdour
Claude Bowes-Lyon	Strathmore & Kinghorn	1606	L. Glamis
George Baillie-Arden-Hamilton	Haddington	1619	L. Binning
Thomas Maitland	Lauderdale, G.C.B.	1624	V. Maitland
David Graham Drummond Ogilvy	Airlie, K.T.	1639	L. Ogilvy
John Thornton Leslie Melville	Leven & Melville	1641	V. Kirkaldie
Dunbar James Douglas	Selkirk	1646	L. Daer
	VISCOUNT.		
William Henry Drummond	Strathallan	1686	
	BARONS.		
Horace Courtney Forbes	Forbes	1440	
Alexander Fraser	Saltoun	1445	
James St. Clair	Sinclair	1489	
William Buller-Fullerton-Elphinstone	Elphinstone	1509	
Charles Stuart	Blantyre	1606	
Charles John Colville	Colville (of Culross), P.C., K.T.	1604	

Peers who are Minors.

AND WHO WILL, ON ATTAINING MAJORITY, TAKE THEIR SEATS IN THE HOUSE OF LORDS.

Title.	Rank.	Name.	Date of Coming of Age.	Date.
Botreaux	Baron	Charles E. H. Abney-Hastings (Earl of Loudoun)	1876	1368
Byron	Baron	George Frederick William Byron	1876	1643
Camden	Marquis	John Charles Pratt	1693	1812
De Freyne	Baron	Arthur French	1876	1851
Hastings	Baron	Bernard Edward Delaval Astley	1876	1290
Hillsborough	Earl of	A. W. J. W. B. Y. Hill (Marquis of Downshire)	1892	1772
Hopetown & Niddry	Baron	John Adrian Louis Hope (Earl of Hopetoun)	1881	1809
Kenyon	Baron	Lloyd Kenyon	1885	1788
Mend.p & Dover	Baron	Henry George Agar-Ellis (Viscount Clifden)	1884	1794
Meredyth	Baron	James H. G. M. Somerville (Baron Athlummey)	1886	1806
Ranfurly	Baron	Ucbter John Mark Knox (Earl of Ranfurly)	1877	1826
Rodney	Baron	George B. H. D. Rodney	1878	1783
Southampton	Baron	Charles Henry Fitzroy	1888	1780
Windsor	Baron	Robert George Windsor-Clive	1878	1879
Yarborough	Earl of	Charles Alfred Worsley Anderson-Pelham	1880	1837

Peeresses in their own Right.

Name.	Title.	Creation.
Mary Frances Elizabeth Boscawen (wife of 6th Viscount Falmouth)	Baroness Le Despencer	1264
Clementina Elizabeth Heathcote Drummond Willoughby (widow of Lord Aveland)	Baroness Willoughby d'Eresby	1313
Emma Harriet Tyrwhitt (wife of Sir Henry Thomas Tyrwhitt, Bart.)	Baroness Berners	1455
Susan North (daughter of 3rd Earl of Guilford, and wife of Col. John S. D. North, M.P.)	Baroness North	1554
Anne Florence De Grey Cowper (widow of 6th Earl Cowper)	Baroness Lucas	1663
Annie Sutherland-Leveson-Gower (wife of 3rd Duke of Sutherland)	Countess of Cromartie	1861
Angela Georgina Burdett Coutts	Baroness Burdett Coutts	1871

Digitized by Google

H.R.H. Princess Philip of Saxony.

Digitized by Google

H.R.H. Prince Philip of Saxony.

Digitized by Google

Alphabetical List of the Surnames of the Peers Temporal,

HAVING SEATS IN THE HOUSE OF LORDS, AND OF PEERESSES IN THEIR OWN RIGHT.

Abbot, Colchester, L.
Abbott, Tenterden, L.
Abercromby, Abercromby, L.
Acheson, Gosford, E.
A'Court-Holmes, Heytesbury, L.
Acton, Acton, L.
Adair, Waveney, L.
Addington, Sidmouth, V.
Agar-Ellis, Clifden, V.
Amherst, Amherst, E.
Anson, Lichfield, E.
Arundell, Arundell of Wardour, L.
Ashburnham, Ashburnham, E.
Ashley-Cooper, Shaftesbury, E.
Astley, Hastings, L.
Bagot, Bagot, L.
Baillie-Arden Hamilton, Haddington, E.
Bampfylde, Poltimore, L.
Baring, Ashburton, L.
Baring, Northbrook, L.
Bateman-Hanbury, Bateman, L.
Bathurst, Bathurst, E.
Beauclerk, St. Albans, D.
Bennet, Tankerville, E.
Bentinck, Portland, D.
Beresford, Waterford, M.
Berkeley, Berkeley, E.
Berkeley, Fitzhardinge, L.
Bernard, Bandon, E.
Bertie, Abingdon, E.
Bertie, Lindsey, E.
Best, Wynford, L.
Bethell, Westbury, L.
Bingham, Lucan, E.
Blackwood, Dufferin, E.
Bligh, Darnley, E.
Bloomfield, Bloomfield, L.
Bootle-Wilbraham, Skelmersdale, L.
Boscawen, Falmouth, V.
Boscawen, Le Despencer, L.
Bowes Lyon, Strathmore, E.
Boyle, Cork and Orrery, E.
Boyle, Glasgow, E.
Boyle, Shannon, E.
Brabazon, Meath, E.
Bridgeman, Bradford, E.
Bridges, Fitzwalter, L.
Brodrick, Midleton, V.
Brougham, Brougham & Vaux, L.
Browne, Kenmare, E.
Browne, Sligo, M.
Browne-Mostyn, Vaux of Harrowden, L.
Brownlow, Lurgan, L.
Bruce, Elgin and Kincardine, E.
Bruce, Aberdare, L.
Brudenell-Bruce, Ailesbury, M.
Bulwer-Lytton, Lytton, L.
Burdett-Coutts, Burdett-Coutts, L.
Burrell, Gwydyr, L.
Butler, Dunboyne, L.
Butler, Lanesborough, E.
Butler, Ormonde, M.
Byng, Strafford, E.
Byng, Torrington, V.
Byng, Stratford (V. Enfield), L.
Byron, Byron, L.
Cadogan, Cadogan, E
Cairns, Cairns, L.
Campbell, Argyll, D.
Campbell, Cawdor, E.
Campbell, Stratheden & Campbell, L.
Canning, Stratford, V.
Capel, Essex, E.
Cardwell, Cardwell, V.
Carew, Carew, L.
Carington, Carington, L.
Carleton, Dorchester, L.
Carnegie, Southesk, E.
Cary, Falkland, V.
Cathcart, Cathcart, E.
Caulfeild, Charlemont, E.
Cavendish, Chesham, L.
Cavendish, Devonshire, D.
Cecil, Exeter, M.
Chichester, Donegal, M.
Chichester, Templemore, L.
Cholmondeley, Cholmondeley M.
Cholmondeley, Delamere, L.
Clements, Leitrim, E.
Clifford, Clifford of Chudleigh, L.
Coke, Leicester, E.
Colborne, Seaton, L.
Cole, Enniskillen, E.
Coleridge, Coleridge, B.
Colville, Colville, L.
Compton, Northampton, M.
Conyngham, Conyngham, M.
Courtenay, Devon, E.
Coventry, Coventry, E.
Cowper, Cowper, E.
Cowper, Lucas, L.
Craven, Craven, E.
Crewe, Crewe, L.
Crichton, Erne, E.
Crichton-Stuart, Bute, M.
Crofton, Crofton, L.
Curzon, Zouche, L.
Curzon-Howe, Howe, E.
Curzon, Scarsdale, L.
Curzon, Teynham, L.
Cust, Brownlow, E.
Dalrymple, Stair, E.
Daly, Dunsandle & Clanconal, L.
Dawson, Dartrey, E.
Dawson-Damer, Portarlington, E.
De Burgh, Clanricarde, M.
De Grey, Walsingham, L.
De Moleyns, Ventry, L.
Denison, Londesborough, L.
Denman, Denman, L.
Devereux, Hereford, V.
Digby, Digby, L.
Dillon, Clonbrock, L.
Dormer, Dormer, L.
Douglas, Morton, E.
Douglas, Queensberry, M.
Douglas, Selkirk, E.
Douglas-Pennant, Penrhyn L.
Drummond, Strathallan, V.
Drummond, Willoughby d'Eresby, L.
Drummond-Willoughby, Aveland, E.
Duff, Fife, E.
Duncan-Haldane, Camperdown, E.
Duncombe, Feversham, E.
Dundas, Melville, V.
Dundas, Zetland, E.
Dutton, Sherborne, L.
Eden, Auckland, L.
Edgcumbe, Mount-Edgcumbe, E.
Egerton, Egerton, L.
Egerton, Ellesmere, E.
Egerton, Wilton, E.
Egerton, Grey de Radcliffe, L.
Elliot, St. Germans, E.
Elliot, Elliot, L.
Elliot-Murray-Kynynmond, Minto, E.
Ellis, Howard de Walden and Seaford, L.
Erle-Agar, Normanton, E.
Elphinstone, Elphinstone, L.
Erskine, Erskine, L.
Fane, Westmoreland, E.
Fielding, Denbigh, E.
Finch, Aylesford, E.
Finch-Hatton, Winchelsea and Nottingham, E.
Fitzclarence, Munster, E.
Fitzgerald, Leinster, D.
Fitzgerald-De-Ros, De-Ros, L.
Fitzmaurice, Lansdowne, M.
Fitzmaurice, Orkney, E.
Fitzpatrick, Castletown, L.
Fitzroy, Grafton, D.
Fitzroy, Southampton, L.
Foley, Foley, L.
Forbes, Forbes, L.
Forbes, Granard, E.
Forester, Forester, L.
Fortescue, Clermont, L.
Fortescue, Fortescue, E.
Foster-Skeffington, Massereene and Ferrard, V.
Fox-Strangways, Ilchester, E.
Fraser, Lovat, L.
Fraser, Saltoun, L.
Fremantle, Cottesloe, L.
French, De Freyne, L.
Gage, Gage, V.
Gardner, Gardner, L.
Gascoyne-Cecil, Salisbury, M.
Gifford, Gifford, L.
Glyn, Wolverton, L.
Gordon, Aberdeen, E.
Gordon, Huntley, M.
Gordon Lennox, Richmond, D.
Gough, Gough, V.
Gough Calthorpe, Calthorpe, L.
Graham, Montrose, D.
Grant-Ogilvy, Seafield, E.
Greville, Warwick & Brooke, E.
Greville-Nugent, Greville, L.
Grey, Grey, E.
Grey, Stamford & Warrington, E.
Grimston, Verulam, E.
Grosvenor, Ebury, L.
Grosvenor, Westminster, D.
Guthrie, Oranmore & Browne, L.
Hamilton, Abercorn, D.
Hamilton-Douglas, Hamilton & Brandon, D.
Hamilton-Russell, Boyne, V.
Hammond, Hammond, L.
Hanbury-Tracey, Sudeley, L.
Handcock, Castlemaine, L.
Hanmer, Hanmer, L.
Harbord, Suffield, L.
Hardinge, Hardinge, V.
Hare, Listowel, E.
Harris, Harris, L.
Harris, Malmesbury, E.
Hastings, Botreaux, L.
Hastings, Huntingdon, E.
Hawke, Hawke, L.
Hay, Erroll, E.
Hay, Kinnoull, E.
Hay, Tweeddale, M.
Hely-Hutchinson, Donoughmore E.
Henniker-Major, Henniker and Hartismere, L.
Herbert, Carnarvon, E.
Herbert, Pembroke and Montgomery, E.
Herbert, Powis, E.
Hervey, Bristol, M.
Hewitt, Lifford, V.
Hill, Downshire, M.
Hill, Hill, V.
Hobart, Buckinghamshire, E.
Holroyd, Sheffield, E.
Home, Home, E.
Hood, Bridport, V.
Hood, Hood, V.
Hope, Hopetoun, E.
Howard, Carlisle, E.
Howard, Effingham, E.
Howard, Howard (of Glossop), L.
Howard, Lanerton, L.
Howard, Norfolk, D.
Howard, Suffolk & Berkshire, E.
Howard, Wicklow, E.
Irby, Boston, L.
Jerningham, Stafford, L.
Jervis, St. Vincent, V.
Jocelyn, Roden, E.
Jolliffe, Hylton, L.
Keane, Keane, L.
Keith-Falconer, Kintore, E.
Kennedy, Ailsa, M.
Kenyon, Kenyon, L.
Keppel, Albemarle, E.
Ker, Roxburghe, D.
Kerr, Lothian, M.
King-Noel, Lovelace, E.
Kinnaird, Kinnaird, L.
Knox, Ranfurly, E.
Lambton, Durham, E.
Lane-Fox, Conyers, L.
Lascelles, Harewood, E.
Law, Ellenborough, L.
Lawless, Cloncurry, L.
Lawley, Wenlock, L.
Lawrence, Lawrence, L.
Lefevre, Eversley, V.
Legge, Dartmouth, E.
Leigh, Leigh, L.
Leslie, Leven and Melville, E.
Leveson-Gower, Cromartie, E.
Leveson-Gower Granville, E.
Leveson-Gower, Sutherland, D.
Liddell, Ravensworth, E.
Lindsay, Crawford and Balcarres, E.
Lister, Ribblesdale, L.
Littleton, Hatherton, L.
Lloyd, Mostyn, L.
Loftus, Ely, M.
Lowry-Corry, Belmore, E.
Lowther, Lonsdale, E.
Loyd, Overstone, L.
Lumley, Scarborough, E.
Lygon, Beauchamp, E
Lyon-Bowes, Strathmore, E.
Lyons, Lyons, L.
Lyttelton, Lyttelton, L.
Maitland, Lauderdale, E.
Manners, Rutland, D.
Manners-Sutton, Canterbury, V.
Manners-Sutton, Manners, L.
Mansfield, Sandhurst, L.
Marsham, Romney, E.
Maude, Hawarden, V.
Maxwell, Farnham, L.
Meade, Clanwilliam, E.
Methuen, Methuen, L.
Milbanke, Wentworth, L.
Miles, Sondes, L.
Mitford, Redesdale, L.
Molyneux, Sefton, E.
Monck, Monck, V.
Monckton Milnes, Houghton, L.
Moncrieff Moncrieff, L.
Monsell, Emly, L.
Monson, Monson, L.
Montagu, Manchester, D.
Montagu, Swaythling, E.
Montagu-Douglas-Scott, Buccleuch and Queensberry, D.
Montgomerie, Eglinton & Winton, E.
Moore, Drogheda, M.
Moore, Mountcashel, E.
Morgan, Tredegar, L.
Murray, Dunmore, E.
Murray, Mansfield, E.
Napier, Napier and Ettrick, L.
Napier, Napier of Magdala, L.
Nelson, Nelson, E.
Nevill, Abergavenny, E.
Neville, Braybrooke, L.
Noel, Gainsborough, E.
Nock-Hill, Berwick, L.
North, Guilford, E.
North, North, L.
Norton, Grantley, L.
O'Beirne, Inishquin, L.
O'Callaghan, Lismore, V.
Ogilvy, Airlie and Lintrathen, E
O'Hagan, O'Hagan, L.
O'Neill, O'Neill, L.
Onslow, Onslow, E.
Orde-Powlett, Bolton, L.
Osborne, Leeds, D.
Paget, Anglesey, M.
Pakenham, Longford, E.
Pakington, Hampton, L.
Palmer, Selborne, L.
Parker, Macclesfield, E.
Parker, Morley, E.
Parkinson-Fortescue, Carlingford, L.
Parnell, Congleton, L.
Parsons, Rosse, E.
Pattan, Winmarleigh, L.
Paulet, Winchester, M.
Pelham, Chichester, E.
Pelham, Yarborough, E.
Pelham-Clinton, Newcastle, D.
Pellew, Exmouth, V.
Pepys, Cottenham, E.
Perceval, Egmont, E.
Percy, Northumberland, D.
Perry, Limerick, E.
Pery, Pery, L.
Phipps, Normanby, M.
Pierrepont, Manvers, E.
Pitt-Rivers, Rivers, L.
Pleydell-Bouverie, Radnor, E.
Plunket, Plunket, L.
Plunkett, Dunsany, L.
Plunkett, Fingall, E.
Ponsonby, Bessborough, E.
Ponsonby, De Mauley, L.
Portman, Portman, V.
Poulett, Poulett, E.
Powlett, Cleveland, D.
Powys, Lilford, L.
Pratt, Camden, M.
Preston, Gormanston, V.
Primrose, Rosebery, E.
Proby, Carysfort, E.
Ramsay, Dalhousie, E.
Rice, Dynevor, L.
Robartes, Robartes, L.
Robinson, Ripon, M.
Rodney, Rodney, L.
Rogers, Blachford, L.
Rollo, Rollo, L.
Romilly, Romilly, L.
Rose, Strathnairn, L.
Ross, Stradbroke, E.
Rushout, Northwick, L.
Russell, Bedford, D.
Russell, De Clifford, L.
Russell, Russell, E.
Ryder, Harrowby, E.
Sackville, De La Warr, E
St. Clair, Sinclair, L.
St. Clair-Erskine, Rosslyn, E.
St. John, Bolingbroke, V.
St. John, St. John, L.
St. Lawer, Doneraile, V.
St. Maur, Somerset, D.
Sandys, Sandys, L.
Saumarez, De Saumarez, L.
Scarlett, Abinger, L.
Scott, Eldon, E.
Seymour, Hertford, M.
Shirley, Ferrers, E.
Sidney, De Lisle and Dudley, L.
Sinclair, Caithness, E.
Somers-Cocks, Somers, E.
Somerset, Beaufort, D.
Somerset, Raglan, L.
Somerville, Athlumney, L.
Spencer, Churchill, L.
Spencer-Churchill, Marlborough, D.
Spencer, Spencer, E.
Spring-Rice, Monteagle, L.
Stanhope, Chesterfield, E.
Stanhope, Harrington, E.
Stanhope, Stanhope, E.
Stanley, Derby, E.
Stanley, Stanley and Eddisbury, L.
Stapleton, Beaumont, L.
Stapleton-Cotton, Combermere, V.
Stewart, Galloway, E.
Stewart Murray, Athole, D.
Stonor, Camoys, L.
Stopford, Courtown, E.
Stourton, Stourton, L.
Strutt, Belper, L.
Strutt, Rayleigh, L.
Stuart, Blantyre, L.
Stuart, Moray, E.
Stuart, Stuart de Decies, L.
Stuart-Wortley, Wharncliffe L.
Sugden, St. Leonards, L.
Talbot, Shrewsbury and Talbot, E.
Talbot, Talbot de Malahide, L.
Taylour, Headfort, M.
Thesiger, Chelmsford, L.
Temple-Nugent-Brydges-Chandos-Grenville, Buckingham and Chandos, D.
Thurlow, Thurlow, L.
Thynne, Bath, M.
Townshend, Sydney, E.
Townshend, Townshend, M.
Trefusis, Clinton, L.
Trench, Clancarty, E.
Trevor, Dacre, L.
Trollope, Kesteven, L.
Twisleton-Wykeham-Fiennes, Saye and Sele, L.
Tyrwhitt, Berners, L.
Upton, Templetown, V.
Vane-Tempest, Londonderry, M.
Verney, Willoughby de Broke, L.
Vernon, Lyveden, L.
Vernon, Vernon, L.
Vesey, de Vesci, V.
Villiers, Clarendon, E.
Villiers, Jersey, E.
Vivian, Vivian, L.
Waldegrave, Waldegrave, E.
Wallop, Portsmouth, E.
Walpole, Orford, E.
Walsh, Ormathwaite, L.
Ward, Bangor, V.
Ward, Dudley, E.
Warren, De Tabley, L.
Wellesley, Cowley, E.
Wellesley, Wellington, D.
Wemyss - Charteris - Douglas, Wemyss, E.
Wentworth - Fitzwilliam, Fitzwilliam, E.
Westenra, Rossmore, L.
White, Annaly, L.
White, Battry, E.
Wilde, Penzance, L.
Wilde, Truro, L.
Willoughby, Middleton, L.
Windsor-Clive, Windsor, L.
Wingfield, Powerscourt, V.
Winn, Headley, L.
Wodehouse, Kimberley, E.
Wood, Halifax, V.
Wood, Hatherley, L.
Wrottesley, Wrottesley, L.
Wyndham, Leconfield, L.
Yarde-Buller, Churston, L.
Yorke, Hardwicke, E.
Young, Liegar, L.

Titles of the Eldest Sons of Peers.

The eldest Sons of Dukes, Marquises, and Earls usually assume (by courtesy) the second titles of their fathers. The younger Sons of Dukes and Marquises take the title of Lord as a prefix to their Christian and Surnames.

The younger Sons of Earls take the title of Honourable.

All Daughters of Dukes, Marquises, and Earls, take the title of Lady.

All Sons and Daughters of Viscounts and Barons take the title of Honourable.

The following are the titles which are or would be borne by the eldest Sons of Peers, with the titles of their fathers:—

Those marked thus * are the second titles of Irish Representative Peers,
Those marked thus † are the second titles of Scotch Representative Peers.

†Aberdour, L., Morton, E.
Aboyne, E., Huntly, M.
Acheson, V., Gosford, E.
Adare, V., Dunraven and Mountearl, E.
Aithrie, V., Hopetoun, E.
Alford, V., Brownlow, E.
Altamont, E., Sligo, M.
Althorp, V., Spencer, E.
Amberley, V., Russell, E.
Ancrum, E., Lothian, M.
Andover, V., Suffolk, E.
Anson, V., Lichfield, E.
Apsley, L., Bathurst, E.
Arundel and Surrey, E., Norfolk, D.
Ashley, L., Shaftesbury, E.
†Balgonie, V. Leven and Melville, E.
Beefive, E., Headfort, M.
Belfast, E., Donegal, M.
*Berehaven, V., Bantry, E.
*Bernard, V., Bandon, E.
†Berriedale, L., Caithness, E.
†Binning, L., Haddington, E.
Birtle, L., Lindsey, E.
*Bingham, L., Lucan, E.
Blandford, M., Marlborough, D.
Boringdon, V., Morley, E.
Bowmont, M., Roxburghe, D.
Boyle, V., Shannon, E.
Brabazon, L., Meath, E.
Brackley, V., Ellesmere, E.
Brecknock, E., Camden, M.
Brooke, L., Warwick, E.
Bruce, L., Elgin, E.
Burford, E., St. Albans, D.
Burghersh, L., Westmoreland, E.
Burghley, L., Exeter, M.
Burke and Clanmorris, V., Clanricarde, M.
Bury, V., Albemarle, E.
Campden, V., Gainsborough, E.
Cantilupe, V., De la Warr, E.
Cardigan, E., Ailesbury, M.
*Carlow, V., Portarlington, E.
Carmarthen, M., Leeds, D.
Carnegie, L., Southesk, E.
Casellis, E., Ailsa, M.
Castlereagh, V., Londonderry, M.
Castlerosse, V., Kenmare, E.
Caulfeild, V., Charlemont, E.
Chandos, M., Buckingham, D.
Chelsea, V., Cadogan, E.
Chewton, V., Waldegrave, E.
Clandeboye, V., Dufferin, E.
Clements, V., Leitrim, E.
Clifton, L., Darnley, E.
Clive, V., Powis, E.
Clonmore, L., Wicklow E.
Coke, V., Leicester, E.
Cole, V., Enniskillen, E.
Compton, E., Northampton, M.
*Corry, V., Belmore, E.
Courtenay, L., Devon, E.
Cranbourne, V., Salisbury, M.
Cranley, V., Onslow, E.
Cremorne, L., Dartrey, E.
*Crichton, V., Erne, E.
Crowhurst, V., Cottenham, E.
Curzon, V., Howe, E.
†Dacr, L., Selkirk, E.
Dalkeith, E., Buccleuch, D.
Dalmeny, L., Rosebery, E.
Dalrymple, V., Stair, E.
Dangan, V., Cowley, E.
Darlington, E., Cleveland, D.
Deerhurst, V., Coventry, E.
De Grey, E., Ripon, M.
Douglas, M., Hamilton, D.
Doune, L., Moray, E.
Douro, M., Wellington, D.
Drumlanrig, V., Queensberry, M.
Duncan, V., Camperdown, E.
Duncannon, V., Bessborough, E.
Dundas, L., Zetland, E.
Dungarvon, V., Cork, E.
Dunglas, L., Home, E.
Dunlo, V., Clancarty, E.
Dunwich, V., Stradbroke, E.
Dupplin, V., Kinnoull, E.
Durdley, V., Sudeley, E.
Eastnor, V., Somers, E.
Ebrington, V., Fortescue, E.
Ednam, V., Dudley, E.
Elcho, L., Wemyss, E.
Eliot, L., St. Germans, E.
Elmley, V., Beauchamp, E.
Emlyn, V., Cawdor, E.
Encombe, V., Eldon, E.
Enniskillen, V., Listowel, E.
Essington, L., Rosse, E.
Euston, P., Grafton, D.
Feilding, V., Denbigh, E.
Fincastle, V., Dunmore, E.
FitzClarence, V., Munster, E.
FitzHarris, V., Malmesbury, E.
Folkestone, V., Radnor, E.
Forbes, V., Granard, E.
Fordwich, V., Cowper, E.
Garlies, L., Galloway, E.
Gord, L., Clanwilliam, E.
Glamis, L., Strathmore and Kinghorn, E.
Glenorchy L., Breadalbane, E.
Glentworth, L., Limerick, E.
Glerawly, V., Annesley, E.
Graham, M., Montrose, D.
Granby, M., Rutland, D.
Greenock, L., Cathcart, E.
Grey de Wilton, V., Wilton, E.
Grey of Groby, L., Stamford, E.
Grosvenor, E., Westminster, D.
Grimston, V., Verulam, E.
Guernsey, L., Aylesford, E.
Haddo, L., Aberdeen, E.
Hamilton, M., Abercorn, D.
Hartington, M., Devonshire, D.
Hastings, L., Huntingdon, E.
Helmsley, V., Feversham, E.
Herbert, L., Pembroke, E.
Hinchinbrook, V., Sandwich, E.
Hillsborough, E., Downshire, M.
Hinton, V., Poulett, E.
Hobart, L., Buckinghamshire, E.
Holmesdale, V., Amherst, E.
Howard, L., Effingham, E.
Howick, V., Grey, E.
Hyde, L., Clarendon, E.
Ingestre, V., Shrewsbury and Talbot, E.
Inverurie, L., Kintore, E.
Jermyn, E., Bristol, M.
Jocelyn, V., Roden, E.
Kelburne, V., Glasgow, E.
Kerry, E., Lansdowne, M.
Kildare, M., Leinster, D.
Killeen, L., Fingall, E.
Kilmarnock, L., Erroll, E.
*Kilworth, L., Mountcashel, E.
†Kirkwall, V., Orkney, E.
Lambton, V., Durham, E.
Lascelles, V., Harewood, E.
Leveson, L., Granville, E.
Lewisham, V., Dartmouth, E.
Lincoln, E., Newcastle, D.
Lindsay, L., Crawford and Balcarres, E.
Loftus, V., Ely, M.
Lorne, M., Argyll, D.
Loughborough, L., Rosslyn, E.
Lowther, V., Lonsdale, E.
Lumley, V., Scarborough, E.
Lymington, V., Portsmouth, E.
Mahon, V., Stanhope, E.
Maidstone, V., Winchilsea, E.
Maitland, V., Lauderdale, E.
Malden, V., Essex, E.
Mandeville, V., Manchester, D.
March, E., Richmond, D.
Marsham, V., Romney, E.
Melgund, V., Minto, E.
Milton, V., Fitzwilliam, E.
Molyneux, V., Sefton, E.
Montgomerie, L., Eglinton and Winton, E.
Moore, V., Drogheda, M.
Moreton, L., Ducie, E.
Morpeth, V., Carlisle, E.
Mountcharles, E., Conyngham, M.
Mulgrave, E., Normanby, M.
Neville, V., Abergavenny, E.
Newark, V., Manvers, E.
Newport, V., Bradford, E.
Newton-Butler, L., Lanesborough, E.
Norreys, L., Abingdon, E.
North, L., Guilford, E.
Northland, V., Ranfurly, E.
Ockham, V., Lovelace, E
*Ogilvy, L., Airlie and Lintrathen, E.
Osbory, E., Ormonde, M.
Ossulston, L., Tankerville, E.
Oxmantown, L., Rosse, E.
Pakenham, L., Longford, E.
Parker, V., Macclesfield, E.
Pelham, L., Chichester, E.
Perceval, V., Egmont, E.
Percy, E., Northumberland, D.
Peterham, V., Harrers, E.
Pevensey, V., Sheffield, E.
Porchester, L., Carnarvon, E.
Proby, L., Carysfort, E.
Ramsay, L., Dalhousie, E.
Raynham, V., Townshend, M.
Reidhaven, V., Seafield, E.
Rocksavage, E., Cholmondeley, M.
Royston, V., Hardwicke, E.
Sandon, V., Harrowby, E.
St. Asaph, V., Ashburnham, E.
St. Maur, E., Somerset, D.
Stafford, M., Sutherland, D.
Stanhope, L., Chesterfield, E.
Stanley, L., Derby, E.
Stavordale, L., Ilchester, E.
Stopford, V., Courtown, E.
Stormont, V., Mansfield, E.
Strafford, L. (V. Enfield), Stratford, E.
Suirdale, V., Donoughmore, E.
Tamworth, V., Ferrers, E.
Tarbat, V., Cromartie, E.
Tavistock, M., Bedford, D.
Titchfield, M., Portland, D.
Trafalgar, V., Nelson, E.
Tullibardine, M., Athole, D.
Tyrone, E., Waterford, M.
Uffington, V., Craven, E.
Uxbridge, E., Anglesey, M.
Valletort, V., Mount Edgcumbe, E.
Villiers, V., Jersey, E.
Walden, V., Tweeddale, M.
Walpole, L., Orford, E.
Weymouth, E., Bath, M.
Wiltshire, E., Winchester, M.
Windsor, E., Bute, M.
Wodehouse, L., Kimberley, E.
Worcester, M., Beaufort, D.
Worsley, L., Yarborough, E.
Yarmouth, E., Hertford, M.

The following Peers have either succeeded to Peerages or been summoned to the House of Lords during the lifetime of their fathers:

Title by courtesy	*Summoned as*
Viscount Ockham	Lord Wentworth
Lord Eliot	Lord Eliot
Viscount Enfield	Lord Strafford.
Viscount Grey de Wilton.	Lord Grey de Radcliffe.

Digitized by Google

House of Peers.

The undermentioned noblemen sit as Peers of Great Britain by titles nominally different from, as well as inferior to, those by which they are usually addressed.

Superior Title.	*Sits as*
D. Abercorn	M. Abercorn
E. Aberdeen	V. Gordon
D. Argyll	L. Sundridge and Hamilton
L. Athlumney	L. Meredyth
D. Athole	E. Strange
E. Bessborough	L. Ponsonby
V. Boyne	L. Brancepeth
E. Breadalbane	L. Breadalbane
D. Buccleuch	E. Doncaster
E. Caithness	L. Barrogill
E. Carysfort	L. Carysfort
E. Charlemont	L. Charlemont
E. Clancarty	V. Clancarty
M. Clanricarde	L. Somerhill
E. Clanwilliam	L. Clanwilliam
V. Cluden	L. Mendip
M. Conyngham	L. Minster
E. Cork and Orrery	L. Boyle
E. Courtown	L. Saltersford
E. Crawford and Balcarres	L. Wigan
E. Dalhousie	L. Ramsay
E. Darnley	L. Clifton
M. Donegall	L. Fisherwick
E. Donoughmore	V. Hutchinson
M. Downshire	E. Hillsborough
M. Drogheda	L. Moore
E. Dunmore	L. Dunmore
E. Dunraven	L. Kenry
E. Eglintoun	E. Winton
E. Egmont	L. Lovell & Holland
E. Elgin	L. Elgin
M. Ely	L. Loftus
E. Enniskillen	L. Grinstead
E. Erroll	L. Kilmarnock
V. Falkland	L. Hunsdon
E. Fife	L. Skene
E. Fingall	L. Fingall
V. Gage	L. Gage
E. Galloway	L. Stewart of Garlies
E. Glasgow	L. Ross
V. Gormanston	L. Gormanston
E. Gosford	L. Worlingham
E. Granard	L. Granard
D. Hamilton	D. Brandon
M. Headfort	L. Kenlis
E. Home	L. Douglas
E. Hopetoun	L. Hopetoun
M. Huntly	L. Meldrum
E. Kenmare	L. Kenmare
E. Kinnoull	L. Hay
E. Kintore	L. Kintore
D. Leinster	V. Leinster
E. Leitrim	L. Clements
E. Limerick	L. Foxford
V. Lismore	L. Lismore
E. Listowel	L. Haro
M. Londonderry	E. Vane
E. Longford	L. Silchester
M. Lothian	L. Ker
V. Massereene	L. Oriel
E. Meath	L. Chaworth
V. Midleton	L. Brodrick
V. Monck	L. Monck
D. Montrose	E. Graham
E. Moray	L. Stuart
L. Napier	L. Ettrick
E. Normanton	V. Somerton
M. Ormonde	L. Ormonde
E. Ranfurley	L. Ranfurley
E. Roden	L. Clanbrassill
L. Rollo	L. Dunning
E. Rosebery	L. Rosebery
D. Roxburghe	E. Innes
E. Seafield	L. Strathspey
E. Sefton	L. Sefton
E. Shannon	L. Carleton
E. Sheffield	L. Sheffield
M. Sligo	L. Monteagle
E. Southesk	L. Balinhard
E. Stair	L. Oxenfoord
M. Waterford	L. Tyrone
E. Wemyss	L. Wemyss

In the following list the above are arranged under the titles by which they sit, their superior titles being placed immediately after in parentheses; but in the alphabetical arrangement they will be found under those titles by which they are ordinarily known.

PEERS ARRANGED ACCORDING TO THEIR ORDER OF PRECEDENCE.

Marked thus * are Irish Representative Peers. Marked thus † are Scotch Representative Peers.

PEERS OF THE BLOOD ROYAL.

	Creation.
His Royal Highness Albert Edward, Duke of Cornwall (Prince of Wales), K.G., K.T., G.C.B., K.P., G.C.S.I., P.C.	1841
His Royal Highness George Frederick Alexander Charles Ernest Augustus, K.G., G.C.H., K.P., P.C., Duke of Cumberland, Ex-King of Hanover	1799
His Royal Highness George William Frederick Charles, Duke of Cambridge, K.G., K.P., G.C.B., G.C.H., G.C.M.G., P.C., D.C.L.	1801
His Royal Highness Alfred Ernest Albert, Duke of Edinburgh, &c., K.G., K.T., G.C.S.I., G.C.M.G., P.C.	1863
His Royal Highness Arthur William Patrick Albert, Duke of Connaught, &c., K.G., K.T., K.P., P.C., G.C.M.G.	1874

ARCHBISHOPS.

Style, *His Grace.*	Consecrated.	Translated.
Right Hon. Dr. Archibald Campbell Tait, of Canterbury, P.C.	1856	1868
Right Hon. Dr. William Thomson, of York, P.C.	1861	1863

DUKES.

Style, *Most Noble; His Grace.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
Henry Fitzalan-Howard	Norfolk	1483	E. of Arundel and Surrey
Edward Adolphus St. Maur	Somerset, P.C., K.G.	1546	E. St. Maur
Charles Henry Gordon-Lennox	Richmond, P.C., K.G.	1675	E. of March
William Henry FitzRoy	Grafton	1675	E. of Euston
Henry Charles FitzRoy Somerset	Beaufort, P.C., K.G.	1682	M. of Worcester
Wm. A. A. de Vere Beauclerc	St. Albans, P.C.	1684	E. of Burford
George Godolphin Osborne	Leeds	1694	M. of Carmarthen
Francis Charles Hastings Russell	Bedford	1694	M. of Tavistock
William Cavendish	Devonshire, K.G.	1694	M. of Hartington
John Winstone Spencer Churchill	Marlborough, P.C., K.G., D.C.L.	1702	M. of Blandford
Charles Cecil John Manners	Rutland, K.G.	1703	M. of Granby
Wm. A. L. S. Hamilton-Douglas	Brandon (and Hamilton)	1711	M. of Douglas
William John C. S. Bentinck	Portland	1716	M. of Titchfield
William Drogo Montagu	Manchester	1719	V. Mandeville
Henry P. A. Pelham-Clinton	Newcastle	1756	E. of Lincoln
Algernon George Percy	Northumberland, P.C.	1766	E. Percy
Arthur Richard Wellesley	Wellington, K.G., P.C.	1814	M. of Douro
Richard Plantagenet Campbell Brydges-Chandos-Grenville	Buckingham & Chandos, P.C., D.C.L.	1822	M. of Chandos
George Granville William Sutherland Leveson-Gower	Sutherland, K.G.	1833	M. of Stafford
Harry George Powlett	Cleveland, K.G.	1833	E. of Darlington
Hugh Lupus Grosvenor	Westminster	1574	E. Grosvenor

MARQUISES.

Style, *Most Honourable.*

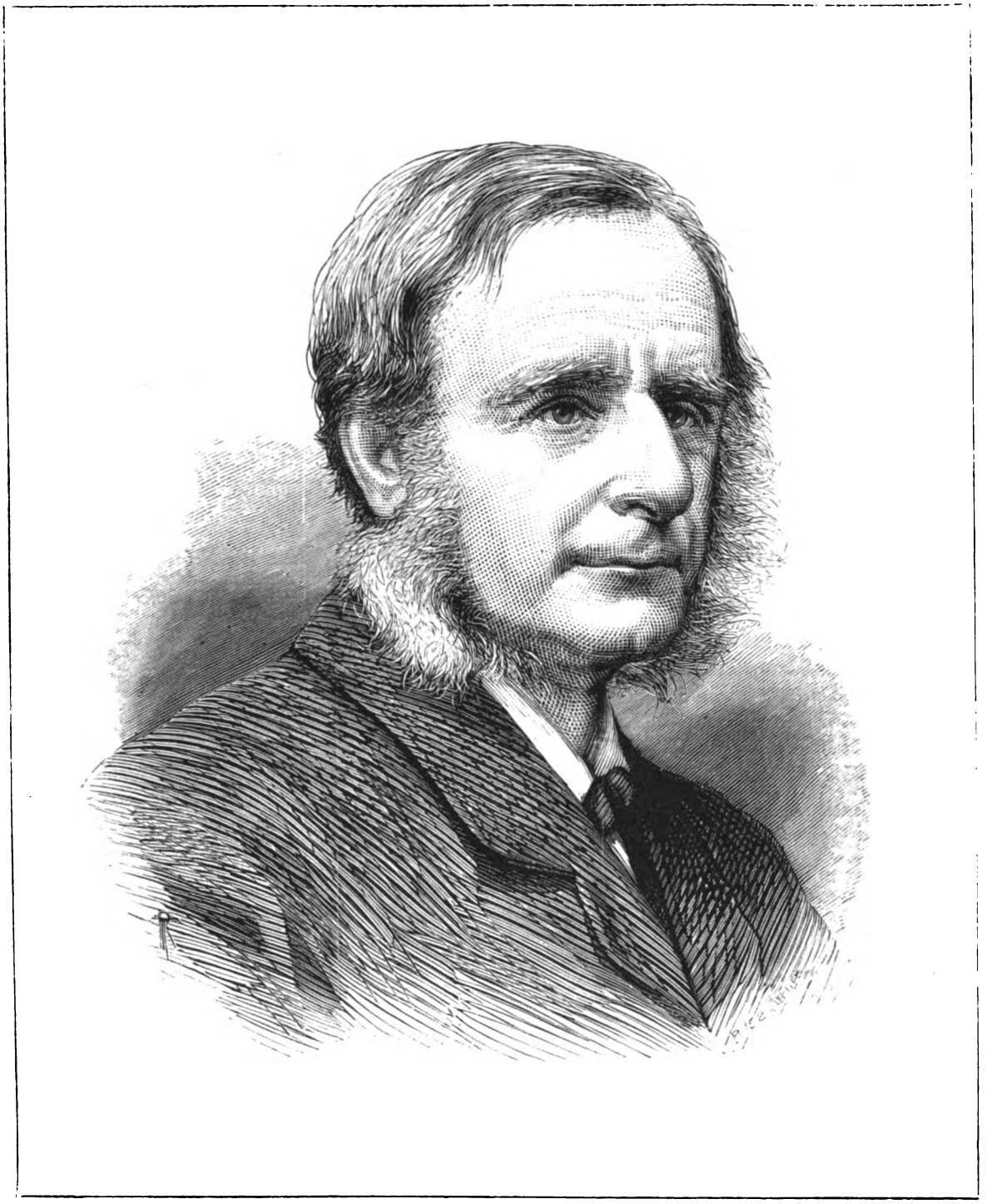
John Paulet	Winchester	1551	E. of Wiltshire
†John Sholto Douglas	Queensberry	1681	V. Drumlanrig
†George Hay	Tweeddale, K.T., G.C.B.	1694	V. Walden
Henry Charles K. P. Fitzmaurice	Lansdowne	1784	E. Kerry
John Villiers Stuart Townshend	Townshend	1786	V. Raynham
Robert Arthur T. Gascoyne-Cecil	Salisbury, P.C.	1789	V. Cranborne
John Alexander Thynne	Bath	1789	V. Weymouth
James Hamilton	Abercorn, K.G., P.C., D.C.L., (Duke of Abercorn)	1790	M. Hamilton
Francis Hugh George Seymour	Hertford	1793	E. of Yarmouth
John Patrick Crichton Stuart	Bute	1796	E. of Windsor
William Alleyne Cecil	Exeter, P.C.	1801	L. Burghley
Charles Douglas Compton	Northampton	1812	E. Compton
John Charles Pratt	Camden (a minor)	1812	E. of Brecknock
Henry William George Paget	Anglesey	1815	E. of Uxbridge
William Henry H. Cholmondeley	Cholmondeley	1815	E. of Rocksavage
George Wm F. Brudenell-Bruce	Ailesbury, K.G., P.C.	1821	E. Bruce
Frederick William John Hervey	Bristol	1826	E. Jermyn
Archibald Kennedy	Ailsa	1831	E. of Cassillis
George Augustus C. Phipps	Normanby, P.C.	1838	E. of Mulgrave
George Frederick S. Robinson	Ripon, K.G., P.C.	1871	E. de Grey

EARLS.

Style, *Right Honourable.*

Charles John Chetwynd Talbot	Shrewsbury & Talbot, P.C.	1442	V. Ingestre
Edward Henry Stanley	Derby, P.C., D.C.L.	1485	L. Stanley
Francis Power R. Hastings	Huntingdon	1529	L. Hastings
George Robert Charles Herbert	Pembroke & Montgomery	1551	L. Herbert
William Reginald Courtenay	Devon, P.C., D.C.L.	1553	L. Courtenay
Charles John Howard	Suffolk and Berkshire	1603	V. Andover
Rudolf William Basil Fielding	Denbigh	1622	V. Fielding
Francis William Henry Fane	Westmoreland, C.B.	1624	L. Burghersh
George A. F. Albemarle Bertie	Lindsey	1626	L. Bertie
George Harry Grey	Stamford & Warrington	1628	L. Grey of Groby
George James Finch-Hatton	Winchilsea & Nottingham	1628	V. Maidstone
George Philip Stanhope	Chesterfield	1628	L. Stanhope
John William Montagu	Sandwich, P.C.	1660	V. Hinchinbroke
Arthur Algernon Capel	Essex	1661	V. Malden
Rev. William George Howard	Carlisle	1661	V. Morpeth
Walter F. Montague-Douglas-Scott	Doncaster (Duke of Buccleuch & Queensberry), K.G., P.C.	1662	E. of Dalkeith
Anthony Ashley Cooper	Shaftesbury, K.G.	1672	L. Ashley
Thomas M. Fitzhardinge Berkeley	Berkeley	1679	V. Dursley
Montagu Bertie	Abingdon	1682	L. Norreys
Richard George Lumley	Scarborough	1690	V. Lumley
George Thomas Keppel	Albemarle	1696	V. Bury
George William Coventry	Coventry	1697	V. Deerhurst
Victor Albert George C. Villiers	Jersey	1697	V. Villiers
William Henry Poulett	Poulett	1706	V. Hinton
†Sholto John Watson Douglas	Morton	1458	L. Aberdour
†Claude Bowes-Lyon	Strathmore & Kinghorn.	1606	L. Glamis
†Geo. Baillie-Arden-Hamilton	Haddington	1619	L. Binning
†Thomas Maitland	Lauderdale, G.C.B.	1624	V. Maitland
†David Graham D. Ogilvy	Airlie, K.T.	1639	L. Ogilvy
†John Thornton Leslie Melville	Leven and Melville	1641	V. Kirkaldie
†Dunbar James Douglas	Selkirk	1646	L. Daer
Sewallis Edward Shirley	Ferrers	1711	V. Tamworth
William Walter Legge	Dartmouth	1711	V. Lewisham
Charles Bennet	Tankerville, P.C.	1714	L. Ossulston
Heneage Finch	Aylesford	1714	L. Guernsey
Francis Thomas de Grey Cowper	Cowper, K.G., P.C.	1718	V. Fordwich
Philip Henry Stanhope	Stanhope	1718	V. Mahon
Thomas Augustus W. Parker	Macclesfield	1721	V. Parker
Douglas B. M. K. Graham	Graham (D. of Montrose)	1722	M. Graham
William Frederick Waldegrave	Waldegrave	1729	V. Chewton
Bertram Ashburnham	Ashburnham	1730	V. St. Asaph
Charles Wyndham Stanhope	Harrington	1742	V. Petersham
Isaac Newton Wallop	Portsmouth	1743	V. Lymington
George Guy Greville	Brooke and Warwick	1746	L. Brooke
Rev. Augustus Edward Hobart	Buckinghamshire	1746	L. Hobart
Wm. T. S. Wentworth Fitzwilliam	Fitzwilliam, K.G.	1746	V. Milton
Francis Dudley North	Guilford	1752	L. North
Charles Philip Yorke	Hardwicke	1754	V. Royston
Henry Edward Fox Strangways	Ilchester	1756	L. Stavordale
Rev. R. W. Sackville	De la Warr	1761	V. Cantilupe
Jacob Pleydell-Bouverie	Radnor	1765	V. Folkestone
John Poyntz Spencer	Spencer, K.G., P.C.	1765	V. Althorp
William Lennox Bathurst	Bathurst	1772	L. Apsley
Arthur Wills Blundell T. S. Hill	Hillsborough (M. of Downshire) (a minor)	1772	E. Hillsborough
Edward Hyde Villiers	Clarendon	1776	L. Hyde
William David Murray	Mansfield & Mansfield, K.T.	1776	V. Stormont
William Nevill	Abergavenny	1784	V. Nevill
John James Hugh Stewart Murray	Strange (D. Athole), K.T.	1786	M. of Tullibardine
William Henry Edgcumbe	Mount-Edgcumbe	1789	V. Valletort
Hugh Fortescue	Fortescue	1789	V. Ebrington
H. Howard Molyneux Herbert	Carnarvon, P.C.	1793	L. Porchester
Henry George Cadogan	Cadogan	1800	V. Chelsea
James Howard Harris	Malmesbury, G.C.B., P.C., D.C.L.	1800	V. Fitzharris
*J. Vansittart Danvers Butler	Lanesborough	1756	L. Newtown-Butler
*Stephen Moore	Mountcashel	1781	L. Kilworth
*H. J. Reuben Dawson-Damer	Portarlington	1785	V. Carlow
*John Crichton	Erne, K.P.	1789	V. Crichton
*John H. E. Scott	Clonmell	1793	L. Earlsfort
*Charles Francis Arnold Howard	Wicklow	1793	L. Clonmore
*George Charles Bingham	Lucan, G.C.B.	1795	L. Bingham
*Somerset Richard Lowry-Corry	Belmore, P.C.	1797	V. Corry
*Francis Bernard	Bandon, D.C.L.	1800	V. Bernard
Francis Robert St. Clair-Erskine	Rosslyn	1801	L. Loughborough
George Grimston Craven	Craven	1801	V. Uffington
William Hillier Onslow	Onslow	1801	V. Cranley
Charles Marsham	Romney	1801	V. Marsham
Henry Thomas Pelham	Chichester	1801	L. Pelham
Thomas Egerton	Wilton, G.C.H., P.C.	1801	V. Grey de Wilton
Edward James Herbert	Powis, D.C.L.	1804	V. Clive
Horatio Nelson	Nelson	1805	V. Trafalgar
*Lawrence Parsons	Rosse	1806	L. Oxmantown
Sydney Wm. Herbert Pierrepoint	Manvers	1806	V. Newark
Horatio Walpole	Orford	1806	L. Walpole
Henry Grey	Grey, K.G., G.C.M.G., P.C.	1806	V. Howick

Digitized by Google



Canon Kingsley.

Digitized by Google

Bishop Thirlwall.

Digitized by Google

EARLS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
Henry Lowther...	Lonsdale	1807	V. Lowther
Dudley Ryder	Harrowby, K.G., P.C. ...	1809	V. Sandon
Henry Thynne Lascelles	Harewood	1812	V. Lascelles
W. H. E. Murray Kynynmound...	Minto, K.T....	1813	V. Melgund
Alan Frederick Cathcart	Cathcart	1814	L. Greenock
James Walter Grimston	Verulam	1815	V. Grimston
A. Wellington Brownlow Cust ...	Brownlow	1815	V. Alford
Edward Granville Eliot...	St. Germans, G.C.B , P.C.	1815	L. Eliot
Albert Edward Parker	Morley	1815	V. Boringdon
Orlando G. Charles Bridgeman ...	Bradford, P.C.	1815	V. Newport
Frederick Lygon	Beauchamp	1815	V. Elmley
*W. H. Hare Hedges White ...	Bantry	1816	V. Berehaven
John Scott	Eldon	1821	V. Encombe
G. A. F. Louis Curzon-Howe ...	Howe	1821	V. Curzon
Charles Somers Somers-Cocks ...	Somers	1821	V. Eastnor
John Edward Cornwallis Rous ...	Stradbroke	1821	V. Dunwich
G. H. R. C. W. Vane Tempest ...	Vane	1823	V. Castlereagh
William Pitt Amherst	Amherst	1826	V. Holmesdale
J. F. Vaughan Campbell...	Cawdor	18 7	V. Emlyn
William George FitzClarence ...	Munster	1831	V. FitzClarence
Robert Adam Philips Haldane ...	Camperdown	1831	V. Duncan
Thomas George Anson	Lichfield	1831	V. Anson
G. F. D'Arcy Lambton	Durham	1833	V. Lambton
Granville G. Leveson-Gower ...	Granville, K.G., P.C.	1833	L. Leveson
Henry Howard	Effingham	1837	L. Howard
H. J. Reynolds Moreton	Ducie, P.C.	1837	L. Moreton
Charles A. W. Anderson Pelham	Yarborough (a minor) ...	1837	L. Worsley
James Henry Robert Innes Ker	Innes (D. of Roxburghe), K.T.	1837	M. of Bowmont
Thomas William Coke	Leicester	1837	V. Coke
William King-Noel	Lovelace	1838	V. Ockham
Lawrence Dundas	Zetland	1838	L. Dundas
Charles George Noel	Gainsborough	1841	V. Campden
F. C. Granville Egerton...	Ellesmere	1846	V. Brackley
George Stephens Byng	Strafford, P.C.	1847	V. Enfield
William John Pepys...	Cottenham	1850	V. Crowhurst
H. R. C. Wellesley	Cowley, K.G., G.C.B., P.C.	1857	V. Dangan
A. W. Montgomerie...	Winton (E. of Eglinton)	1859	L. Montgomerie
William Ward	Dudley	18 0	V. Ednam
John Russell	Russell, K.G., G.C.M.G., P.C.	1861	V. Amberley
John Wodehouse	Kimberley, P.C.	1866	L. Wodehouse
Richard Dawson	Dartrey, K.P.	1868	L. Cremorne
William Ernest Duncombe	Feversham	1868	V. Helmsley
Frederick Temple Blackwood ...	Dufferin, K.P., K.C.B., P.C.	1871	V. Clandeboye
John Robert Townsend	Sydney	1874	
Henry Thomas Liddell	Ravensworth	1874	L. Eslington

VISCOUNTS.

Style, *Right Honourable.*

Robert Devereux	Hereford	1550	
†William Henry Drummond ...	Strathallan	1686	
Henry St. John...	Bolingbroke	1712	
Evelyn Boscawen	Falmouth	1720	
George Byng	Torrington	1721	
Charles William Fitzgerald... ...	Leinster (D. of Leinster)	1747	M. of Kildare
Francis Wheler Hood	Hood	1796	
*Mervyn Wingfield	Powerscourt, K.P.	1743	
*Thomas Vesey...	De Vesci	1776	
*James Hewitt	Lifford	1781	
*Edward Ward	Bangor	1781	
*Hayes St. Leger	Doneraile	1785	
*Cornwallis Maude	Hawarden	1791	
Carnegie Robert John Jervis ...	St Vincent	1801	
Henry Dundas	Melville, G.C.B....	1802	
William Wells Addington	Sidmouth	1805	
*George Frederick Upton	Templetown, K.C.B... ...	1806	
John Campbell Hamilton Gordon	Gordon (E. of Aberdeen)	1814	L. Haddo
Edward Pellew	Exmouth	1816	
John Luke G. Hely-Hutchinson...	Hutchinson (E. of Donoughmore	1821	V. Suirdale
Richard Somerset Le-Poer-Trench	Clancarty (E. of Clancarty	1823	V. Dunlo
Wellington H. Stapleton-Cotton..	Combermere	1826	
John Henry T. Manners Sutton...	Canterbury, K.C.B.... ...	1835	
Rowland Clegg-Hill...	Hill	1842	
Charles Stewart Hardinge	Hardinge	1846	
George Stephens Gough	Gough...	1849	
Stratford Canning	Stratford de Redcliffe, K.G., G.C.B., P.C.	1852	
Charles Shaw Lefevre	Eversley, P.C.	1857	
Charles Wood	Halifax, G.C.B., P.C.... ...	1866	
Alexander Nelson Hood...	Bridport	1868	
Edward Berkeley Portman	Portman	1873	
Edward Cardwell	Cardwell, P.C.	1874	

BISHOPS.

Style, *Right Reverend.*

The Bishops of London, Durham, and Winchester to take precedence in right of their respective sees; the other Bishops in the order of their consecration. The Bishop of Sodor and Man has no seat in parliament. The statute 10 & 11 Vict. c. 108, enacts that, upon a vacancy in an English or Welsh bishopric, the newly consecrated bishop (unless elected to one of the archiepiscopal sees, or to one of the sees of London, Durham, or Winchester), shall not be entitled to sit; but the summons is to be issued to such one of the other bishops as has not previously been summoned.

		Consec. Translated.
Dr. John Jackson	London, P.C.	1853—1869
Dr. Charles Baring	Durham	1856—1861
Dr. Edward Harold Browne ...	Winchester	1864—1873
Dr. Alfred Ollivant	Llandaff	1849
Dr. Robert Bickersteth...	Ripon	1857
Dr. Hon. John Thomas Pelham...	Norwich	1857
Dr. James Colquhoun Campbell...	Bangor	1859
Dr. Henry Philpott	Worcester	1861
Dr. Charles John Ellicott	Gloucester and Bristol...	1863
Dr. James Russell Woodford ...	Ely	1873
Dr. William Jacobson	Chester	1865
Dr. Thomas Legh Claughton ...	Rochester	1867
Dr. George Augustus Selwyn ...	Lichfield	1841—1867

BISHOPS—*continued.*

Name.	Title.	Consec.	Translated.
Dr. James Atlay	Hereford	1868	
Dr. William Connor Magee	Peterborough	1868	
Dr. Christopher Wordsworth ...	Lincoln	1869	
Dr. George Moberley	Salisbury	1869	
Dr. Frederick Temple	Exeter	1869	
Dr. Harvey Goodwin	Carlisle	1869	
Dr. Lord Arthur Charles Harvey	Bath and Wells	1869	
Dr. John Fiel'der Mackarness ...	Oxford	1870	
Dr. James Fraser	Manchester	1870	
Dr. Richard Durnford	Chichester	1870	
Dr. Joshua Hughes	St. Asaph	1870	
Dr. William B. Jones	St. David's...	1874	

BARONS.

Style, *Right Honourable.*

		Creation.	Title by Courtesy of eldest Sons.
D. C. Fitzgerald De Ros	De Ros	1264	
Bernard E. D. Astley	Hastings (a minor) ...	1289	
Charles Hen. Rolle Hepburn-Stuart-Forbes Trefusis	Clinton	1299	
Edward S. Russell	De Clifford...	1299	
Thomas Brand-Trevor	Dacre	1307	
Robert Curzon	Zouche	1308	
Henry Stapleton	Beaumont	1309	
Charles E. H. Abney-Hastings ...	Botreaux (E. of Loudoun)	1368	
Thomas Stonor	Camoys	1383	
Alfred J. Stourton	Stourton	1448	
Henry Verney	Willoughby de Broke ...	1492	
Sackville George Lane Fox	Conyers	1509	
George Mostyn	Vaux of Harrowden ...	1523	
Ralph Gordon Noel Milbanke ...	Wentworth	1529	
Robert George Windsor-Clive ...	Windsor (a minor) ...	1529	
St. Andrew St. John	St. John	1558	
Frederick George Ellis	Howard de Walden and Seaford	1597	
William Bernard Petre	Petre	1603	
Rev. F. T. Wykeham-Fiennes ...	Saye and Sele, D.C.L. ...	1603	
John Francis Arundel	Arundel of Wardour ...	1605	
John Stuart Bligh	Clifton (E. of Darnley)...	1608	L. Clifton
John Baptiste Joseph Dormer ...	Dormer	1615	
George Henry Roper Curzon ...	Teynham	1616	
Henry V. Stafford-Jerningham ...	Stafford	1640	
George Frederick William Byron	Byron (a minor)	1643	
Charles Hugh Clifford	Clifford of Chudleigh ...	1672	
†Horace C. Forbes	Forbes...	1440	
†Alexander Fraser	Saltoun	1445	
†James St. Clair	Sinclair	1489	
†W. Buller-Fullerton-Elphinstone	Elphinstone	1509	
†Charles Stuart	Blantyre	1606	
†Charles John Colville	Colville o'Culross, P.C., K.T.	1609	
Richard E. St. Lawrence Boyle...	Boyle, K.P. (E. of Cork and Orrery)	1711	V. Dungarvan
George Hay	Hay (E. of Kinnoull) ...	1711	V. Duppin
Henry Willoughby	Middleton...	1711	
William John Monson	Monson	1728	
John G. Brabazon Ponsonby ...	Ponsonby, P.C. (Earl of Bessborough)	1749	V. Duncannon
George Watson Milles	Sondes	1760	
Alfred Nathaniel Holden Curzon	Scarsdale	1761	
Florence George Henry Irby ...	Boston	1761	
Charles George Perceval	Lovell and Holland (E. of Egmont)	1762	V. Perceval
Augustus Henry Vernon	Vernon	1762	
Edward St. Vincent Digby	Digby	1765	
George Douglas Campbell	Sundridge and Hamilton, K.T., P.C. (D. of Argyll)	1766	M. of Lorne
Rev. Edward Henry Julius Hawke	Hawke	1776	
Henry Thomas Foley	Foley	1776	
Rev. Francis William Rice	Dynevor	1780	
Thomas De Grey	Walsingham	1780	
William Bagot	Bagot	1780	
Charles Fitzroy	Southampton (a minor)	1780	
Thomas Brinsley Norton	Grantley	1782	
George Bridges H. D. Rodney ...	Rodney (a minor)	1782	
Wm. Gordon Cornwallis Eliot ...	Eliot	1784	
William Noel-Hill	Berwick	1784	
James Henry Legge Dutton ...	Sherborne	1784	
John H. De-la-Poer-Beresford ...	Tyrone (M. of Waterford), K.P.	1786	E. of Tyrone
Henry Bentinck Boyle	Carleton (E. of Shannon)	1786	V. Boyle
Charles Harbord	Suffield	1786	
Guy Carleton	Dorchester	1786	
Lloyd Kenyon	Kenyon (a minor)	1788	
Charles Cornwallis Neville	Braybrooke	1788	
George Hamilton Chichester ...	Fisherwick, &c., K.P., G.C.H., P.C. (M. of Donegall)	1790	E. of Belfast
Henry Hall Gage	Gage (V. Gage)	1790	
Thomas John Howell-Thurlow-Cumming-Bruce	Thurlow	1792	
William George Eden	Auckland	1793	
George William Lyttelton	Lyttelton, K.C.M.G., P.C., F.R.S.	1794	
Henry George Agar-Ellis	Mendip and Dover (V. Clifden) (a minor)	1794	
George Stuart	Stuart (E. of Moray) ...	1796	L. Doune
Alan P. Stewart	Stewart (E. of Galloway)	1796	V. Garlies
James George Henry Stopford ...	Saltersford (E. of Courtown)	1796	V. Stopford
William Brodrick	Brodrick (V. Midleton)	1796	
Fred. H. W. Gough-Calthorpe ...	Calthorpe	1796	
Peter Robert Burrell	Gwydyr	1796	
Charles Robert Carington	Carington	1797	
William Henry Orde Powlett ...	Bolton	1797	
George Rushout	Northwick	1797	
Thomas Lyttelton Powys	Lilford	1797	
Thomas Lister	Ribblesdale	1797	
*Edward Plunkett	Dunsany	1461	
*Theobald Fitzwalter Butler ...	Dunboyne	1541	
*Edward D. O'Brien	Inchiquin	1543	
*Robert Dillon	Clonbrock	1790	

Digitized by Google

BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Son.
*Edward H. Churchill Crofton	Crofton	1797	
*Charles Allanson-Winn	Headley	1797	
*Dayrolles Blakeney de Moleyns	Ventry	1800	
Henry Francis Seymour Moore	Moore (M. of Drogheda), K.P., P.C.	1801	V. Moore
John H. W. G. Loftus	Loftus (M. of Ely)	1801	V. Loftus
William Proby	Carysfort (E. of Carysfort), K.P.	1801	L. Proby
George Ralph Abercromby	Abercromby	1801	
John Thomas Freeman Mitford	Redesdale, D.C.L.	1802	
Horace Pitt-Rivers	Rivers	1802	
Charles Edmund Towry-Law	Ellenborough	1802	
Augustus F. A. Sandys	Sandys	1802	
George A. F. C. Holroyd	Sheffield (E. of Sheffield)	1802	L. Pevensey
Thomas Americus Erskine	Erskine	1806	
George John Browne	Monteagle (M. of Sligo)	1806	E. of Altamont
George Arthur Hastings Forbes	Granard, K.P. (E. of Granard)	1806	V. Forbes
Hungerford Crewe	Crewe	1806	
Alan Legge Gardner	Gardner	1806	
John Thomas Manners-Sutton	Manners	1807	
John A. L. Hope	Hopetoun & Niddry (E. of Hopetoun) (*a minor*)	1809	V. Aithrie
*Richard Wandcock	Castlemaine	1812	
Charles Gordon	Meldrum (M. of Huntly)	1815	E. of Aboyne
George Frederick Boyle	Ross (E. of Glasgow)	1815	V. Kelburne
William Willoughby Cole	Grinstead (E. of Enniskillen)	1815	V. Cole
William Hale John Charles Pery	Foxford (E. of Limerick)	1815	L. Glentworth
Francis George Spencer	Churchill, D.C.L.	1815	
George R. C. Harris	Harris	1815	
Reginald Charles Edward Abbot	Colchester	1817	
Schomberg Henry Kerr	Ker (M. of Lothian)	1821	E. of Ancrum
Francis Nathaniel Conyngham	Minster (K.P., P.C. (M. of Conyngham)	1821	E. of Mountcharles
James E. W. Theobold Butler	Ormonde M. of Ormonde	1821	E. of Ossory
F. Wemyss-Charteris-Douglas-Charteris	Wemyss (E. of Wemyss and March)	1821	L. Elcho
Robert Jocelyn	Clanbrassil (E. of Roden)	1821	V. Jocelyn
William Lygon Pakenham	Silchester, K.C.B. (E. of Longford)	1821	L. Pakenham
Clotworthy J. Eyre Skeffington	Oriel (V. of Massereene and Ferrard)	1821	
Hugh Cholmondeley	Delamere	1821	
George Cecil Weld Forester	Forester, P.C.	1821	
John William Strutt	Rayleigh	1821	
Edric Frederic Gifford	Gifford	1824	
Hubert De-Burgh-Canning	Somerhill (M. of Clanricarde)	1826	V. Burke & Clanmorries
Alexander William Crawford Lindsay	Wigan (E. of Crawford and Balcarres)	1826	L. Lindsay
Uchter J. M. Knox	Ranfurly (E. of Ranfurly) (*a minor*)	1826	V. Northland
George Warren	De Tabley, P.C.	1826	
Edward M. S. G. Stuart-Wortley Mackenzie	Wharncliffe	1826	
Charles Stuart Aubrey Abbott	Tenterden, C.B.	1827	
Rev. Wm. Conyngham Plunket	Plunket	1827	
William H. A. A'Court Holmes	Heytesbury	1828	
Archibald Philip Primrose	Rosebery (E. of Rosebery)	1828	L. Dalmeny
Richard Charles Francis Meade	Clanwilliam, G.C.H. (E. of Clanwilliam)	1828	L. Gilford
Edward Bootle Wilbraham	Skelmersdale	1828	
William Draper Mortimer Best	Wynford	1829	
William Harry Hay	Kilmarnock (E. of Erroll)	1831	L. Kilmarnock
Arthur James Plunkett	Fingall (E. of Fingall)	1831	L. Killeen
William Philip Molyneux	Sefton (E. of Sefton)	1831	V. Molyneux
William Sydney Clements	Clements (E. of Leitrim)	1831	V. Clements
George William Fox Kinnaird	Rossie, K.T., P.C. (L. Kinnaird)	1831	
Thomas Taylour	Kenlis (M. of Headfort)	1831	E. of Bective
William Brabazon	Chaworth (E. of Meath)	1831	L. Brabazon
Charles Adolphus Murray	Dunmore (E. Dunmore)	1831	V. Fincastle
Augustus F. G. W. Bampfylde	Poltimore	1831	
Edward Mostyn Lloyd-Mostyn	Mostyn	1831	
Henry Spencer Chichester	Templemore	1831	
Valentine Lawless	Cloncurry	1831	
John St. Vincent Saumarez	De Saumarez	1831	
Lucius Bentinck Cary	Hunsdon, G.C.H., P.C. (V. Falkland)	1832	
Thomas Denman	Denman	1834	
William Frederick Scarlett	Abinger	1835	
Philip Sidney	De L'Isle and Dudley	1835	
Alexander Hugh Baring	Ashburton	1835	
Edward Richard Littleton	Hatherton	1835	
George H. Byng	Strafford (V. Enfield)	1835	
Archibald Brabazon S. Acheson	Worlingham (E. of Gosford, K.P.	1835	V. Acheson
William Frederick Campbell	Stratheden & Campbell	1836	
*Geoffery D. A. F. Guthrie	Oranmore and Browne	1836	
Simon Fraser	Lovat (Lord Lovat in Scotland)	1837	
Wm. Bateman Bateman-Hanbury	Bateman	1837	
James Molyneux Caulfeild	Charlemont, K.P. (E. of Charlemont)	1837	V. Caulfeild
Francis A. Keith-Falconer	Kintore (E. of Kintore)	1838	L. Inverurie
George Ponsonby O'Callaghan	Lismore, K.P. (V. of Lismore	1838	
Derrick W. W. Westenra	Rossmore	1838	
Robert Shapland Carew	Carew	1838	
Charles Frederick A. C. Ponsonby	De Mauley	1838	
Arthur Wrottesley	Wrottesley	1838	
Sudeley C. G. Hanbury-Tracy	Sudeley	1838	
Frederick Henry Paul Methuen	Methuen	1838	
Henry Edward John Stanley	Stanley (*of Alderley*) and Eddisbury	1839	
William Henry Leigh	Leigh	1839	
Beilby Richard Lawley	Wenlock	1839	
Charles Brownlow	Lurgan, K.P.	1839	

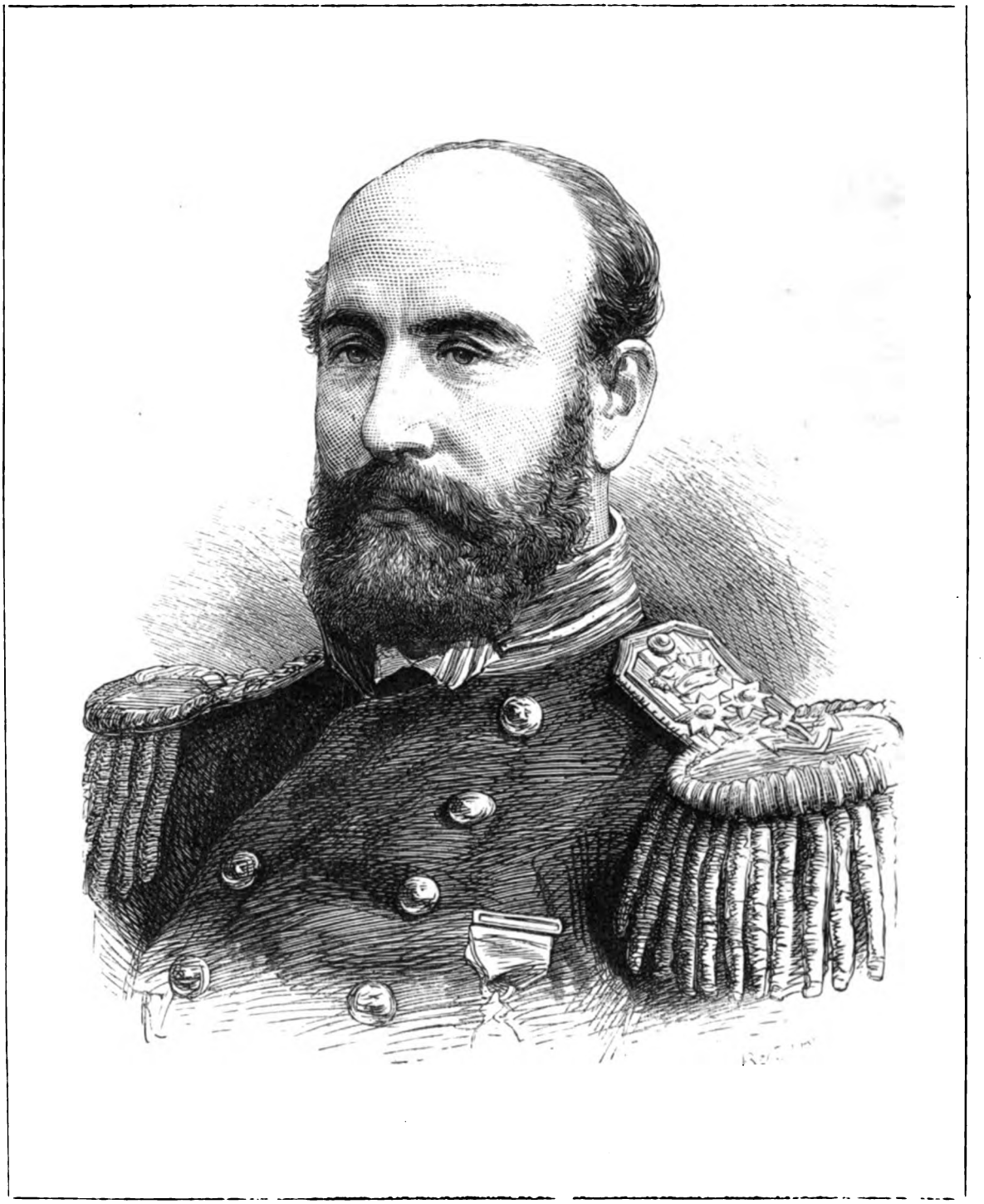
BARONS—*continued.*

Name.	Title.	Creation.	Title by Courtesy of Eldest Sons.
Thomas Spring-Rice	Monteagle (*of Brandon*)	1839	
James Colborne	Seaton	1839	
Edward Arthur Wellington Keane	Keane	1839	
John Hamilton Dalrymple	Oxenfoord, K.T. (E. of Stair)	1841	V. Dalrymple
Charles Crespigny Vivian	Vivian	1841	
John Vesey Parnell	Congleton	1841	
*Denis St. George Daly	Dunsandle and Clanconal	1845	
Victor Alexander Bruce	Elgin (E. of Elgin and Kincardine)	1849	L. Bruce
William Henry Forester Denison	Londesborough	1850	
Samuel Jones Loyd	Overstone	1850	
Charles Robert Claude Wilde	Truro	1850	
Arthur French	De Freyne (*a minor*)	1851	
Edward Burtenshaw Sugden	St. Leonards	1852	
Richard Henry FitzRoy Somerset	Raglan	1852	
Gilbert Henry Heathcote Drummond Willoughby	Aveland	1856	
Valentine Augustus Browne	Kenmare (E. of Kenmare	1856	V. Castlerosse
Richard Bickerton Pemell Lyons	Lyons, G.C.B., P.C.	1856	
Edward Strutt	Belper, P.C.	1856	
James Talbot	Talbot de Malahide	1856	
Robert Grosvenor	Ebury, P.C.	1857	
James Duff	Skene, K.T. (E. of Fife)	1857	V. Macduff
William George Cavendish	Chesham	1858	
Frederic Thesiger	Chelmsford, P.C.	1858	
John Yarde-Buller	Churston	1858	
John Charles Grant-Ogilvy	Strathspey (E. Seafield	1858	V. Reidhaven
Henry Wyndham	Leconfield	1859	
William Tatton-Egerton	Egerton (of Tatton)	1859	
Godfrey Charles Morgan	Tredegar	1859	
Fitz-Patrick Henry Vernon	Lyveden	1859	
William Brougham	Brougham and Vaux	1860	
Richard Luttrell Pilkington Bethell	Westbury	1861	
F. Wm. Fitzhardinge Berkeley	Fitzhardinge	1861	
Luke White	Annaly	1863	
Richard Monckton-Milnes	Houghton	1863	
Title in dispute	Buckhurst	1864	
John Romilly	Romilly	1865	
Thomas George Baring	Northbrook, P.C.	1865	
James Sinclair	Barrogill (E. of Caithness)	1866	L. Berriedale
Thomas Fortescue	Clermont (L. Clermont)	1866	
James H. G. Meredyth Somerville	Meredyth, (L. Athlumney) (*a minor*)	1866	
Wyndham Thos. Wyndham Quin	Kenry (E. of Dunraven and Mountearl)	1866	Ad V.are
Charles Stanley Monck	Monck, P.C., G.C.M.G. (V. Monck)	1866	
John Major Henniker-Major	Hartismere (Lord Henniker)	1866	
Edward R. Bulwer Lytton	Lytton	1866	
William George Hylton Jolliffe	Hylton, P.C.	1866	
Hugh Henry Rose	Strathnairn, P.C., G.C.B., G.C.S.I.	1866	
Edward Gordon Douglas Pennant	Penrhyn	1866	
Gustavus R. Hamilton-Russell	Brancepeth (V. Boyne)	1866	
Hugh MacCalmont Cairns	Cairns, P.C.	1867	
John Henry Trollope	Kesteven	1868	
John Benn Walsh	Ormathwaite	1868	
Brook William Bridges	Fitzwalter	1868	
Rev. William O'Neill	O'Neill	1868	
Robert Cornelis Napier	Napier of Magdala, G.C.B., G.C.S.I.	1868	
Edward Anthony John Preston	Gormanston (V. Gormanston)	1868	
William Page Wood	Hatherley, P.C.	1868	
John Laird Mair Lawrence	Lawrence, P.C., G.C.B., G.C.S.I.	1869	
James Plaisted Wilde	Penzance, P.C.	1869	
John Rogerson Rollo	Dunning (L. Rollo)	1869	
James Carnegie	Balinhard, K.T. (E. of Southesk)	1869	L. Carnegie
William Hare	Hare (E. of Listowel)	1869	V. Ennismore
Edward George Fitzalan Howard	Howard of Glossop, P.C.	1869	
John Wilson Fitz Patrick	Castletown of Upper Ossory, P.C.	1869	
John Emerich Edward D. Acton	Acton	1869	
Thomas James Agar Robartes	Robartes	1869	
George Grenfell Glyn	Wolverton, P.C.	1869	
Fulke Southwell Greville-Nugent	Greville	1869	
Thomas O'Hagan	O'Hagan, P.C.	1870	
John Young	Lisgar, G.C.B., G.C.M.G., P.C.	1870	
William Rose Mansfield	Sandhurst, G.C.B., G.C.S.I. P.C.	1871	
John Arthur Douglas Bloomfield	Bloomfield, G.C.B., P.C.	1871	
Frederic Rogers	Blachford, K.C.M.G., P.C.	1871	
Francis Napier	Ettrick, K.T., P.C. (L. Napier)	1872	
John Hanmer	Hanmer	1872	
Roundell Palmer	Selborne, P.C.	1872	
Henry Austin Bruce	Aberdare, P.C.	1873	
Gavin Campbell	Breadalbane (E. of Breadalbane)	1873	L. Glenorchy
James C. H. Welbore Ellis-Agar	Somerton (E. of Normanton)	1873	V. Somerton
Robert A. Shafto Adair	Waveney	1873	
John Wilson Patten	Winmarleigh, P.C.	1874	
John Duke Coleridge	Coleridge, P.C.	1874	
Edward Granville George Howard	Lanerton	1874	
William Monsell	Emly, P.C.	1874	
John Somerset Pakington	Hampton, P.C., G.C.B.	1874	
Thomas Francis Fremantle	Cottesloe, P.C.	1874	
Chichester S. Parkinson-Fortescue	Carlingford, P.C.	1874	
Edmund Hammond	Hammond, P.C.	1874	
James Moncreiff	Moncreiff, P.C.	1874	
Cospatrick, A. Home	Douglas (E. of Home)	1875	
George Ramsay	Ramsay (E. of Dalhousie)	1875	
Arthur E. H. G. Egerton	Grey de Redcliffe (V. Grey de Wilton).	1875	

Digitized by Google

Lady Franklin.

Digitized by Google



Captain George S. Nares, R.N.

Digitized by Google

MISCELLANEOUS.

Reference to Tables.

The following TABLES *may prove useful to many of our readers, but as our space will not permit us to insert them in full in each issue of the* ALMANAC, *we are compelled to refer our readers to those numbers of the Almanac in which the tables have already appeared.*

A CALENDAR FOR ASCERTAINING ANY DAY OF THE WEEK FOR ANY GIVEN TIME WITHIN THE PRESENT CENTURY	1872
AN EASY READY RECKONER	1872
A TABLE OF THE NUMBER OF DAYS FROM ANY DAY IN ONE MONTH TO THE SAME IN ANY OTHER	1872
BRITISH WEIGHTS AND MEASURES	1872
DISCOUNT TABLE	1864
EXPENSES TABLE, &c., AT PER YEAR, MONTH, WEEK, OR DAY	1872
FOREIGN COINS	1872
FORMS USUALLY TAKEN IN LEASES	1867
FRENCH MEASURES	1872
GOVERNMENT EMIGRATION OFFICES	1872
INTEREST TABLE	1869
LAW OF MISTRESS AND SERVANT	1872
MARKETING TABLE	1874
MODES OF ADDRESSING PERSONS OF TITLE	1866
MULTIPLICATION TABLE	1-71
TABLE OF DISTRIBUTION OF PERSONAL ESTATE	1-72
A TABLE OF PRECEDENCY	1866
TABLE OF THE KINGS AND QUEENS OF ENGLAND	1872
TRANSFER AND DIVIDEND DAYS AT THE BANK OF ENGLAND	1866
WAGES TABLE	1871
SOVEREIGNS OF EUROPE	1-73
REGISTRATION OF BIRTHS AND MARRIAGES	1873
DEATHS, WILLS, AND UNCLAIMED PROPERTY	1873
POST-OFFICE RULES	1873
DUCHY OF CORNWALL (THE PRINCE OF WALES COUNCIL)	1874
GOVERNMENT OFFICES AND OFFICERS	1875
INLAND REVENUE DUTIES	1875
HOLIDAYS IN PUBLIC OFFICES	1875
DIFFERENCE OF TIME BETWEEN GREENWICH AND THE PRINCIPAL PLACES	1875
BEGINNINGS OF THE SEASONS	1875

Fixed and Movable Festivals, Anniversaries, &c.

Epiphany	Jan. 6	*Ascension Day—Holy Thursday*	May 25
Septuagesima Sunday	Feb. 13	*Pentecost—Whit Sunday*	June 4
Quinquagesima—Shrove S.	,, 27	*Trinity Sunday*	,, 11
Ash Wednesday	March 1	*Corpus Christi*	,, 15
St. David	,, 1	Accession of Queen Victoria	,, 20
Quadragesima Sunday	,, 5	Proclamation	,, 21
St. Patrick	,, 17	St. John Baptist—Midsummer Day	,, 24
Annunciation—Lady Day	,, 25	St. Michael—Michaelmas Day	Sept. 29
Palm Sunday	April 9	Birth of Prince of Wales	Nov. 9
Good Friday	,, 14	St. Andrew	,, 30
Easter Sunday	,, 16	*1st Sunday in Advent*	Dec. 3
Low Sunday	,, 23	St. Thomas	,, 21
St. George	,, 23	CHRISTMAS DAY	,, 25
Rogation Sunday	May 21		
Birth of Queen Victoria	May 24		

University Terms, 1876.

OXFORD.			CAMBRIDGE.		
Term.	Begins.	Ends.	Begins.	Divides.	Ends.
Lent	Jan. 14	April 8	Jan. 13	Feb. 24, Midnight	April 7
Easter	April 19	June 2	April 21	May 22, Midnight	June 33
Trinity	June 3	July 8	—	—	—
Michaelmas	Oct. 10	Dec. 13	Oct. 1	Nov. 8, Noon	Dec. 16
	The Act, July 4.			The Commencement, June 0.	

Principal Articles of the Calendar for the Year of Our Lord 1876.

	Julian, or Old Calendar.	Gregorian, or New Calendar.
Golden Number	15	15
Epact	15	IV.
Solar Cycle	9	9
Roman Indiction	4	4
Dominical Letters	C D	B A
Septuagesima Sunday	Feb. 1	Feb 13
Ash Wednesday	,, 18	March 1
Easter Sunday	April 4	April 16
Ascension Day	May 13	May 25
Whit Sunday	May 23	June 4
Advent Sunday	Nov. 28	Dec. 3

The year 1876 is the latter part of the 5636th and the beginning of the 5637th year since the creation of the world according to the Jews. The year 5637 commences on September 19, 1876.

The year 1876 answers to the 6589th of the Julian period; to the 2620th from the foundation of Rome; to the 2552nd year of the Olympiads; and to the year 7381-5 of the Byzantine Era.

The year 1293 of the Mohammedan Era commences on Jan. 28, 1876; and Ramadan (month of abstinence observed by the Turks), commences on Sept. 20, 1876.

Eclipses in 1876.

In the year 1876 there will be two Eclipses of the Sun and two of the Moon.

The first is a Partial Eclipse of the Moon, on March 10. The beginning of the eclipse will be at 5h. 21m. in the morning, Greenwich mean time; its middle will be at 6h. 21m., and the Moon will set at 12m. after this time, or at 6h. 33m. a.m. Part only of this eclipse will therefore be visible from England. The eclipse will end at 7h. 21m. At the time of the beginning of the eclipse the Moon will be in the zenith of a place whose longitude is 77 deg. 46 min. west of Greenwich, and in 5 deg. north latitude; at the middle she will be in the zenith of a place whose longitude is 92 deg. 20 min. west, and in latitude 4 deg. 40 min. north; and at the end she will be in the zenith of a place whose longitude is 106 deg. 50 min. west, and in 4 deg. 25 min. north latitude. At the time of the greatest phase nearly one-third part of the diameter will be obscured.

The second will be an Annular Eclipse of the Sun on March 25, invisible from Europe. The central eclipse begins generally at 6h. 3m. min. p.m., Greenwich mean time, in longitude 171 deg. 25 min. east, and latitude 9 deg. north; and the central eclipse ends generally at 9h. 31m. p.m., in longitude 46 deg. 5 min. west, and latitude 17 deg. north. This eclipse will be visible from North America and the North Pacific Ocean.

The third eclipse is a Partial Eclipse of the Moon on Sept. 3. It begins at 8h. 15m. p.m., and is visible, as the Moon on this day rises at 6h. 41m. p.m., or 1h. 34m. before the eclipse begins: the middle of the eclipse will be at 9h. 22m. p.m., when somewhat more than one-third of the diameter will be obscured. The eclipse ends at 10h. 29m. p.m. At the time of the middle of the eclipse the Moon will be in the zenith of a place whose longitude is 39½ deg. east, and latitude 7 deg. 55 min. south.

The fourth and last eclipse of this year will be a Total Eclipse of the Sun on Sept. 17-18. It will not be visible from Europe. It will begin on the Earth generally at 7h. 12m. p.m. on the 17th, mean time at Greenwich, in longitude 160 deg. 12 min. east, and latitude 10 deg. nearly north. The central eclipse begins at 8h. 16m. p.m., and ends at 11h. 2m., p.m. in longitude 85 deg. west and latitude 59 deg. 36 min. south. The eclipse ends on the Earth generally at 0h. 16m. a.m. on Sept. 18, in longitude 100 deg. west, and latitude 48 deg. 20 min. south. It will be visible from Australia and the South Pacific Ocean.

Rates of Postage and Conditions of Transmission.

INLAND LETTERS.

The rates of postage when prepaid are as follows, viz:—

For a letter not above	1oz.		1d.
,, above 1oz. but not above	2oz.		1½d.
,, ,,	2oz.	,, 4oz.	2d.
,, ,,	4oz.	,, 6oz.	2½d.
,, ,,	6oz.	,, 8oz.	3d.
,, ,,	8oz.	,, 10oz.	3½d.
,, ,,	10oz.	,, 12oz.	4d.

A letter above the weight of 12oz. is liable to a postage of 1l. for every ounce, beginning with the first ounce. Thus, a letter weighing between 14oz. and 15oz. must be prepaid 1s. 3d. A letter posted unpaid is chargeable on delivery with double postage; and a letter posted insufficiently prepaid is chargeable with double the deficiency. No letter may be above 18in. in length, 9in. in width, or 6in. in depth, unless it be sent to or from one of the Government offices.

INLAND NEWSPAPERS.

For each inland newspaper, whether posted singly or in a packet, the postage, when prepaid, is one halfpenny; but a packet containing two or more registered newspapers is not chargeable with a higher rate of postage than would be chargeable on a book packet of the same weight, viz., one halfpenny for every 2oz., or part of that weight. A newspaper posted unpaid, or a packet of newspapers posted either unpaid or insufficiently paid, is treated as an unpaid or insufficiently paid book packet of the same weight. The postage must be prepaid either by an adhesive stamp, or by the use of a stamped wrapper. No newspaper can now be sent through the post a second time for the original postage. For each transmission a fresh postage is required. Every newspaper must be posted either without a cover (in which case it must not be fastened, whether by means of gum, wafer, sealing wax, postage stamp, or otherwise) or in a cover entirely open at both ends, so as to admit of easy removal for examination. If this rule be infringed the newspaper is treated as a letter. Every newspaper must be so folded as to admit of the title being readily inspected. A newspaper or packet of newspapers which contains any inclosure except supplements is charged as a letter, unless the enclosure be such as might be sent at the book rate of postage, and the entire packet be sufficiently prepaid as a book packet, in which case it is allowed to pass. A newspaper which has any letter, or any communication of the nature of a letter, written in it or upon its cover, is charged as an unpaid or insufficiently paid letter. No packet of newspapers may be above 14lb. in weight, nor above 2ft. in length, 1ft. in width, or 1ft. in depth.

COLONIAL AND FOREIGN NEWSPAPERS.

Each newspaper is liable to a separate rate of postage, whether sent singly or in a packet, and, if above 4oz. in weight, it is liable to two rates of postage; and so on. The postage, which must be prepaid, cannot be paid in money. All publications registered for transmission abroad must be posted within eight days from the day of publication, including that day; and any newspaper posted more than eight days after the date of publication, as well as any unregistered publication, must be prepaid at the book rates of postage. The collected numbers issued during the month of a weekly or fortnightly publication are not allowed to pass as a monthly publication. Every newspaper must be posted either without a cover (in which case it must not be fastened, whether by means of gum, wafer, sealing wax, postage stamp or otherwise), or in a cover entirely open at both ends, so as to admit of easy withdrawal for examination. Every newspaper must be so folded as to admit of the title being readily inspected. No newspaper, whether posted singly or in a packet, may contain any enclosure except the supplement or supplements belonging to it. There must be no writing or other mark on a newspaper sent abroad but the name and address of the person to whom it is sent; nor anything on the cover but such name and address, the printed title of the publication, the printed name and address of the publisher or vendor who sends it, and words indicating the date on which the subscription to the newspaper will end. No packet of newspapers may be above 2ft. in length or 1ft. in width or depth. The limit of weight, which is not the same to all countries, is in each case shown in the Table of Colonial and Foreign Postage. It is forbidden to introduce into Russia, through the post, political newspapers, even in covers open at the ends or sides; and the only means by which persons residing in Russia can obtain newspapers from the United Kingdom is by subscribing for them at one of the Russian post offices. The admission into Russia even of newspapers not of a political character is permitted only when they are addressed to the house of some established bookseller, to the higher schools, to the Imperial Public Library, or to the Academy of Sciences in Russia. There is not, however, any restriction on political newspapers or any other publication addressed to members of the Royal Family of Russia, the Imperial Ministers, or members of the Diplomatic Corps. Printed prices current in covers open at the ends or sides are allowed to be addressed to any persons residing in Russia.

INLAND BOOK POST.

The postage is one halfpenny for every 2oz., or part of that weight. A packet posted wholly unpaid is charged with double the book postage; and if posted partially prepaid, with double the deficiency. A book packet may contain any number of separate books or other publication (including printed or lithographed letters), photographs (when not on glass or in cases containing glass or any like substance), drawings, prints, or maps, or any quantity of paper, or any other substance in ordinary use for writing or printing upon; and the books or other publications,

Digitized by Google

prints, maps, &c., may be either printed, written, engraved, lithographed, or plain, or any mixture of these. Further, all legitimate binding, mounting, or covering of a book, &c., or a portion thereof, is allowed, whether such binding, &c., be loose or attached; as also rollers in the case of prints or maps, markers (whether of paper or otherwise) in the case of books, pens or pencils in the case of pocket-books, &c., and, in short, whatever is necessary for the safe transmission of such articles, or usually appertains thereto; but the binding, rollers, &c., must not be sent as a separate packet.

Circulars—i.e., letters which are intended for transmission in identical terms to several persons, and the whole or the greater part of which is printed, engraved, or lithographed—may also be sent by book post. But a book packet may not contain any letter, or communication of the nature of a letter (whether separate or otherwise), unless it be a circular letter or be wholly printed; or any enclosure sealed or in any way closed against inspection; nor any other enclosure not allowed by Rule 3. If this rule be infringed, the entire packet is charged as a letter. A book-packet may be posted either without a cover (in which case it must not be fastened) or in a cover entirely open at both ends, so as to admit of the contents being easily withdrawn for examination; otherwise it is treated as a letter. For the greater security of the contents, however, it may be tied at the ends with string; postmasters being authorised to cut the string in such cases, although, if they do so, they must again tie up the packet. No book packet may be above 5lb. in weight, nor above one foot six inches in length, nine inches in width, or six inches in depth, unless it be sent to or from one of the Government offices. When, owing to a great and unusual influx of letters, books, &c., the transmission or delivery of the letters would be delayed if the whole mail were dealt with without distinction, book-packets may be kept back till the next despatch or delivery.

ABUSE OF THE HALFPENNY POST.

It seems to be but imperfectly understood that there is no legal way of sending a written letter through the post for a postage of a halfpenny, except by means of a post card. A notion appears to prevail that, because a post card, which is open to inspection, may have a letter written upon it, any card whatever, and even any piece of paper, if only it be placed in an open wrapper, may be sent through the post with a letter written upon it for a postage of a halfpenny. It seems necessary, therefore, to explain for the guidance of the public, 1st, That the letter rate of postage must be prepaid for any communication of the nature of a letter, not wholly printed, whether it be placed in a closed envelope or in an open cover, unless a post card be used for the purpose, or unless the letter be a circular letter according to the definition of a circular contained in Rule 3, Section 5. 2nd, That cards having merely a halfpenny adhesive stamp fixed to them must not bear any communication of the nature of a letter, unless it be wholly printed, or unless it be a circular letter. Large numbers of letters, not being circular letters, are from time to time found in halfpenny wrappers, contrary to the express provisions of the book post; and, as the officers of the department are instructed to surcharge all such letters with additional postage, it will save not only trouble to the Post Office but annoyance to the public, if care be taken always to pay letter postage for letters other than circular letters, unless they be written on post cards.

COLONIAL AND FOREIGN BOOK POST.

Every book-packet must be posted either without a cover (in which case it must not be fastened) or in a cover entirely open at both ends so as to admit of the contents being easily withdrawn for examination; otherwise it is treated as a letter. For the greater security of the contents, however, it may be tied at the ends with string; postmasters being authorised to cut the string in such cases, although, if they do so, they must again tie up the packet. The limit of size for a book-packet addressed to any place abroad is twenty-four inches in length and twelve inches in width or depth.

Exceptions.—No packet for Algeria or France, or for Syria, or Turkey, when sent by French Packet, must be above eighteen inches in length, width, or depth.

Whatever is allowed under Rule 3, Section V., to be sent in an inland book-packet may be sent in a book-packet to places abroad, except that water-colour drawings are not allowed to be sent in a book-packet to France or Algeria. No writing or manuscript mark, however, beyond the name and address of the person to whom it is sent, is admissible in or upon a packet forwarded *viâ* France to the Argentine Confederation, Bolivia, Brazil, Chili, Cuba, Ecuador, Guadaloupe, Martinique, Mexico, Paraguay, Peru, Senegal, Turkey, or Uruguay.

COLONIAL AND FOREIGN PATTERN AND SAMPLE POST.

There is a Pattern and Sample Post to certain colonies and foreign countries, but it is restricted to *bonâ fide trade patterns or samples of merchandise*. Goods sent for sale, or in execution of an order (however small the quantity may be), or any articles sent by one private individual to another which are not actually patterns or samples, are not admissible.

INLAND CARD POST.

Post Cards, whether official or private, having a halfpenny stamp impressed upon them (adhesive stamps not being accepted in payment of the postage) may be transmitted between places in the United Kingdom with letters written upon the back. The official "stout" Post Cards are sold at the rate of 8*d.* for 12 cards, or 4*d.* for six cards. The "thin" cards are sold at the rate of 7*d.* for twelve cards, or 3½*d.* for six cards. Neither the "stout" nor the "thin" cards are sold singly. The front (or stamped) side is intended for the address only, in addition to the printed words "Post Card" and "The address only to be written on this side." There must be nothing else written, printed, or otherwise impressed on it, nor must there be any writing or printing across the stamp. On the reverse side any communication, whether of the nature of a letter or otherwise, may be written or printed. Nothing whatever may be attached; nor may the card be folded, cut, or otherwise altered. If any one of these rules be infringed, the card will be charged 1*d.* on delivery. When, owing to a great and unusual influx of letters, books, &c., the transmission or delivery of the letters would be delayed if the whole mail were dealt with without distinction, Post Cards may be kept back until the next despatch or delivery. No card other than one of those issued by the Government, or a private card impressed with a halfpenny stamp at the Office of Inland Revenue, Somerset House, or at the Stamp Offices at Liverpool and Newcastle on Tyne, will pass under a halfpenny stamp, if it bear on it a written communication of the nature of a letter.

FOREIGN CARD POST.

Post Cards intended for transmission to foreign countries comprised within the General Postal Union are sold at the rate of 1½*d.* each.

REGISTRATION (INLAND AND FOREIGN).

The fee for registering a letter, newspaper, or book-packet passing between any two places in the United Kingdom is 4*d.* No letter or other postal packet addressed to initials or to a fictitious name can be registered; nor can any letter be accepted for registration, unless the enclosure be securely placed so as not to move about, and be covered by a proper and well-fastened envelope. Registered letters, &c., must be prepaid as regards both postage and registration fee; except official letters for Government Offices in London, Dublin, or Edinburgh, which may be registered on prepayment, in stamps, of the registration fee only. Every letter to be registered should be presented at the counter, and a receipt obtained for it, and should on no account be dropped into the letter box. If, contrary to this rule, a letter marked "Registered" be dropped into the letter box, it will, *if directed to any place in the United Kingdom or the British Colonies*, be liable to a registration fee of 8*d.*, instead of the ordinary fee of 4*d.* At all Post Offices the latest time for posting registered letters on the payment of the ordinary fee is entered in the notice exhibited in the office window; but, upon payment of a late fee of 4*d.*, in addition to the ordinary registration fee, at the Metropolitan Chief Offices, at the London District Offices (including the Lombard-street and Charing-cross offices), and at all provincial Head Offices, letters, whether inland, foreign, or colonial, may be registered after the hours specified, until the closing of the letter-box for each despatch (exclusive of the time during which late letters are received), or until the office is closed for the night. The registration of a packet makes its transmission much more secure, inasmuch as, under ordinary circumstances, a registered packet can be traced through its whole course; and thus the loss of a registered packet is a very rare occurrence. Nevertheless large sums of money or other articles of great value should not be sent through the post, even if the packet be registered; as the machinery of the department is not arranged with a view to such transmissions. By law, the Post Office is not responsible for the safe delivery of registered packets, though any officer who may neglect his duty on this point will be called to strict account. Sent in *unregistered* letters, valuable articles are exposed to risk, and offer a temptation which ought not to be created, and the department cannot in any way undertake the safe conveyance of such packets. All inland or colonial letters, therefore, which contain coin, and all inland letters which contain watches or jewellery, even though they be posted without registration, are treated as registered, and charged on delivery with a double registration fee of 8*d.*, in addition to the ordinary postage; and any such letters which cannot be registered in time are delayed until the next despatch. Even if the letter do not contain any article of intrinsic value, it should, if it be very important, be registered. No Letter Carrier, Rural Messenger, or other servant of the Post Office is allowed to carry a letter for any person to be registered.

POSTAGE STAMPS.

Every head postmaster is required to keep, for sale to the public, a sufficient stock of the different postage stamps in use, as also envelopes bearing an impressed halfpenny stamp, newspaper wrappers bearing an impressed halfpenny stamp, and post cards, both inland and foreign. The stamps are of the respective values of ½*d.*, 1*d.*, 1½*d.*, 2*d.*, 2½*d.*, 3*d.*, 4*d.*, 6*d.*, 9*d.*, 10*d.*, 1*s.*, 2*s.*, and 5*s.* The embossed envelopes, which are made of four sizes, viz., 4¼in. by 3⅝in. (square shape), 4¼in. by 2⅝in., 5¼in. by 3in., and 5¼in. by 3⅝in., are sold at the following prices:—

Size, 3⅝in. by 3⅝in. (Square shape.)				Other Sizes.			
1	- 1½*d.*	6	- 0*s.* 6½*d.*	1	- 1½*d.*	6	- 0*s.* 6½*d.*
2	- 2½*d.*	8	- 0*s.* 9*d.*	2	- 2½*d.*	8	- 0*s.* 8½*d.*
3	- 3½*d.*	12	- 1*s.* 1½*d.*	3	- 3½*d.*	12	- 1*s.* 1*d.*
4	- 4½*d.*	24	- 2*s.* 3*d.*	4	- 4½*d.*	24	- 2*s.* 2*d.*

The newspaper wrappers and the inland post cards are not sold singly. The wrappers are sold in packets of twelve for 6½*d.* The "stout" post cards are sold at the rate of 8*d.* for twelve cards, or 4*d.* for six cards; the "thin" cards at the rate of 7*d.* for twelve cards, or 3½*d.* for six cards. Foreign post cards are sold at the rate of 1½*d.* each. Sub-postmasters are required to keep halfpenny and penny stamps and post cards only, but they are bound, on application, to procure any stamps of other values, embossed envelopes, or newspaper wrappers. Every rural messenger is authorised to sell penny postage stamps at the usual price of 1*d.* each; and when any person applies to him for postage stamps the messenger must either supply them, or (if he have none in his possession) must, without extra charge, receive the postage in money, and on his arrival at the post office obtain postage stamps for the amount, and affix them carefully to the letters. Payment of postage cannot be made by means of postage stamps which have been torn, cut, or otherwise rendered imperfect; or of embossed, or impressed, stamps cut out from the envelopes, cards or wrappers, on which such stamps were embossed or impressed (even although the stamps have not been before used or sent by post), or of receipt or other Inland Revenue stamps. Applications for allowance on spoilt postage stamps, embossed envelopes, post cards or newspaper wrappers, which have not passed through the post, should be made to the Office of Inland Revenue, Somerset House, London. In the case of envelopes, cards, or wrappers, the application must be accompanied with these articles intact, as no allowance can be granted on the embossed, or impressed stamps, if cut therefrom. To discourage the transmission of coin by post, all postmasters in the United Kingdom at whose office money order business is transacted, and all letter receivers in the London District, are permitted, though not compelled, to purchase postage stamps from the public (provided the stamps be not soiled or otherwise damaged), at a charge of 2½ per cent.; the charge, however, never being less than one halfpenny. Under this arrangement the payments are as follows:—

For stamps not exceeding 1*s.* 8*d.* in value, the full price minus ½*d.*
" above 1*s.* 8*d.*, but not exceeding 3*s.* 4*d.*, the full price minus 1*d.*
" " 3*s.* 4*d.*, " " 5*s.*, " " 1½*d.*
" " 5*s.*, " " 6*s.* 8*d.*, " " 2*d.*
" " 6*s.* 8*d.*, " " 8*s.* 4*d.*, " " 2½*d.*, and so on.

In order to prevent the temptation to steal stamps attached to letters, which might be afforded by facilities for selling them, no separate stamps can be purchased. They must in all cases be presented in strips containing at least two stamps adhering to each other.

MONEY ORDERS.

The public are recommended, when applying for Money Orders, to use the printed "Application Forms," prepared expressly for—(1) Application for Inland Orders; (2) Application for Foreign and Colonial Orders; which are supplied gratuitously at all Money Order offices. These forms save time, and afford greater security, than verbal messages, against mistakes.

The commission on inland Money Orders is:—

For sums under 10*s.*	... ...	1*d.*	For sums of 5*l.* and under 6*l.* ... 7*d.*
" of 10*s.* and under 1*l.*	...	2*d.*	" " 6*l.* " " 7*l.* ... 8*d.*
" " 1*l.* " " 2*l.*	...	3*d.*	" " 7*l.* " " 8*l.* ... 9*d.*
" " 2*l.* " " 3*l.*	...	4*d.*	" " 8*l.* " " 9*l.* ... 10*d.*
" " 3*l.* " " 4*l.*	...	5*d.*	" " 9*l.* " " 10*l.* ... 11*d.*
" " 4*l.* " " 5*l.*	...	6*d.*	" "10*l.* ... ... 1*s.*

No order is allowed to contain a fractional part of a penny.

No Money Order can be issued, unless the applicant furnish, in full, the surname, and at least the initial of one Christian name, both of the remitter and the payee, together with the remitter's address. In the case of Foreign orders the the full address of the payee must be given; and if the order be payable to a native in British India, the tribe or caste, and the father's name, must also be furnished. Exceptions:—1st. When the remitter directs at the time of issue (which he is at liberty to do), that the order, by being crossed like a cheque, be made payable only through a bank, it is left to his option to give or withhold the name of the payee. 2nd. If the remitter or payee be a peer or a bishop, his ordinary title is sufficient. 3rd. The usual designation of a firm is sufficient, except in the case of a company trading under a title which does not consist of the names of the persons composing it, as the "Carron Company." The holder of a money order is always at liberty to direct, by crossing it, that the order be paid through a bank, even though its payment was not originally so restricted; and when the order is thus presented the question put on the presentation of an ordinary money order is dispensed

Digitized by Google

Thomas Woolner, R.A.

Digitized by Google

Mrs. E. M. Ward.

Digitized by Google

with. When application is made for a money order payable in London, or at any other town where there is more than one money order office, the remitter should say at which of such offices he wishes it to be paid: otherwise the order can be cashed only at the Head Office. An order once issued cannot be cancelled; and should repayment or transfer to a different office be required, the remitter or payee must apply to the paying postmaster. In order to enable the remitter to obtain an acknowledgment of the receipt of a money order before the money is paid, it is arranged that he may make his order payable ten days after date, provided that, in the presence of the postmaster, when he obtains the order, he affix thereto, in the space after the request C., a penny receipt stamp, and write his signature across the stamp. When an order is presented for payment (otherwise than through a bank) the postmaster has first to see that the signature of the payee be in agreement with the advice. He has then to call on the applicant to give the name of the remitter, and if the reply be correct, the order will be paid, unless the postmaster have good reason for believing that the applicant is neither the rightful claimant, nor deputed by him. When an order is paid through a bank it is sufficient that it be receipted (without regard to any discrepancy between the signature and the name in the advice), and that it be presented (crossed with the name of the receiving bank) by some person known to be in the employment of the bank. Money orders do not require a receipt stamp. Although at the end of twelve months from that in which it was issued, a money order, if still unpaid, becomes legally void, nevertheless, when a good reason can be given for the delay in presenting it, an application for payment, subject to a certain deduction, is entertained. No application can be entertained for compensation for alleged injury from the nonpayment of a money order at the expected time. After once paying a money order, by whomsoever presented, the office is not liable to any further claim. To guard against any person, even if he obtain possession of a money order, fraudulently getting it cashed, the remitter is recommended,—1st. When he is well known to the payee, to sign the letter enclosing the order with his initials only. 2nd. When this is not the case, either to make the order payable ten days after date, or to register the letter enclosing it, or to make the order payable through a bank by crossing it like an ordinary cheque. 3rd. When it is not considered expedient to adopt either of these courses, to send the remitter's name (without a knowledge of which payment cannot be obtained) in a separate letter from that containing the money order; although this latter precaution is much less effective than either of the others. Payment of an order cannot be demanded on the same day as that on which the order was issued. In case of the miscarriage or loss of an inland money order, a duplicate is granted on a written application (with the necessary particulars, and inclosing the amount of a second commission, in postage stamps) to the Controller of the Money Order Office in England, and to the accountants in Scotland or Ireland, as the case may be, where the original order was issued; and if it be desired to stop payment of an inland order, application must be made at the office where the order is payable, and a second commission must be paid. If alteration in the name of the payee or remitter of an inland money order should be required, application, accompanied by the payment of a second commission, must be made by the remitter to the postmaster of the office at which the order was issued. Should transfer of payment of an inland order from one office to another in the United Kingdom, or repayment of the amount of an order be required, an application, inclosing the order, must be made to the postmaster at whose office the order is payable, who will transmit in exchange a new order payable at the place desired, but for a less sum than the original order by the amount of the second commission charged for the re-issue. Proper printed forms for making applications in all these cases may be obtained at any money order office. Whenever, on complaint being made, it is found that the necessity for an application, entailing the payment of a fresh commission, is attributable to the post office, the charge will be remitted to the applicant and imposed on the officer in fault. A postmaster is required to give information how to apply for a duplicate order, &c., and must furnish the prescribed form of application. If payment of an order be refused, in consequence of the reply to the question respecting the remitter, or the signature on the order not corresponding with the entries on the advice, the applicant for payment should communicate with the remitter, and request him to apply personally to the issuing postmaster. No letter carrier, rural messenger, or other servant of the post office is bound to procure a money order for any person, or to obtain payment for one; but such services are not forbidden. Money orders are issued in the United Kingdom on the following colonies, British agencies, and foreign countries:—Alexandria, Berbice (New Amsterdam), Belgium, Belize (British Honduras), British Columbia, Cape of Good Hope, Canada, Ceylon (Colombo), Constantinople, Coquimbo, Demerara (Georgetown), Denmark, Egypt, Falkland Islands, France, The German Empire, Gibraltar, Gold Coast, Heligoland, Holland, Hong Kong, India, Italy, Malta, Mauritius, Natal, New Brunswick, Newfoundland, New South Wales, New Zealand, Nova Scotia, Prince Edward Island, Queensland, St. Helena, Seychelle Islands, Shanghai, Smyrna, South Australia, Straits Settlements, Suez, Switzerland, Tasmania, United States, Valparaiso, Victoria, West Coast of Africa, West Indies, Western Australia, Yokohama. The scale of commission for orders payable abroad is as follows:—

For sums not exceeding	£2.	£5.	£7.	£10.
	s. d.	s. d.	s. d.	s. d.
If payable in Belgium, Denmark, France, the German Empire, Heligoland, Holland, Italy, Switzerland, Gibraltar, Malta, or Constantinople	0 9	1 6	2 3	3 0
,, any other place abroad (including most of the Colonies) authorised to transact Money Order business with this country	1 0	2 0	3 0	4 0

The issue of a duplicate order, or the stoppage of payment of an order issued by a colony on the United Kingdom will be made on application to the controller of the metropolitan office of that portion of the United Kingdom in which such colonial order is payable, provided an additional British inland rate of commission be inclosed with the application. Postmasters in the United Kingdom have power to transfer to other offices in the United Kingdom payment of colonial and foreign orders (with the exception of French issues) originally drawn on their own offices. Orders issued in the United Kingdom and payable in the German Empire are subject to the conditions that govern the payment of orders in that empire. Orders issued in France on the United Kingdom cannot be paid after three months from the date of issue, without the authority of the French Post Office, and orders issued in the United Kingdom on France cannot be paid after three months from the month of issue without the authority of the Chief Office, London. Orders issued in the United Kingdom on Italy and *vice versâ* cannot be paid after three months from the month of issue without the authority of the chief office of the country of issue.

Charities, Associations, &c.

Amateur Authors' Association (The), 5, Friar-street, Doctor's-commons, E.C. J. S. Tomkins, sec.

Amateur Mechanical Society, 89, Stamford-street, S.E.

Amateur Photographic Association, 12, York-place, Portman-square, W. H.R.H. the Prince of Wales, president; A. J. Melhuish, F.R.A.S., &c., hon. sec.

Anti-Slavery Society (British and Foreign), 27, New Broad-street, City, E.C. Edmund Sturge, Joseph Cooper, and Robert Alsop, hon. secs.; Rev. Benjamin Millard, sec.

Army and Navy Pensioners' Employment Society, 44, Charing Cross, S.W.

Art Union of London, 444, West Strand, W.C. Lewis Pocock, F.S.A., and Edmund E. Antrobus, F.S.A., hon. secs.; Thomas S. Watson, B.A., assistant sec.

Artists' Benevolent Fund, 61 to 63, Great Queen-street, W.C. Lambton Young, sec.

Artists' Orphan Fund, 24, Old Bond-street, W. Frederick W. Maynard, sec.

Artists' Society, Langham Chambers, Edwards-place, Langham-place, W. J. Sleigh, sec.; H. C. Pidgeon, treasurer.

Arundel Society, or Society for Promoting the Knowledge of Art, 24, Old Bond-street, W. F. W. Maynard, sec.

Associate Institution for Improving and Enforcing the Laws for the Protection of Women, 47 Charing Cross, S.W. Henry J. Newman, sec.

Association for the Aid and Benefit of Dressmakers, 98, Charlotte-street, Fitzroy-square.

Association for the Sale of Work by Ladies of Limited Means, 47, Great Portland-street, W. Miss Elizabeth Beard, sec.

Ballad Society, London Hospital.

Benevolent Aid Society, 38, Islington-st., Liverpool-road, N. James Ellis, Esq., hon. sec.

Benevolent Society of St. Patrick (the Queen and the Prince of Wales patrons; H.R.H. Prince Arthur, president), 61, Stamford-street, S.E. Thomas K. King, jun., sec.; Thomas R. Webb, master.

Benevolent or Strangers' Friend Society, 7, Exeter Hall, W.C. W. J. Champion, A.B., sec.

Bengal Military Orphan Society, India Office, Charles street, Westminster.

Bible and Domestic Mission, 12, Bell-street, Edgware-road, N.W. Mrs. Sarah Jane Talford, Bible-woman.

Bishop of London's Fund, 46A, Pall-Mall. Henry Hoare and Edward Thornton, Esqrs., hon. secs.; Philip Wright, Esq., sec.

Bishop of Rochester's Fund, 18, Great George-street, Westminster, S.W. Rev. John Mathias Proctor and Arthur James Day, secs.

Bishop of Winchester's South London Fund, 120, Fleet street, E.C. W. B. James, Esq., hon. sec.; Henry George Heald, sec.

Blind Association for the General Welfare of the), 210, Oxford-street, W., and 125 and 127, Euston-road, N.W. William Hanks Levy, F.R.G.S., director.

Blind Man's Friends Charity, 34, Savile-row, W. Pinder Simpson, sec. and treasurer.

Bray's Institution for Founding Libraries, 24, Duke-street, Westminster.

British Archæological Association, 32, Sackville-street, W. C. Wren Hoskyns, Esq., M.P., president; Gordon M. Hills, treasurer; Edward Levien, M.A., F.S.A., and Edward Roberts, F.S.A., secs.

British Association for the Advancement of Science, 22, Albemarle-street, Piccadilly, W. Dr. W. B. Carpenter, F.R.S., F.L.S., president; Captain Douglas Galton, C.B., F.R.S., and Professor Michael Foster, M.D., secs.; W. Spottiswoode, treasurer.

British and Colonial Emigration Society, 4, Westminster-chambers, Victoria-street, S.W.

British and Foreign Bible Society, Queen Victoria-street, E.C. Earl of Shaftesbury, president; Joseph Hoare, Esq., treasurer; Rev. C. Jackson and Rev. S. B. Bergne, secs.; William Hitchin, accountant and assistant sec.; Henry Knolleke, assistant foreign sec.; James Franklin, depositary; William Henry Chaplin, collector.

British and Foreign School Society, Borough-road, S.E., and Stockwell, S.W. Alfred Bourne, sec.

British Ladies' Female Emigrant Society, 111, Charlotte-street, Fitzroy-square, W. Miss Caroline Tipple, sec.

British Society for the Propagation of the Gospel among the Jews, 96, Russell-street, W.C. John Gill, hon. corresponding sec.

Brown Sanitary Institution for Animals, Wandsworth-road.

Camden Society, 25, Parliament-street, S.W. William John Thoms, hon. sec.

Central Christian Institute and Office of the Society for the Christian Improvement of Young Women, 19A, Great Portland-street, W. Miss Susan Stewart, lady superintendent; Miss Mary Weitbrecht, sec.

Christchurch Parochial Home Mission, 5, Derby-street, Mayfair, W. Mrs. Grace Ray, superintendent.

Church Association, 14, Buckingham-street, Strand.

Church of England Education Society, 11, Adam-street, Adelphi.

Church Missionary Children's Home, Highbury Grove, N. Rev. I. Durrant, M.A., director.

Church Missionary Society, 15 and 16, Salisbury-square, E.C. Rev. H. Venn, B.D., Rev. H. Wright, M.A., and Major-General E. Lake, C.S.I., hon. secs.; Rev. C. C. Fenn, M.A., and E. Hutchinson, Esq., secs.

Church of England Sunday School Institute, 160, Fleet-street.

Church Pastoral Aid Society, Temple Chambers, Falcon-court, Fleet-street, E.C. Rev. E. J. Speck, M.A., sec.; R. Laughton, Esq., lay sec.

Churches and Chapels Incorporated Society, for Promoting the Enlargement, Building, and Repairing of, 7, Whitehall, S.W. Rev. G. Anslie, M.A., sec.

Colonial Missionary Society, 18, South-street, Finsbury, E.C. Rev. A. Hannay, sec.

Columbia (Baroness Burdett Coutts) Shoeblacks and Messengers' Brigade, 11, Wood-street, Spitalfields, E. F. Sapsford, master.

Congregational School Society, 18, South-street, Finsbury.

Corporation of the Sons of the Clergy, 2, Bloomsbury-place, Bloomsbury-square, W.C. C. J. Baker, Esq., registrar.

Creche and Infant Infirmary, 14, Stepney-causeway.

Deaf and Dumb (Association in Aid of the), head quarters, the Church for the Deaf and Dumb, 272, Oxford-street, W.; branch, 15, Kingsland-road, E. Rev. S. Smith, chaplain and sec.; Rev. W. Stainer, assistant chaplain.

Discharged Prisoners' Aid Society, 39, Charing Cross, S.W. W. B. Ranken, Esq., and S. Whitbread, Esq., M.P., hon. secs.; Major Tillbrook, sec.

Discharged Prisoners' Relief Committee (Metropolitan), 40, Chancery-lane.

Dramatic Authors' Society, 23, King-street, Covent Garden, W.C. P. Simpson, sec.

Early Closing Association, 100, Fleet-street, E.C. H. Walker and E. Kennedy, secs.

East End Juvenile Mission. Dr. T. J. Barnard, hon. director; E. Jackson, trade manager; J. W. Parker, sec.; Home for Working and Destitute Lads, 18 and 20, Stepney Causeway, Commercial-road East, E.; Wood Chopping Brigade, Carr-street, Limehouse Fields, E. W. Steward, manager; Easter Tract and Book Depot, 2, North-street, Limehouse, E.; Mission Room and Laundry, 44, Carr-street, Limehouse, E.; New Branch Ragged School, Gloucester-street, Salmons-lane, Limehouse, E.; City Messenger Brigade or Boy Commissionaire Corps, head office, 18 and 20, Stepney Causeway, S.E.

East London Mission and Relief Society, 2, Duke-street Adelphi, W.C. Rear-Admiral E. G. Fishbourne, C.B., Col. Wyndham Bewes, Rev. E. L. Puxley, hon. secs.

East London Provident Association, 6, Arbour-terrace, Stepney, E., and 53, Brick-lane, Spitalfields, E.; branch office, School Room, Bride-terrace, Liverpool-road, N. Oliver S. Iron, sec.

East London Shoe Black Society, 93, Mansell-street, E. T. Thorne Pitt, Esq., manager.

Emigration (South Australian Government), 37, Great George-street, S.W.

English Church Union, 11, Burleigh street, W.C.

Entomological Society, 12, Bedford-row, W.C. Monday, 2 till 7.

Evangelical Alliance (British Organisation), 7, Adam-street, Adelphi, W.C. Rev. J. Davis and Rev. Schmittan, Ph.D., secs.

Female Aid Society, office, 27, Red Lion-square, W.C. W. Bramston, Esq., acting sec.

Female Medical Society for Promoting the Proper Education and Employment of Superior Women in the Practice of Midwifery and the Treatment of the Diseases of Women and Children, offices, 164, Great Portland-street, W. The Right Hon. the Earl of Shaftesbury, K.G., president; G. Burney, Esq., treasurer; J. Edmunds, M.D., hon. sec.

Female Mission to the Fallen Women of London, 34, Parliament-street, S.W. A. O. Charles, Esq., hon. sec.; C. R. Ford, Esq., sec.

Foreign Aid Society, 10, Exeter Hall, 372, Strand, W.C. Rev. R. Burgess, B.D., hon. sec.; Mr J. Watts, assistant sec.

Friendly Female Society (Instituted 1802) for the Relief of Poor, Infirm, Aged Widows, and Single Women of good character, who have seen better days, 364, King-land-road, E. The Most Hon. the Dowager Marchioness of Cholmondeley, president; Mrs J. Spicer, Woodford, Essex, treasurer; Miss Leifchild, 16, Albert-road, Regent's Park, N.W., secretary; Miss M. Towne, collector.

Genealogical and Historical Society, 208, Piccadilly, W. R. Reeve, sec.

General Domestic Servants' Benevolent Institution, 32, Sackville-street, W. J. Ronse, sec.

Geological Society, Somerset House, Strand, W.C. Duke of Argyll, K.T., D.C.L., F.R.S., president; Sir P. de M. G. Everton, Bart., M.P., F.R.S., R. A. C. G. Austen, F.R.S., W. W. Smyth, Esq., M.A., F.R.S., Sir C. Lyell, Bart., D.C.L., F.L.S., vice-presidents; P. M. Duncan, Esq., M.B., F.R.S., and J. Evans, Esq., F.R.S., secs.; Professor D. T. Anstead, M.A., F.R.S., foreign sec.; J. G. Jeffreys, Esq., F.R.S., treasurer; W. S. Dallas, F.L.S., assistant sec., librarian, and curator; W. W. Leighton, Esq., clerk; W. R. Jones, library and museum assistant.

Geologists' Association, University College, Gower-street, W.C. Rev. T. Wiltshire, M.A., F.G.S., president; J. L. Lobley, F.G.S., hon. sec.

Governesses' Benevolent Institution, 32, Sackville-street, W.; home, 44, Harley-street, W., and Asylum, Prince of Wales-road, N.W. C. W. Klugh, sec.

Guild of Literature and Art, 26, Wellington-street, W.C.

Digitized by Google

Home and Colonial School Society and Middle Class School for Boys and Girls, 344 to 354, Gray's-inn-road. Depository, 350, Gray's-inn-road. W.C. (Mrs Strugnell, matron), and 9, Swinton street, Gray's-inn-road, W.C. (Miss C. A. Daley, matron). J. S. Reynolds, hon. sec.; Rev. J. J. Evans, M.A., chaplain; Rev. J. Johnson, resident chaplain; W. J. Sterland, assistant sec.; E. Coghlan, F.R.G.S., head master; E. Ford, second master.

Home Missionary Society, 18, South-street, Finsbury, E.C. Rev. J. H. Wilson, sec.

Homeless Poor Society, 6, St. Bene't-place, Gracechurch-street, E.C. J. M'Leod, sec.

Indian Female Normal School Society, 136, Leadenhall-st., E.C. Suter, Alexander, and Co.

Indigent Blind Visiting Society, 27, Red Lion-square, W.C. W. Colmer, sec.

Infant Life Protection Society, 11, Craven-hill-gardens, W. J. B. Curgenven, hon. sec.

Invalids' Dinner Table, 2, Woburn-buildings, Tavistock-square, W.C. G. M. Hicks, Esq., treasurer; Mrs P. Bishop, matron.

Islington and North London Shoeblack Brigade and Refuge, 15, York-road, N. C. Sheppard, superintendent.

Ladies' Association for Promoting Female Education in India and other Heathen Countries, 20, Duke-street, Westminster, S.W. Miss L. Bullock, hon. sec.

Ladies' Industrial Society, 16, Upper Berkeley-street west, W., Mrs. M. Friend, hon. sec.

Ladies' Self Help Association, 43, Sackville-street, W.

Ladies' Sanitary Association, 22, Berners-street, W. Miss R. Adams, sec.

Lifeship Institute, 21, Ashley-place, Victoria-street, S.W. Capt. Hans Busk, treasurer; Major Carpenter, sec.

Limehouse Christian Institute for Young Women, Dod-street, Limehouse.

Linnean Society, Burlington House, Piccadilly, W. G. Bentham, Esq., F.R.S., V.P., president; G. Busk, Esq., F.R.S., V.P., J. D. Hooker, Esq., M.D., F.R.S., V.P.; W. W. Saunders, Esq., F.R.S., treasurer and V.P.; F. Currey, Esq., F.R.S., and H. T. Stainton, Esq., F.R.S., secs.; R. Kippis, A.L.S., librarian.

Literary and Artistic Society for the Promotion and Advancement of the Arts and Interests of the Artists and Literary Men of Great Britain, 7, Gower-st., W.C. M. Edwards, sec.

London Aged Christian Society, 32, Sackville-street.

London Annuity Society, 3, Sergeant's-inn.

London Bible and Domestic Female Mission, 13, Hunter-street, Brunswick-square, W.C. Right Hon. the Earl of Shaftesbury, president; the Hon. A. Kinnaird, treasurer; Mrs Banyard, hon. sec. and manager.

London City Mission House, 8a, Red Lion-square, W.C. Rev. J. Garwood, M.A., and Rev. J. Robinson, secs.; C. M. Sawell, assistant sec.; J. B. Press, resident clerk; J. M. Weylland, district sec. to West London Auxiliary.

London Diocesan Deaconess Institution, Tavistock-lodge, Westbourne Park.

London Philanthropic Society for Providing the Poor with Bread and Coals in Winter, 17, Ironmonger-lane, E.C. J. H. Heeps, hon. sec.

London Society for Teaching the Blind to Read, Upper Avenue-road, Regent's Park.

Marriage Law Defence Association, 25, Parliament-street.

Mendicity Society, 13, Red Lion-square, W.C. Capt. R. A. Peach, assistant manager and sec.

Meteorological Society, 30, Great George-street, S.W.

Metropolitan Drinking Fountain and Cattle Trough Association, 4, Victoria-st., Westminster Abbey, S.W. Marquis of Westminster, president; John Lee, Esq., F.R.G.S., sec.

Metropolitan Typographical Widow, Orphan, and Nominee Fund, 3, Racquet-court, E.C. J. Thompson, sec.

Metropolitan Visiting and Relief Association, 21, Regent-street, W.; hours 11 to 5. Rev. T. J. Rowsell, M.A., hon. sec.; A. J. Hughes, Esq., sec.

Midnight Meeting Movement, 3, Red Lion-square, W.C. H. G. Weakley, sec.

Milliners' and Dressmakers' Provident and Benevolent Institution, 32, Sackville-street, W. T. D. Berry, Esq., hon. sec.

National Association for the Promotion of Social Science, with which is united the Society for Promoting the Amendment of the Law, 1, Adam-street, Adelphi, W.C. Lord Napier and Ettrick, president; G. W. Hastings, Esq., president of council; E. Pears, Esq., gen. sec.; J. Robinson, assistant sec.; J. Westlake, Esq., foreign sec.

National Benevolent Institution, 65, Southampton-row, W.C. F. Latreille, sec.

National Central Office of Institutions for Women and Girls, 31, Weymouth-street, Portland-place, W. The Countess of Gosford, lady superintendent.

National and Colonial Emigration League, 19, Edward-street, S.W. Rev. H. Cocks, sec.

National Education Union, 18, Parliament-street.

National Indian Association in Aid of Social Progress in India, 1, Adam-street, Adelphi, W.C. H. Pratt, and Mrs. W. Akroyd, secs.

National Society for Aid to the Sick and Wounded in War, 3, Craven-street, W.C.

National Society for Promoting the Education of the Poor in the Principles of the Established Church, Broad Sanctuary, Westminster.

National Society for the Protection of Young Girls, 28, New Broad-street, E.C.; school, Woodhouse, Wanstead, Essex. J. B. Talbot, sec.

National Society for Women's Suffrage (Central Committee), 9, Berner's-street, W. Miss C. A. Biggs and Mrs. Garrett-Anderson, hon. secs.

National Society's Training Institution for Educating Young Women to be School Mistresses, 33, King's-road, Chelsea, S.W. Mrs. E. Harris, lady superintendent; Rev. R. Demaus, sec.

National Sunday League, 256, High Holborn, W.C. R. M. Morrell, hon. sec.

National Temperance League, 337, Strand, W.C. R. Rae, sec.

Obstetrical Society of London, 53, Berners-street, W. J. B. Hicks, M.D., F.R.S., president; J. J. Phillips, M.D., and W. S. Playfair, M.D., hon. secs.

Open-Air Mission, 11, Buckingham-street, Strand. G. Kirkham, sec.

Orphan Working School, Maitland-park, Haverstock-hill, N.W.; office, 73, Cheapside, E.C. J. Soul, sec.

Palestine Exploration Fund, 9, Pall Mall East, S.W. W. Besant, Esq., M.A., sec.

Parochial Mission Women's Fund, 54, Parliament street, S.W. W. O'Brien, sec.

Peace Society, 19, New Broad-street, E.C. H. Richard, Esq., M.P., sec.

Photographic Society, 9, Conduit-street, Regent-street, W.

Poor Clergy Relief Association, 36, Southampton-street, Strand, W.C. R. T.

Protestant Alliance Office, 7, Serjeants'-inn, E.C. A. H. Guinness, M.A., sec. Pigott, sec.

Pure Literature Society, 11, Buckingham-street, Strand.

Quekett Microscopical Club, 192, Piccadilly, W. T. C. White, sec.

Ragged School Shoeblack Society (Central), Mac's-place, Greystoke-place, Fetter-lane, E.C. M. Ware, jun., hon. sec.; W. Nicholls, superintendent.

Ragged School Union, 1, Exeter Hall, W.C. J. G. Gent, sec.

Refuge Friendly Society, 78, Myddleton-street, Clerkenwell, E.C. C. Morten, agent.

Refuges for Homeless and Destitute Children (boys' refuge), 8, Great Queen-street, W. Chichester training ship, Greenhithe, Kent (for boys); Farm School, Bisley, Surrey (for boys); Sudbury Hall, near Harrow, and Ealing House, near Ealing (girls' refuges). W. Williams, sec.

Religious Tract Society: depositories, 56, Paternoster-row, E.C.; 65, St. Paul's Churchyard, E.C.; and 164, Piccadilly, W. G. H. Davis, LL.D., sec.; J. Tarn, cashier.

Royal Academy of Arts, Burlington House, Piccadilly, W. Sir F. Grant, R.A., president; C. Landseer, R.A., keeper; S. A. Hart, R.A., librarian; J. P. Knight, R.A., sec.; S. Smirke, R.A., F.S.A., F.G.S., treasurer; H. J. Eyre, registrar.

Royal Agricultural Society of England, 12, Hanover-square, W. H. M. Jenkins, sec.

Royal Archæological Institute of Great Britain and Ireland, 16, New Burlington-street, W. The Right Hon. the Lord Talbot de Malahide, president; J. Henderson, Esq., M.A., F.S.A., treasurer; A. Way, C. Tucker, and J. Burtt, Esqs., hon. secs.; B. Willsher, Esq., sec.

Royal Architectural Museum, 18, Tufton-street, Westminster, S.W. A. J. B. Beresford-Hope, Esq., M.P., M.A., D.C.L., F.S.A., president; G. G. Scott, Esq., R.A., F.S.A., treasurer; J. Clarke, Esq., F.S.A., hon. sec.

Royal Astronomical Society, Somerset House, W.C. Professor Cayley, president; R. A. Proctor and E. Dunkin, Esqs., secs.; Lieut.-Col. A. Strange, foreign sec.; J. Williams, assistant sec.; S. C. Whitbread, treasurer.

Royal Asylum of St. Anne's Society Schools, 52, King William-street, City, E.C. R. H. Evans, sec.

Royal Botanic Society of London, Inner Circle, Regent's-park, N.W. The Duke of Teck, president; W. Sowerby, Esq., F.L.S., sec.; W. M. Colthurst, Esq., treasurer; T. Don, garden superintendent; J. W. Gray, receiver of subscriptions.

Royal Colonial Institute, 15, Strand, W.C.

Royal Dramatic College Offices, 411, Strand, W.C. J. W. Anson, sec.

Royal Female Philanthropic Society, Manor Hall, Lower Kennington-lane, S.E., and 23, Lincoln's-inn-fields, W.C. S. Vaughan, sec.

Royal General Annuity Society, 10, Bell-yard, Gracechurch-street.

Royal Geographical Society, 1, Savile-row, W. Major-Gen. Sir H. C. Rawlinson, K.C.B., president; C. R. Markham, Esq., C.B., and R. H. Major, Esq., secs.; J. Ball, Esq., F.R.S., foreign sec.; H. W. Bates, Esq., assistant sec.; Capt. C. George, R.N., curator of maps; K. Johnstone, F.R.G.S., &c., assistant curator of maps; J. H. Lamprey, librarian; H. W. Farley, accountant.

Royal Historical Society, Crane-court, Fleet-street, E.C.

Royal Horticultural Society, gardens, Exhibition-road, South Kensington, W., and Chiswick, W. The Duke of Buccleuch, K.G., president; H.R.H. Prince Arthur, H.S.H. Prince of Teck, Lord H. G. Lennox, M.P., W. W. Saunders, F.R.S., vice-presidents; J. Clutton, treasurer; Major-Gen. H. Y. D. Scott, C.B., F.L.S., hon. sec.; J. Richards, assistant sec.; J. D. Dick, clerk; A. F. Barron, gardener-in-chief; G. Eyles, superintendent of flower shows; A. F. Barron, superintendent.

Royal Humane Society, 4, Trafalgar-square, W.C. L. Young, sec.

Royal Institution, 21, Albemarle-street, W. Sir H. Holland, Bart., president; W. Spottiswoode, Esq., treasurer; H. B. Jones, M.D., hon. sec.; B. Vincent, assistant sec.; H. C. Hughes, receiver.

Royal Literary Fund, 10, John-street, Adelphi, W.C. O. Blewitt, K.L., F.R.G.S., sec.

Royal Maternity Charity, 31, Finsbury-square, E.C. J. Seabrook, sec.

Royal National Lifeboat Institution for Preservation of Life from Shipwreck, 14, John-street, Adelphi, W.C. The Duke of Northumberland, P.C., president; R. Lewis, Esq., sec.

Royal Naval Female School Society, office, 32, Sackville-street, Piccadilly, W.; school, St. Margaret's House, Twickenham. A. Ellis, R.N., sec.; S. Rayson, assistant sec.

Royal Polytechnic Institution, Limited (for the Advancement of the Arts and Practical Science), 309, Regent-street, W. W. H. Robinson, sec.

Royal Society, Burlington House, Piccadilly, W. G. B. Airey, president; W. Spottiswoode, M.A., V.P., treasurer; W. Sharpey, M.D., and G. G. Stokes, M.A., secs.; W. H. Miller, M.A., foreign sec.; W. White, Esq., assistant sec. and librarian; H. B. Wheatly, clerk.

Royal Society of Literature, 4, St. Martin's-place, W.C. The Bishop of St. David's, president; W. S. W. Vaux, M.A., sec.; C. M. Ingleby, LL.D., foreign sec.; Sir P. M'C. de Colquhoun, L.L.D., treasurer; N. E. S. A. Hamilton, librarian; J. Ayres, clerk.

Royal Society of Musicians, 12, Lisle-street, Leicester-square, W. S. Lucas, sec.

Royal Society for Prevention of Cruelty to Animals, 105, Jermyn-street, St. James's, S.W. J. Colam, sec.

Royal Society for the Protection of Life from Fire, 67, Ludgate-hill.

Royal Toxophilite Society, Archer's Lodge, Inner Circle, Regent's-park, N.W. H. O'H. Moore, Esq., hon. sec.

Sacred Harmonic Society (The), 6, Exeter Hall, Strand, W.C.

Sacred and Secular Harmonic Society, 20, St. James's-street, S.W. A. C. Key, hon. sec.

St. George (Hanover-square) Visiting Association, 18, Grosvenor-mews, Grosvenor-street, W. Dr. W. Brewer, M.P., M.D., sec.

St. Marylebone Female Protection Society, 157 and 159, Marylebone-road, N.W. J. Deacon, Esq., treasurer; G. Scudamore, sec.; Mrs. H. Alsop, matron.

Servants' Mutual Aid Association, 15, Soho-square, W. The Marquis Townshend, treasurer; Mrs. M. Howell, matron.

Society of Antiquaries of London, Somerset House, W.C. C. K. Watson, M.A., F.S.A., sec.

Society of Arts, 18 and 19, John-street, Adelphi, W.C. P. Le Neve Foster, Esq., M.A., sec.; S. T. Davenport, financial officer; W. G. Larkins, editor of journal; C. Critchett educational officer.

Society of British Artists, 6a, Suffolk-street, Pall Mall East, S.W. T. Roberts, sec.

Society of British and Foreign Musicians, 18, Rathbone-place, W. A. Adam, sec.

Society for the Encouragement of the Fine Arts, 9, Conduit-street, W.

Society of Sculptors, 7, Gower-street, Bedford-square.

Society for Organising Charitable Relief and Repressing Mendicity, 15, Buckingham-street, Adelphi, W.C. Patron, the Queen: president, the Lord Bishop of London; chairman of council, the Earl of Lichfield; vice-chairmen, Major-Gen. Cavenagh and A. H. Hill, Esq.; treasurer, H. B. Praed, Esq.; sec., C. B. P. Bosanquet, Esq.; organising sec., C. J. Ribton-Turner, Esq.

Society of Painters in Water Colours, 5a, Pall Mall East, S.W. Sir J. Gilbert, Knt, president; A. D. Fripp, sec.

Society for Promoting Christian Knowledge, society's house and offices, 67, Lincoln's-inn-fields, W.C.; depository, 72, 73, 76, and 77, Great Queen-street, W.C.; depots, 4, Royal Exchange, E.C., and 48, Piccadilly, W. Rev. H. Swabey, M.A., and Rev. J. M. Fuller, M.A., secs.; J. D. Trigge, accountant; T. Burt, supt. of the depositories; E. Drew, collector.

Society for Promoting the Employment of Women, 22, Berners-st., W. Miss G. King, sec.

Society for Promoting Female Education in the East, 267, Vauxhall Bridge-road, S.W., and Suter and Co., 32, Cheapside, E.C. Miss Webb, sec.

Society for Supplying Teachers for the Blind, 160, Fleet-street.

Society for the Christian Improvement of Young Women, 19A, Great Portland-street, W.

Society for the Propagation of the Gospel in Foreign Parts, 20, Duke street, Westminster, S.W. The Right Hon. J. R. Mowbray, P. Cazenove, Esq., and Rev. J. E. Kempe, treasurers; Rev. W. T. Bullock, M.A., sec.; W. F. Kemp, Esq., M.A., Rev. H. W. Tucker, M.A., and Rev. G. C. Campbell, M.A., assistant secs.

Society for the Protection of Women and Children, 67, Strand.

Society for the Relief of Distress, 28, King-street, St. James's, S.W. W. B. Davenport, Esq., Col. F. Haygarth, W. Gilbert, Esq., and Sir T. W. Waller, Bart., hon. secs.

Society for the Relief of Distressed Widows (applying within the first month), 32, Sackville-street, Piccadilly, W. S. Rayson, sec.

Society of Relief for Poor Pious Clergy, 76, Lombard-street, E.C. S. Tomkins, treasurer.

Society for Relief of Widows and Orphans of Medical Men in London and its Vicinity, 53, Berners-street, Oxford-street, W. J. B. Blackett, Esq., sec.

Society for the Rescue of Young Women and Children, office, 85, Queen-street, Cheapside, E.C. D. Cooper, sec.; homes, 150, New Kent-road, S.E., Mrs M'Arthur, matron; 8, Upper Homerton, Hackney; Clapton Home; 28, Church-row, Hampstead, N.W., Mrs Garrod, matron; Maze-hill Cottage, Maze-hill, Greenwich, S.E., Mrs. Britton, matron; 43, Church-street, Stoke Newington, N., Mrs. Merry, matron; Victoria House, Central-hill, Norwood, S.E. Mrs. Golding, matron; 1, Knighton Cottages, Woodford, Miss Reid, matron; 2, Knighton Cottages, Woodford, Mrs. Bacon, matron; St. Mary's Lodge, Buckhurst-hill, Mrs. Poultney, matron.

Society for the Sale of Ladies' Work, 27A, North Audley-st., W. Miss Boulton, hon sec.

Society for the Suppression of Vice, 23, Lincoln's-inn-fields, W.C. C. H. Collette, sec.

South American Missionary Society, 11, Serjeants'-inn, Fleet-street, E.C. Rev. C. R. de Havilland, sec.

South London Mission, Victoria Hall, 10, Lancaster-street, Blackfriars-road, S.E.

South London Shoeblack Society, 223, Borough, High-street, S.E. W. E. Chandler, superintendent.

Sunday School Union, 55 and 56, Old Bailey, E.C. W. Groser, A. Benham, F. J. Hartley, and J. E. Tresidder, secs.; H. Hall, publication superintendent; C. J. Houlston, trade manager.

Surrey Archæological Society, 8, Danes-inn, W.C. H.R.H. the Duke of Cambridge, patron; the Duke of Buccleuch, president; E. V. Austin, hon. sec.

Tonic Sol-Fa Association, Auction Mart, 19, Tokenhouse-yard, E.C. J. W. Glover, hon. sec.

Union Jack Shoeblack Brigade and Refuge for Homeless and Destitute Boys, Mitre-buildings, Three Colt-street, E. B. Tabrum, Esq., hon. sec.

Union Society of London, 1, Adam-street, Adelphi, W.C.

United Kingdom Alliance for the Suppression of the Liquor Traffic, 52, Parliament-street, S.W. Rev. D. Burns, M.A., metropolitan supt; J. Hilton, London electoral agent.

United Kingdom Band of Hope Union, 5, Red Lion-square, W.C. Rev. G. W. M'Cree, sec.

Universal Beneficent Society, 15, Soho-square, W. The Marquis Townshend, treasurer; G. S. Murphy, hon. sec.

Victoria Institute, or Philosophical Society of Great Britain, 8, Adelphi-terrace, Strand, W.C. Capt. F. W. H. Petrie, hon. sec.

West Central London Institute of the Young Women's Christian Association, 37, Great Ormond-street, W.C. Hon. A. Kinnaird, treasurer; Miss H. Baldwin, superintendent.

West Kent Natural History, Microscopical and Photographic Society, Lewisham, S.E. E. Clift and F. C. J. Spurrell, jun., hon. secs.

West London Shoeblack Society, Bessborough-place, Pimlico, S.W.

Women's Educational Union, 112, Brompton-road, S.W.

Young Women's Christian Association, West Central Home, 49 and 51, Great Marlborough-street, W. Miss A. J. Bramwell, resident superintendent.

Young Women's Christian Association, 55, Wellbeck-street, W. Miss A. Cole, superintendent.

Young Women's Christian Association, 115, Sloane-street, S.W. Mrs. H. Heard, superintendent.

Young Women's Christian Association and Boarding House, 43, Crawford-street, Portman-square, W. Mrs. L. Bailey, matron.

Young Women's Christian Association and Home, 135, Queen's-road, Bayswater, W. Miss M. Brown, superintendent.

Young Women's Christian Association and Home, 7, Upper Phillimore-place, Kensington-road, W. Miss M. A. Loaring, matron.

Young Women's Christian Institute, 1, Alfred-place, Bedford-square, W. Miss Varney, sec.

Zoological Society, 11, Hanover-square, W.; gardens (A. D. Bartlett, superintendent) Regent's-park (Outer Circle), N.W. Viscount Walden, president; Dr. P. L. Sclater, M.A., F.R.S., sec.

Digitized by Google

Mlle. Zare Thalberg.

Mlle. Varesi.

Digitized by Google

Signor Salvini.

Henry Irving.

Digitized by Google

Our Portraits.

Sultan of Zanzibar.

(See page 4.)

His Majesty Seyid (or Sey-yid) Bargash Bin Seyid—in other words, "The Lord or Sovereign Bargash, the Son of Seyid"—was born about the year 1834 or 1835, and adheres to the religion of his forefathers, that of Mahometanism, though he is understood to be very liberal and enlightened in his views. His father was that firm ally of our country, Seyid Bin Sultan, who died in or about the year 1856. The late Sultan left behind him—by several wives, of course—no less than fifteen or, as some say, sixteen sons, one of whom seized upon the province of Muscat, and another that of Zanzibar, whilst two others of the brotherhood, one of whom is the present sovereign, put forward a rival claim to the latter dominion each on his own behalf.

Our own policy in Africa, and perhaps elsewhere, has been based more than we would all of us like to confess on the good old principle, "Divide et impera"; and the case of Zanzibar offers no exception to the rule. Having every possible claim to intervene that could be based on the right of the stronger, Great Britain very kindly offered to "mediate" between the swarthy brethren, instead of encouraging them to cut each other's throats. We confirmed the two swarthy princes in their respective "raj," to use the expression current in India; but ordered him of Zanzibar to pay a yearly tribute to him of Muscat—for what reason is not very clear, though probably well known and quite approved at the Foreign Office. In 1870, at the death of the potentate of Zanzibar, whose name was Meyyid, his brother stepped into his shoes, either by a family arrangement or else by

> The good old simple plan
> That they should take who have the power,
> And they should keep who can.

And so Seyyid Bargash came to the throne of Zanzibar. At first he was inclined to keep up the iniquitous slave trade, upon the proceeds of which his nobles and placemen mainly depended for their incomes; but English travellers and officers drew public attention to the traffic in humanity, and the British Government, as may be remembered, sent out Sir Bartle Frere to negotiate with his Majesty for its cessation. In spite of the opposition of his chiefs and nobles, the Sultan thought it best and most prudent to yield the point when the screw was gently applied to him, and in 1873 he signed a royal proclamation by which the slave trade was abolished throughout his dominions.

The Empire of Zanzibar comprises a narrow strip of land on the south-eastern coast of Africa, between the 2nd and 10th degrees of south latitude, extending from the river Jub, near the Equator, as far to the south as the vicinity of Cape Delgado, where it touches Mozambique. It is watered by many rivers, none of them, however, equal to the Zambesi in size or importance. According to the "Encyclopædia Britannica," the coast of the country is generally low, and has but few bays or harbours, and its northern portion is made dangerous by a line of coral reefs which extend along it. The principal rivers of the region are the Livuma, the Lufigi, the Ruvu, Pangari, and the Dana, of which the two last rise in the snowy mountains of Kilimanjaro and Kenia. The climate is similar to that of other tropical coasts of Africa, being hot and unhealthy in general; in some portions, however, the elevated ground, and with it a more temperate and healthy climate, approaches to within a short distance of the shores. The vegetation is luxuriant, and cocoa-nuts, palms, maize, rice, and olives form the chief articles of cultivation. The fauna comprises all the more characteristic African species. The chief inhabitants are the Sawahili; but the coasts are under the Arab dominion of the Imaum of Muscat, by whose efforts commerce with the nations of the interior has been greatly increased.

Along the coast lies the fertile and well-watered island of Zanzibar, about midway down the coast, which, although the traffic in humanity is at an end, will long remain one of the great markets for ivory. Mombas, on a small island close to the main shore, possesses the finest harbour along that line of coast, and has recently become famous as the seat of an important missionary station.

Those who have met the Sultan personally say that he is intelligent and pleasant, and polished in his manners, which are described as those of a perfect gentleman. During his stay in our capital, which event took place in the height of the London season of 1875, he visited most that is worth seeing.

"Bargash" may be regarded as his personal appellation, answering to what we should call his Christian name. Seyid, or Said, is the same word which we find in Spain spelt "Cid," and is equivalent to "Lord," or "King," or "Emperor;" and Bin Seyid means "the Son of Said," the Bin being probably the same as the Ben in Ben-hadad, Ben-jamin, and other names which occur in the Old Testament.

King Victor Emmanuel.

(See page 5.)

Victor Emmanuel, King of Italy, son of Charles Albert, King of Sardinia, and of Queen Theresa, daughter of Grand Duke Ferdinand of Tuscany, was born March 14, 1820, and received at his baptism the names Marie-Albert-Eugène-Ferdinand-Thomas-Victor-Emanuel. He was carefully educated in science and military tactics, and married April 12, 1842, the Archduchess Adelaide of Austria, who died Jan. 20, 1855. He took an active part, as Duke of Savoy, in the events of 1848, accompanying his father to the field, and behaving with great bravery at the battles of Goïto and Novara. On the evening after the latter (March 24, 1849), Charles Albert signed his abdication in the Bellini Palace. Little was then known of his son and successor, who assumed the title Victor Emanuel II., except that he was a dashing hunter, somewhat haughty, and a reputed opponent of Liberalism. He succeeded in obtaining from Austria terms less humiliating than those imposed on his father, but the treaty of peace was not signed till August, 1849. On mounting the throne of Sardinia he endeavoured to reorganise the finances, the army, and the system of public instruction, concluded with England several treaties of commerce, established railways, and promoted free trade. He indignantly refused the offer made by Austria for the cession of Parma, provided he would abolish the constitution. Genoa having revolted, and expelled his garrison, he sent an army against it, recovered his former rights, and his efforts for the prosperity of his kingdom were generally successful. He had, however, one great struggle throughout his reign with the court and clergy of Rome. Guided by Count Cavour, he confiscated much church property, and took away many clerical privileges. He concluded, in Jan., 1855, a convention with France and England, to take part in the war against Russia, and despatched to the Crimea an army of 17,000 men, under Gen. De La Marmora, which distinguished itself by a victory on the banks of the Tchernaya. Sardinia took part in the Conference of Paris, where her ambassador laid before the representatives an able paper on the state of Italy. In 1855 the king lost his mother, wife, and brother, and was brought to the verge of the grave by fever. After his recovery he visited France and England, where he was received with great enthusiasm, and was created a Knight of the Garter and Grand Cross of the Legion of Honour. In the early part of 1859, the King, whose relations with Austria had been for a long time the reverse of friendly, announced in the Chamber that a storm was impending, and Count Cavour detailed the grievances of Sardinia against Austria in a diplomatic circular. Lord Derby's Government used its best endeavours to avert a war which seemed imminent, but without effect. Austria summoned Sardinia to disarm, but in vain; and the Austrian army crossed the Ticino. The Emperor of the French despatched a powerful army to Italy, and, having assumed the command, joined the Sardinian forces, and defeated the Austrians at Montebello, May 20; at Palestro, May 30 and 31; at Magenta, June 4; and at Solferino, June 24, the Emperor and the King being present in person. The Austrians were expelled from Lombardy, the Princes from Naples, Tuscany, Parma, and Modena; and the Treaty of Villa Franca, concluded June 11, confirmed by the Treaty of Zurich, Nov. 10, terminated the war and established Victor Emmanuel as King of Italy. The Parliament, assembled at Turin, March 17, 1861, formally established the title, which was recognised by England March 30, and by France June 24. A treaty for the transfer of the seat of government from Turin to Florence, and the evacuation of Rome by the French in two years, was signed Sept. 15, 1864. The court was transferred to Florence in 1865, and the French army was withdrawn from Rome in 1867. In 1866 the King of Italy, making common cause with Prussia, by a treaty signed May 12, declared war against Austria. The Italian army was defeated by the Austrians at Custozza, June 24, and the Italian fleet sustained a reverse off Lissa, July 20; but in consequence of the success of the Prussians peace was signed at Vienna, Oct. 3, by which Venice and the territory of Venetia were ceded to Italy, and Victor Emmanuel made his public entry into Venice Nov. 7. His family consists of the Princess Clothilde Marie Thérèse Louise, born March 2, 1843, and married Jan. 30, 1859, to Prince Napoleon; Prince Humbert Rénier Charles Emmanuel Jean Marie Ferdinand Eugène, heir apparent, and Prince of Piedmont, born March 14, 1844; Prince Amadeus Ferdinand Marie, Duke of Aosta, born May 30, 1845; and Princess Maria Pia, born Oct. 16, 1847, and married Oct. 6, 1862, to Louis I., King of Portugal.

Alphonso, King of Spain.

(See page 8.)

Alphonso, Marquis de Covadonga, Prince of the Asturias, claimed the Spanish throne under the Pragmatic Sanction and under the protest of Pau. His mother, Isabella II., the daughter of Ferdinand VII., the last King of Spain whose title was undisputed, married in 1846 her cousin, Francis of Assissi, who was selected by Louis Phillippe for her hand amongst other contemporary suitors, such as the Count Trapani, Count de Montemolin, and the Prince of Coburg Gotha. To follow Queen Isabella's troubled career through all the intrigues of Espartero, Lopez, Olozaga, Gonzalez Bravo, Narvaez, Prim, Serrano, and others, would carry us too far. Suffice it to say that her reign lowered Spanish politics and finances to the depth of misery we see them plunged in now, and came to an end in 1868, the year of her downfall. Her protest from Pau, wherein she reserved the hereditary rights to the Spanish throne to her son Alphonso, was at the time so much waste paper, but has since been the disastrous source of civil wars. On this protest, and on the fact of his birth, which took place on the 28th of November, 1857, Alphonso rests his claims to the throne. If Don Carlos fights for the fiction of divine right, Alphonso is satisfied with the quasi-constitutional approval of the Pragmatic Sanction by the Cortes.

Three branches of the once all-powerful Bourbonic dynasty, in France,

Digitized by Google

Italy, and Spain, have lost their thrones within this short space of a quarter of a century. Whether brighter days are still in store for them remains to be seen.

King Alphonso's education was conducted under the eyes of his mother, and under the influence of priests and courtiers. But he is now only seventeen years old, and a long life with many chances lie before him. Since his accession to the throne, he has shown himself full of courage and activity.

Don Carlos and Duchess of Madrid.

(See page 8.)

SPAIN, once the ruling power on two continents, on whose dominions the sun never set, has of late been only prominent for internal strife, fratricidal civil wars, and consequent political as well as financial misery. It is grievous to behold what has become of the Spain of Charles V., the Spain of the Cid, Columbus, Cortez, and Pizarro; of Cervantes, Lope, and Calderon; and of the Spaniards who broke the first Napoleon's armies. Misrule of women, pretenders, and military adventurers, have done their work of destruction thoroughly, and Don Carlos lays now the last hand on it.

It is certainly not from any sympathy with his cause, or with the means he employs to attain his ends, that we place the pretender's portrait and that of his consort before our readers; but, as his doings have for some time attracted a considerable share of public attention, it may perhaps satisfy the curiosity of many to know something about the personal appearance and the antecedents of the adventurous couple.

How Don Carlos came to be a pretender to the Spanish throne is probably a historical puzzle to many of our readers, although the solution of the riddle is an easy one if we follow Talleyrand's advice, and look for the woman in the case.

Marie Christine, a Bourbon Princess of the Italian branch, and wife of Ferdinand VII., King of Spain, prevailed in 1830 on her husband to cancel the ancient Salic law for the succession to the Spanish throne, and substituted for it the Pragmatic Sanction. By the former usage the female issue was excluded from the throne, and Ferdinand VII., without direct male heir, would have been succeeded by his brother, the great-grandfather of the present pretender.

Queen Christine, after having secured the succession in the female line, gave, soon afterwards, birth to Isabella, and assumed the regency for her when Ferdinand VII. died in 1833.

From this time to the present day the strife between the rival lines has been incessant. The pretenders under the Salic law never rested. The first Don Carlos waged a bloody war against the Christinos for six years. His eldest son, known under the name of Comte de Montemolin, represented the cause between 1845 and 1861; and in 1868 Comte de Montemolin's son renounced his rights to the Don Carlos who now fights Serrano and the Spanish Republic.

Charles VII., as his followers like to call him, was born on the 30th of March, 1848, and married in 1867 Marguerite, Duchess of Madrid, the daughter of the Duke Ferdinand Charles III. of Parma and Louisa de Bourbon. Their early wedded life was spent at Frohsdorf, the hotbed of Bourbonic intrigue, and, thoroughly imbued with the notion of their right divine, both eagerly seized the opportunity for a second Carlist war after the resignation of King Amadeo. The deeds and misdeeds of their followers are a matter of present history, which we must leave to our readers to judge; but the agencies at work are the same as of old—priestly influence, and intense hatred of modern progress—in fact all the tenets of dire absolutism. A new pretender, if the present one should be defeated, was born on the 27th of June 1870. His name is Jacob, and he will be perhaps the head of a third Carlist war, against Alphonso, the present king, the son of the ex-Queen Isabella.

Charles I. Domnu of Rumania.

(See page 9.)

PRINCE CHARLES, a monarch of modern creation, is the son of Prince Anton of Hohenzollern, and was born on April 20, 1839. In 1866 the principalities on the Lower Danube, Wallachia and Moldavia—united since 1861 under the name Rumania—became dissatisfied with their native princes, and wanted a change. The European powers, always so much interested in this borderland of the Sublime Porte, were only too eager to supply the new ruler from their overstocked preserves. Prince Charles of Hohenzollern received orders from head-quarters to start for Bucharest, and so he did, only with a carpet bag, as the tale goes. Here he was duly elected by plebiscite, and proclaimed Domnu or Domnitor of Rumania on April 25, 1866. It was a lucky hit of the quondam Prussian lieutenant, and does credit to the proverbial readiness of his house to occupy other people's thrones.

Prince Charles's father owns large tracts of land in the county of Southern Germany, where the Hohenzollerns come from, and where their "Stammburg" stands. As his forefathers set out for the north to try their fortunes, and founded an empire in the course of time, so Prince Charles, who married a Princess of Wied in 1869, may do the same for his descendants in the East.

At present he reigns over a motley crew of French-polished Boyars, of bronze-coloured peasants whose costume and language have undergone not the least change for eighteen hundred years, of inconceivably dirty but eminently picturesque Tsigani, horse-loving yellow-skinned Lipovans, and gaberdined Jews. Four millions of inhabitants all told his dominions contain. Bucharest, the capital, numbers 142,000; and a gay capital it is, where all the elegance and extravagance of exported Paris society are to be found. So it was not a bad idea of Prince Charles, after all, to carry his carpet bag from Berlin to Bucharest, to exchange the capital of the ramrod for the City of Pleasure, as Bucharest is called in the East.

The Crown Prince and Princess of Italy.

(See pages 9.)

PRINCE HUMBERT of Italy was born on the 14th of March, 1844, one year after his sister Clotilde, who married Prince Napoleon. His father is King Victor Emanuel, and his mother was an Austrian archduchess. He is a Piedmontese by birth, and in his early youth he took a deep interest in the troubles that his father's brave little kingdom so valiantly passed through for the deliverance of the common country. He remained a Piedmontese until the battle of Custozza, June 29, 1866, and then he became Italian. The race from which he comes has never been famed for personal beauty, but rather for a higher quality—chivalry. The Crown Prince married on the 22nd of April, 1868, Princess Margaret of Savoy, a lady of great personal beauty, with a sweet, lovable, womanly character. Her father was the Duke of Genoa, brother of King Victor Emanuel, and her mother Princess Elizabeth of Savoy, married in 1856, the Marquis de Ruppale. Both the Crown Prince and Princess have succeeded in gaining the affections of the people of that fair land over which they are one day to rule.

Prince and Princess Philip of Saxony.

(See pages 12 and 13.)

ON the 4th of February, 1875, the marriage of the Princess Royal of Belgium with Prince Philip of Saxony was celebrated at Brussels, amid great festivities, at which members of the Orleans and Coburg families were present. The Princess Louise Marie Amélie was born on the 18th of February, 1858, and had from her tender youth succeeded in winning the affections of her immediate surroundings, as well as of the inhabitants of the Belgian capital, who had many opportunities of watching her sweet manners and high accomplishments. The bridegroom, Prince Ferdinand Philip, Duke of Saxony, and major in the Hungarian Militia, attained his 31st year on the 28th of March, 1875, and belongs to the younger branch of the house of Coburg-Gotha, which supplies empty thrones with kings and high-born spinster ladies with husbands. His father, Prince August, lives at Vienna as major-general of the Austrian army, and is married to Princess Clementine of Bourbon-Orleans. His paternal uncle occupies the throne of Portugal, and his elder brother serves as admiral in the Brazilian navy, and is married to a daughter of the Emperor of Brazil. The newly-married couple have relations at nearly every court in Europe, and are, through the late Prince Consort, intimately connected with our own royal family. But their union had no political bearing whatever, but was simply an offspring of mutual affection.

Canon Kingsley.

(See page 16.)

THE Rev. Canon Kingsley passed away from the world on Saturday, Jan. 23, 1875, after an illness which had for some time justified the gravest apprehensions. His name was so familiar in every English home, and his works and character were so well respected, that myriads had come to look upon him as their "mutual friend." He had indeed an unusual list of recommendations to general attention and favour. He was a gentleman and a Christian clergyman, a sound scholar, an active thinker, a prolific writer in various departments, and a zealous promoter of schemes for the welfare of men and women.

He was a son of the late Rev. Charles Kingsley, who was successively examining chaplain to Dr. Marsh when Bishop of Peterborough, rector of Barnack in Northamptonshire, and of Clovelly, North Devon, and eventually rector of Chelsea; he was born at Holne Vicarage, on the borders of Dartmoor, on the 12th of June, 1819. He claimed descent from an ancient Cheshire family, the Kingsleys of Kingsley or King's Lea, in the Forest of Delamere. Educated under his father's eye and roof till about fourteen years of age, he became a pupil of Mr Derwent Coleridge, and, having been for a time a student at King's College, London, entered in due course at Magdalen College, Cambridge. Here he gained a Scholarship and other distinctions, and took his Bachelor's degree in 1842, obtaining a First Class in Classics, and coming out as a "Senior Optime" in the Mathematical Tripos. At the close of 1842 he was ordained deacon by the then Bishop of Winchester, Dr. Sumner, his "title" being the curacy of Eversley. On receiving priest's orders in the following year, he accepted the rectory of that parish, and in the same year he married a daughter of Mr. Pascoe Grenfell, many years M.P. for Truro and for Great Marlow. He was subsequently, according to *Crockford's Clerical Directory*, chaplain in ordinary to Her Majesty, chaplain to the Prince of Wales, domestic chaplain to Viscount Sydney, and Professor of Modern History in the University of Cambridge, from which latter post he retired in 1869, when he became canon residentiary of Chester Cathedral. In 1873 he exchanged his canonry at Chester for one at Westminster, which he held till his death,

Digitized by Google

The vigour of his mind, the activeness of his habits, and the bold outspokenness with which he spoke and wrote soon brought him into prominence, and the strong opinions which he advanced on some subjects speedily made an impression after he entered upon public life. He was not a believer in the dictum that speech was given to man for the concealment of his thoughts, and therefore he told the world his mind. With Mr. Maurice, he became a leader and representative man. The story of "Alton Locke, Tailor and Poet," produced a veritable sensation by its advanced principles, its bold denunciations, and its fearless advocacy of unpopular opinions. His "Yeast" was another contribution to the same cause, and brought upon him no little hostile criticism.

Mr. Kingsley's views of Christian life are commemorated by the phrase "muscular Christianity," which was in fact, and as has been said, the application of the common-sense principle to religion in healthy, every-day, unostentatious action.

It is quite impossible for us to give even a cursory account of all the works of Canon Kingsley, but the following titles deserve to be recorded. Besides "Westward Ho," "Two Years Ago," and others already mentioned, he published "Miscellanies from *Fraser's Magazine*," in 1859; "The Water Babies," 1863; "The Roman and the Teuton," lectures delivered at Cambridge, in 1864; "Hereward, the Last of the English," in 1866; "The Hermits," in 1867; "How and Why?" in 1869; "At Last: a Christmas in the West Indies," 2 vols, 1871; and various volumes of sermons. Canon Kingsley also contributed articles to the *North British Review* and the *Encyclopædia Britannica*. Amongst other products of his pen also must be mentioned the "Message of the Church to Labouring Men," "Alexandria and its Schools," "Phaethon, or Loose Thoughts for Loose Thinkers," and "Glaucus." He was also the author of a dramatic poem, "The Saint's Tragedy." On the day following Canon Kingsley's death the great bell of Westminster Abbey was tolled, but the funeral took place at Eversley on Jan. 28, in the churchyard of the parish with which he had been connected from the commencement of his clerical life. Though the proceedings were, by the special desire of the deceased, conducted in a perfectly private manner, the occasion was made one of such an exhibition of sympathy and respect as is rarely witnessed. Sir William Cope, Bart., churchwarden of the parish, headed the *cortége*, Dean Stanley reading the open service, and the Bishop of Winchester following. At the grave Dean Stanley read the service, and was deeply affected. The Bishop of Winchester gave the Benediction. Inscribed on the coffin was "Charles Kingsley, born June 21, 1819; died Jan. 23, 1875." By special desire of the deceased, the grave was not bricked, his wish being that his body might be committed to mother earth without that formality. Over the grave, which is close to the rectory wall, a gigantic fir tree extends its protecting branches.

Bishop Thirlwall.

(See page 17.)

Dr. Connop Thirlwall, ex-Bishop of St. David's, died at his residence, Pulteney-street, Bath, on July 27, 1875. The bishop was of a different type from the ordinary run of English prelates. He was not a mere parochial clergyman, not a mere divine or theologian, not even a mere philosopher or historian; he was all these, but he was something more; he was a man of the greatest and most varied intellectual powers, and a proficient in almost every kind of learning, with which he combined the calm judicial faculty to a greater extent, perhaps, than any bishop who has sat on the Anglican Bench during the present or the last century.

Connop Thirlwall was a son of the late Rev. Thomas Thirlwall, M.A., who in 1809 was described as being minister of Tavistock Chapel, Broad-court, Long Acre, lecturer of St. Dunstan's, Stepney, and chaplain to the Lord Bishop of Dromore, and who subsequently held the living of Bowers-Gifford, in Essex. The future Bishop was born at Stepney on Feb. 11, 1797. At three years old, his father tells us, he "read English so well that he was put to learn Latin, and at four could read Greek with a fluency and ease which astonished all who heard him. From that time he continued to improve himself in the knowledge of Greek, Latin, French, and English, until he was old enough to be sent to Bancroft's school at Mile End. At seven his talent for original composition appeared; being developed apparently—by the accident of his mother having set his elder brother to write an essay, a task which Connop Thirlwall imposed upon himself spontaneously, and performed to the surprise of both his parents. Although it was only privately printed, and has been rigidly repressed by its author, there are still extant copies of a little book which was written by Connop Thirlwall when only eleven years old. It bears date 1809, and is entitled "Primitiæ: or Essays and Poems on various subjects, Religious, Moral, and Entertaining.

Almost immediately after giving this book to the public young Thirlwall was sent as "a day scholar" to the Charterhouse, from whence he proceeded to Trinity College, Cambridge, where he obtained a scholarship. He gained the Bell Scholarship and the Craven Scholarship in 1815, and took his Bachelor's degree in 1818.

It was about the year 1830 that Thirlwall and his old friend and schoolfellow, Julius Charles Hare, started and conducted the *Cambridge Philological Museum*, a magazine which contributed largely to the work of interesting the University in the erudite criticism and scholarship of Germany, as distinct from what may be termed the empiric school of Porson and his followers. In 1831 was given to the world by these same two friends the English translation of Niebuhr's "Early History of Rome," which produced such great and lasting effects upon English classical literature.

From the study of the early history of Rome Mr Thirlwall transferred his attention to that of Greece. In 1835 the publication of the first volume of Connop Thirlwall's "History of Greece" first made known to the world those powers and attainments of its author the report of which hitherto had scarcely extended beyond the somewhat narrow circles of Oxford and Cambridge Common rooms.

Mr Thirlwall acted for two years—we believe in 1828 and 1829—as one of the examiners for the Classical Tripos at Cambridge, and he subsequently held a simliar appointment in the newly founded University of London. In the year 1833 the publication of a pamphlet from his pen in favour of the admission of Dissenters to certain academical privileges at Cambridge led to the removal of Mr Thirlwall from or at all events to his resignation of, his Tutorship at Trinity College; but in the following year Lord Brougham (to whom he had become known through his connection with the London University), as Chancellor, presented him to the Crown living of Kirkby Underdale, in Yorkshire, where for six or seven years he busied himself with his parish duties and the preparation of his history for the printer's hands. In 1840, on the death of Dr. J. B. Jenkinson, Bishop of St. David's, Lord Melbourne offered to his acceptance the vacant see, to which shortly afterwards he was consecrated.

From that time down to nearly the end of his life, Bishop Thirlwall took an active part in the deliberations of the House of Lords on most subjects affecting the interest of religion and the Established Church. His first vote was given in 1841, in favour of the Jews' Declaration Bill—a measure of relief of which he was always a sincere and consistent advocate. In 1843 arose the question of the union of the sees of St. Asaph and Bangor, in order to expedite the foundation of a new see for the mercantile districts of South Lancashire and parts of the neighbouring counties. The result was the foundation of the see of Manchester, while those of St. Asaph and Bangor were preserved in their integrity.

In the later religious movements of the day the late Bishop was often called upon to act, and he never shrank from taking a decided and prominent part in them. He ever devoted much care and attention to the cause of education in all its departments, and in his western diocese he will long be remembered as the first bishop who for some centuries had ministered to Welsh congregations in their own language. In June, 1874, he resigned the see of St. David's after a tenure of thirty-four years, and took up his abode at Pulteney-street, Bath, where he resided until his death. He lived and died unmarried. He was buried on Aug. 3 in Westminster Abbey.

Lady Franklin.

(See page 20.)

On Sunday evening, July 18, 1875, in her house at Kensington, died one of the most remarkable women of our time, Lady Franklin, the widow of the well-known Arctic navigator. She had long passed the allotted term of human life, and went to the grave full of years as she was full of honours, paid to her not only on account of the celebrity of her husband, but on account of her own character, and of the zeal, energy, and perseverance which she exhibited in finding out what had been her husband's fate, and in making his discoveries known to the world.

Although she had been for some time an invalid, Lady Franklin never ceased to take an active interest in all that related to Arctic exploration, and it will be in the recollection of our readers that shortly before the sailing of the expedition which left our shores during the past year, she caused it to be notified that her reward of £1000 for further news of Franklin's discoveries still remained unclaimed. She stated at that time that, even in the event of her death, the money would remain to be given to those who brought home news such as she desired to have. The expedition of Capt. Allen Young, which has also gone northward, is specially intended to trace out the steps of Franklin and his companions, and as such Lady Franklin was deeply interested about it.

To all geographical details Lady Franklin lent the ear not only of an amateur, but of an expert, for she was herself a traveller of no mean order. As a young woman she visited the Continent in 1814, immediately after the peace of Amiens; and before her marriage, which took place on November 5, 1828, she had, in company with her father, visited not only France and Italy, but Germany, Bohemia, Denmark, Norway, Holland, Spain, and Russia, going as far as Moscow. After her marriage she passed some years with Sir John Franklin in the Mediterranean, spending the winters in Malta or Corfu, and at intervals journeying up the Nile to the second cataract, and visiting Sinai, Jerusalem, Asia Minor, and Greece. In 1836 Sir John was appointed Governor of Van Diemen's Land (now called Tasmania), and his wife accompanied him. During the time of her sojourn at the Antipodes, she crossed over to Australia and visited the infant colony of Port Phillip (now Victoria). It is stated that she was the first lady who made the overland journey between Melbourne and Sydney, which was then one involving not only fatigue, but danger. She also visited South Australia and New Zealand. In 1844 Sir John and Lady Franklin returned to England; and in 1845, in command of the ships sent to discover the North-West Passage, Sir John Franklin left England, never to return.

For the health of the only child of Sir John Franklin (by a former marriage) Lady Franklin visited, in successive years, Madeira and the West Indies, returning on the latter occasion by the United States.

Digitized by Google

Nearly three years passed, and in the spring of 1848 two Government expeditions were sent in search of Franklin—one by land, under the command of his old friend Sir John Richardson, and one by sea, under the guidance of Sir James Clarke Ross. From that time till the return of the Fox in 1859, and the certainty arrived at by Sir L. M'Clintock that Sir John Franklin was dead, Lady Franklin did not relax for one day her efforts to send, or to influence the Government to send, parties in search of those who were missing. The Fox sailed from Aberdeen in 1857, under the command of Captain (now Sir Leopold) M'Clintock; and it was during the voyage performed by this vessel that Lieut. Hobson discovered, on King William's Island, a cairn, in which was a tin case inclosing a paper deposited there by Capt. Fitzjames on April 25, 1848. This told that Sir John Franklin had died on June 11, 1847, and that the ships had been abandoned in April, 1848. Farther researches made at the same time by Capt. M'Clintock, showed that Franklin and his companions had really discovered the North-West Passage—traversed afterwards by M'Clure and M'Clintock.

Thus ended her long years of waiting; but not her faithful devotion to the memory of her husband. Whatever could serve to make his work known, whatever was likely to afford a chance of discovering more about his last voyage or about the end of any of his companions, was sure to meet with encouragement from Lady Franklin. Her name was known all over the world, and wherever she was known she had friends. She lived to accomplish the great object of her life, and she was useful and honoured to its end.

The Gold Medal of the Royal Geographical Society was conferred on her in token of recognition of the aid to science afforded by the expeditions of which she had been the promoter. She was the first woman who received this honour, which has only been conferred on two of her sex—on herself and on Mrs Somerville.

Lady Franklin travelled much during the later years of her life, visiting Northern Africa, Southern Russia, and Central Europe in 1858, and passing two years after the return of the Fox in visiting America, and in circumnavigating that continent. She also went to the Sandwich Islands, and returned home by way of Japan, China, the Straits Settlements, Calcutta, and Egypt. Between the years 1863 and 1872, she visited many parts of India, Western Europe, and Western Africa; and again went to America, seeing the whole of the west of that continent from Chili to Alaska, and traversing the United States. Her latest journeys were made in Spain, Southern France, and to Ober Ammergau.

For the last three years she lived in great retirement; but her house was a centre of interest to her large circle of friends. Her latest act was the completion of her husband's monument in Westminster Abbey.

Capt. George S. Nares, R.N.

(See page 21.)

Capt. George Strong Nares is a member of a family which has been distinguished for intellectual ability. He was born about the year 1829 or 1830, and entered the navy in 1845, having been educated at the Royal Naval School at New Cross, where he gained the naval cadetship which is given annually to the most promising pupil by the Lords of the Admiralty. He saw some service in H.M.S. Canopus, forming part of the Channel Squadron, and afterwards in the Havannah on the Australian station. He was next engaged under Capt. (now Admiral Sir) Edward Belcher in the Arctic expedition of 1852-3-4. On returning from his Arctic labours he was appointed first lieutenant of H.M.S. Britannia, the well-known training ship for naval cadets. In 1854 he was promoted to the rank of commander, and was attached to the training ship Boscawen. In 1866-7 we find him employed at the Antipodes, in command of the Salamander, in surveying the eastern and north-eastern coast of Australia and Torres Straits. In 1869 he was sent in H.M.S. Shearwater to survey and report upon the navigation of the Gulf of Suez.

From 1872 down to 1874 Capt. Nares was in command of H.M.S. Challenger, in making extensive soundings on the coast of China, the Eastern and South Pacific Seas, and in other parts of the world. The cruise of the Challenger is so fresh in our readers' recollections that we need not repeat any part of its story here. Capt. Nares returned home about Christmas last, in time to be nominated to the command of the expedition which left Portsmouth in the early summer of last year—with the good wishes of Her Majesty and the entire nation—consisting of H.M.S. Alert and Discovery; and he took the command with the intention, and let us hope with the result, of planting the flag of England, if not actually at the North Pole, yet at all events several degrees nearer to it than any point yet reached by the thirty-six previous Arctic explorers who stand on the roll of the Geographical Society before his name.

Capt. Nares is well known as the author of an elaborate and largely illustrated professional work, which has passed through five editions, entitled "Seamanship, including the fitting and rigging of ships, sailing, the management of boats," &c. If therefore a happy combination of theory and practice, of science and experiment, can be thought to point an officer out as well fitted to command, it may be presumed that this gallant captain is "the right man in the right place."

Thomas Woolner, R.A.

(See page 24.)

Mr. Woolner sent no works to last year's exhibition, but his fame as a sculptor is too firmly established to be affected in any way by such omission. Sculpture requires deep thought for conception, as well as time for execution. It is comparatively easy to cover any length of canvas with colours, paint the subject over and over again if alterations are desirable; but one injudicious stroke of the chisel may irretrievably spoil the statuary's work. A sculptor of Mr. Woolner's powers can therefore hardly be tempted by doubtful ambition to keep himself before the public by exhibiting works of minor importance in quick succession. His statues of Lord Bacon and Prince Albert for Oxford, Lord Macaulay for Trinity College, Cambridge; of William III. for the Houses of Parliament, of Lord Lawrence for Calcutta; besides numerous busts of celebrities of the time, as Tennyson, Carlyle, Richard Cobden, Mr. Gladstone, and others, fully bear out his claim to be ranked with the foremost of the Royal Academicians. Poet as well as sculptor, Mr. Woolner brings a refinement of plastic feeling to his works, which endowes his statuettes—Elaine, Ophelia, Guenevere, &c.—with a special grace. They may well be considered as the embodiment of his poems, many of which will perpetuate his name as well as his chisel.

Mrs. E. M. Ward.

(See page 25.)

Mrs. E. M. Ward has now been a quarter of a century before the public, her first picture of "Still Life" having been exhibited in 1850. Since then she established a lasting fame by her delineations of English domestic life, and even more by pictures belonging to the class of historical *genre*. Her works are not less appreciated abroad than they are at home, which can be said of comparatively few English artists. At the Vienna Exhibition Mrs Ward's picture, "The Tower, aye, the Tower," was much admired, and thought worthy of a first-class medal by a committee of very scrupulous Continental judges. To last year's Academy Show Mrs Ward contributed one picture, "The Poet's First Love," illustrating an incident in the early life of the Ettrick Shepherd, which the poet himself describes thus: "When only eight years old, I was sent out to a height with a rosy-cheeked maiden to herd a flock of new-weaned lambs. As she had no dog and I had an excellent one, I was ordered to keep close by her, and Betty had nothing to do but to sit and sew. We dined together at a well, and after dinner I laid my head down on her lap, covered her bare feet with my plaid, and pretended to sleep." The maiden sitting under a sturdy oak sewing, the boy lover reclining against her lap, and the trusty dog in front watching both, formed the subject of Mrs. Ward's picture. Boy and dog are admirably painted, in the artist's best style of pose and colouring. Whether the figure of the girl and the landscape background was left comparatively unfinished we will not decide. If it were done for contrast's sake, all we can say is that it was a hazardous experiment, which many critics will fail to properly appreciate.

Mlle. Varesi.

(See page 28.)

Signora Elena Varesi's family antecedents claim high professional distinction. The baritone-basso Signor Varesi has a great reputation in Italy and Spain, both as actor and singer; it was for him that Signor Verdi composed "Rigoletto," and Varesi's performance of which was second only to that of the inimitable Ronconi. The mother of Signora Varesi was known in Italy as Signora Boccabadati, who took the lead in the lyric drama in Italy for many years. Now, with such paternity, the little girl soon began to show her aptitude for imitation of scales and of tunes; and naturally the early indications of musical ability were not lost sight of. In addition to parental tuition and guidance, Signora Varesi had the advantage of the most distinguished professors in Milan. She was heard at concerts chiefly; but the enterprising agents in Milan soon saw that there was a star who was likely to shine in many capitals, and a lucrative engagement was offered to her to acquire experience in the foremost cities of South and of Central America. Signora Varesi left Italy with her mother, and sang at Mexico, Lima, Rio Janeiro, Valparaiso, Buenos Ayres, &c., with signal success. It is possible that her career might have been confined to the States wherein she travelled, so popular were her representations; but there was a travelling troupe of dramatic notoriety all over the world, which arrived in Chili, with the renowned Mme. Ristori as the tragedian; and this artist at once recognised the exceptional ability of her young countrywoman. Mme. Ristori took such an interest in Signora Varesi that she wrote to Mr Mapleson, under whose direction the great tragedian was last seen at Drury Lane Theatre, strongly recommending her *protégée*.

It may be asked how it is that such an artiste did not take London by storm, for even a Jenny Lind epidemic would have been justified with the artistic acquirements of the young and gifted artiste. We can explain how it is that Signora Varesi has been gradually gaining ground, and how it was that at her first appearance on the Drury Lane boards on the 17th of April, 1875, as Gilda, in "Rigoletto," she failed to make her public, and to excite the unqualified admiration of the critics. In the first place, the lady was ill—she was suffering from a climate new to her after the hot South American temperature. She could take but little sustenance, and, in a weak and debilitated state, she had to be tested on the exacting strains of Verdi—the most unmerciful of composers except Wagner for the singing voice. And Mlle. Varesi is not of the *criard* school: she sings, and does not scream. The verdict on the first night seemed to be the universal one, "She is a

Digitized by Google

accomplished artiste, but has no voice." That a great mistake was made about Signora Varesi on her first and second nights as Gilda subsequent assumptions by her have fully proved. On the 27th of April she appeared as Lucia; in the first act, in the *aria d'entrata* and in the duet with Edgardo, the organ was still found to be weak, but the excellence of the execution in certainty and in intonation could not be mistaken. She gained in strength in the second act, and in the finale the voice penetrated over chorus and band unmistakably. In the mad scene the triumph of the artiste was as great as had ever before been secured by a Persiani, a Jenny Lind, or a Patti. The method of the finished and refined vocalist was recognised. The words of Mme. Ristori were realised—she evidenced that she was a "genuine Italian singer." Mlle. Varesi will be indebted for her fame here to no physical pretensions to beauty—she is not handsome, she can scarcely be called pretty; but her eyes are "full of a gifted soul," her facial expression is equal to any emotional development, her action is graceful, her deportment easy—that of a lady. As an actress, while free from acrobatic exaggeration, in powerful situations she is thorough dramatic; her sensibility is acute, and it is in her imparted sympathetically to the audience; she can be in turn tender and truthful, pathetic and tuneful; her high notes are silvery and sweet, those of the medium register are clear and distinct. It is very probable that as Mlle. Varesi advances in age—she is only in her 21st year—her organ will gain in roundness. She may be emphatically designated as the successor to Sontag and to Persiani in volubility and sweetness. In velocity her attack of chromatic scales up and down—her trills, shakes, and intervals—is most remarkable, for it is attended with certainty; no sliding, no slurring, no shirking, but honestly and artistically delivered, as if from the most skilful violinist.

Mlle. Thalberg.

(See page 28.)

THE incidents of the career of Mlle. Zaré Thalberg afford no scope for a romantic biography, which might almost be confined to the facts that she is yet in her teens, or, as some novelist has expressed it, still in the bread-and-butter period of a maiden's life. "La beauté du diable, c'est la jeunesse" is an old axiom; but the young lady has more than youth—she is decidedly pretty. She comes from a musical race; her father was the famed pianist Thalberg, and her mother is the daughter of the celebrated contralto Signora Angri, now the wife of Don Pedro de Metta, a professor in New York, where Mlle. Thalberg was born on the 15th of April, 1858. She commenced her studies under her grandmother and Don Pedro, and was continuing them in Paris, when Mr Gye, on the introduction and recommendation of Herr Ullman, a well-known concert *entrepreneur*, engaged her to appear last season at the Covent Garden Royal Italian Opera. Her teacher for the stage is the experienced artist Signor Tagliafico. On April 10 the *début* of Mlle. Thalberg took place as Zerlina in "Don Giovanni;" and when a childish-looking peasant girl tripped on the stage with Masetto (her master, Tagliafico) the triumph was at once a certainty before the name had a magical effect, especially on the lady amateurs who play Thalberg's "Home, Sweet Home" fantasia. There was gaiety and grace enough of an amateurish kind displayed by the new comer, and there was charm enough in the timbre of the voice in the delivery of the simple melodies of Zerlina to compensate for defects of style and of experience. The name of Thalberg, indeed, sufficed to render the opera attractive for some nights. In her next part—another Zerlina, in Auber's "Fra Diavolo"—she was much less successful, for the character exacted larger histrionic ability and more vocal skill, and the novelty of the first appearance had worn off. Her next character was Cherubino, the page, in the "Nozze di Figaro." What position Mlle. Thalberg will eventually take on the lyric stage, when the voice has acquired more volume, when the executive skill to sing the scales has been more developed by time and practice, and when the method has been improved and refined, it is difficult to predict. She has natural gifts, and if her next engagement be in one of the small theatres in Italy, where the calls on her powers are limited, there is the prospect of a future before her; but she is in a state of tutelage at present. She has a classic physiognomy, with facial mobility, her form is symmetrical, and her movements graceful. The upper notes will no doubt be fuller as she gets older—fluency and flexibility may come with sol-faing; but it is something for her to be able to vaunt that the Covent Garden audiences have accepted her in the delineation of three characters rendered world-famed by Mme. Adelina Patti and Mme. Pauline Lucca.

Signor Salvini.

(See page 29.)

SIGNOR TOMASSO SALVINI is of Milanese parentage, and was born in the capital of Lombardy about 45 years ago. His father was well known as an actor, and his mother was an actress. He was educated in a school in one of the towns of Lombardy, and whilst a boy showed a rare power of acting in plays, both at school and also in the holidays. He became a favourite pupil of the great Modena, and when seventeen or eighteen years old, soon after the loss of his parents, he entered the *troupe* of which the great Ristori was the leader, and shared in many of her triumphs. In 1849 he entered the Army of Independence, and received more than one medal for his services in the cause of Italian liberty. On the proclamation of peace, however, he returned to his professional engagements, and joined a company under the direction of Signor Bondini. He played in the "Edipo" of Nicolini, in the "Saul" of Alfieri, and in both characters soon achieved a splendid success. He next visited Paris, where he played in succession the parts of Orestes, Saul, and Othello. At Florence he attracted the notice of the late Marquis of Normanby, our Ambassador at the Court of Tuscany, who encouraged him to extend his repertory of Shakesperian characters. In 1865, on the sixth centenary celebration of the birth of Dante, he was called upon suddenly to play the part of Lancelotto in Silvio Pellico's Tragedy of "Francesca de Rimini," which is founded on an episode in the "Divina Commedia." He created on his audience an impression which is still fresh and vivid, and he received a variety of rewards and honours from the people and government of Florence, and an order of knighthood from the hands of Victor Emanuel. In 1868 he made a professional tour to Madrid, where scarcely less honours awaited him at the hands of the then Queen—Isabella—and to Lisbon, where the King of Portugal entertained him as his guest in the royal palace. More recently he made a professional tour in America, where he was rapturously received, his Shakesperian performances being a marked success.

From America the transition to England was easy and natural; and the reception of Signor Salvini here in London showed that an English audience can rise above insular prejudice, and that our countryman can allow a foreigner, and even an Italian, to teach them how thoroughly to appreciate the works of their "poet of all time." The following words which fell from his lips in America may perhaps be quoted here, as explaining the real secret of the success which he has achieved: "The best method is obtained by close observation of Nature, and above all by earnestness. If you can impress people with the conviction that you feel what you say, they will pardon many shortcomings. And above all, study, study, study! All the genius in the world will not help you along with any art unless you become a hard student. It has taken me years to master a single part."

Mr. Henry Irving.

(See page 29.)

MR. HENRY IRVING'S theatrical career is one that is impossible for the general public not to watch with pleasure. It is now nearly five years ago since Mr. Irving's career at the Lyceum commenced, and during these years his progress in his art has indeed been great. First appeared "Fanchette;" then appeared the terrible "Bells," at which London shuddered so long; then "Charles I.," one of the worst plays that ever obtained a great success, and in which the author succeeded in depicting Cromwell in a manner calculated to cause envy to the most extravgant of burlesque writers; then appeared "Eugene Aram"—another actor's triumph, but an author's failure; and then Lord Lytton's "Richelieu" was performed. After "Richelieu" came Hamilton Aidé's pleasant play of "Philip;" and, lastly, in October 1874, "Hamlet" was put upon the boards of the Lyceum. When the announcement was first made, great wonderment was expressed as to how Mr Irving would play the Royal Dane. That it would be a good performance we all knew; but that it would be the great one it proved to be, few expected. All playgoers visited the Lyceum once if not twice, and even oftener, so that detailed criticism here would be superfluous. Everyone knows that Mr. Irving abandoned the conventional readings, that he forsook old-established points, and created new effects; that he introduced alterations, some of which perhaps are questionable; and finally, that the Lyceum Hamlet was the greatest success of modern days. In an age when Shakespeare is said to bring ruin to managers, and cynics declare that "late dinners have killed tragedy," the attraction of immense audiences for two hundred nights to witness a five-act tragedy of Shakespeare is surely the best proof of Mr. Irving's genius, and a welcome illustration of how an actor may, by downright hard work and unremitting study, obtain the highest honours that his profession can give him, and at last triumphantly win for his own "the blue riband of the stage."

Mr Irving is now in about the thirty-seventh year of his age, though he scarcely looks so old.

In the early part of the month of October in the past year, "Macbeth" was announced at the Lyceum theatre, and many of Mr. Irving's admirers received with dismal forebodings the intelligence that he was about to essay the principal character. It must be confessed that in his conception of Macbeth he was not happy, but made a distinct retrogade step in his art. He over-acted, and his attitudes throughout were unnatural; at times he hurried through his sentences with mad haste, and again, in an equally inexplicable manner, he drawled through them, leaving his audience unable to recognise the noble passages with which every one is so familiar. It has been said that to see Edmund Kean's Richard was like reading Shakespeare by flashes of lightning, but the same simile could not be applied to Mr. Irving's rendering of Macbeth. His facial by-play was, however, an excellent point in his performance, and though the natural expression of the tragedian's countenance is more suited to the display of the melancholy of Hamlet than to the stronger and more human passions of Macbeth. Mr. Irving retained the marvellously expressive power of his eyes and made effective use of it. Despite the actor's natural ability, hard work and zealous cultivation of his art, when "Macbeth" was first put on the Lyceum boards, the performance was roundly abused by the press. Yet scarcely had a month passed when it drew crowded houses; and before it is taken off very probably it will rank among the greatest of the successes of that favourite house. There is no doubt but that Mr. Irving is a great artist in his line—quite the greatest now on the English stage.

Digitized by Google

Digitized by Google

CIGAR CASE, BAG, & CARD PURSES,
IN SILK CROCHET.
DESIGNED BY MR. BEDFORD, 186 REGENT STREET, LONDON, W.

Digitized by Google

The Lady's Work Table.

INTRODUCTION.

INVENTION has not been very rife in fancy work during the year 1875. Embroidery in crewels, embroidery in silk on net, on many rich materials, braiding, bugling, and beading, have been more popular than other varieties. Lace work is still practised, but not nearly to the same extent as in previous years; so much is executed by machinery, the raised Spanish lace, with the cord and rings in relief, is now all prepared by machinery, even the flowers and leaves are sold ready made, so that there is nothing left but to braid and put in the stitches, and a rich, handsome écru furniture lace is the result. This novelty has been introduced by Messrs Kulp and Co., of Newgate-street, City, under the name "Point de Bruges." Macramé lace is still worked for furniture trimmings, and when it is to be applied to dresses silk is often used. The Huguenot lace, a design for which will be found (No. 46, among our work-table illustrations) is another revival. It is produced with mull muslin and net; the muslin is folded and stitched down, so as to form very effective designs in relief. There also have been one or two new patterns in Honiton lace braid, trefoils, connected by stems, and trefoils alone, enabling workers to form flowers and leaves with little trouble. Spanish or Sicilian embroidery was one of the novel introductions during 1875. A design will be found in No. 47. It is worked out with white and écru cambric, and open lace braid. The effect is pretty, but the embroidery has not met with the success anticipated, as it does not wash satisfactorily. The Swiss embroidery, on the other hand, has been an eminent success, and has been largely used for tabliers, jackets, and capes. It is an appliqué of black cashmere on coarse black net, the outlines being braided, and the veining of the leaves beaded. It is easily worked, and the cost of production is small. Straw embroidery, embellished with plaques of mother-of-pearl and cut jet beads, is also practised; and broderie Perse or cretonne work receives a large amount of attention. Brilliantine bordering is another novelty introduced during last year, and is suitable for trimming evening dresses. Designs will be found in Nos. 54 and 57. Black grenadine is used for the foundation, and the pattern is produced with either silver, gold, jet or coloured bugles, according to taste. The newest antimacassars are made of Brighton embroidery, which consists of honeycomb towelling worked with shaded wools and silk. There is also a great improvement in the linen drugget work. A wide fancy scarlet braid has been introduced in the design and long embroidery stitches in bright filoselles are used for making it firm. Crewels are now used for embroidering mats made of linen drugget. Thus it will be seen that, although there are no actual novelties, there are several variations and additional improvements to fancy work already introduced. So far as space allowed, the accompanying illustrations comprise designs of much of the new work introduced during the past twelve months.

Description of Coloured Plates.

EMBROIDERY AND APPLIQUÉ.

THE coloured sheet gives a very handsome table border, slipper, and two corners for appliqué and embroidery. The designs are sent us from Vienna. The border is embroidered on green and red cashmere appliqué on black. The first thing to be done is to frame a piece of thin soft linen the size required, smear this all over with shoemaker's paste, and on it lay your groundwork; let it dry. Have ready another piece of thin muslin, framed, on it trace the different parts of the designs, the brown cloth, for instance; on the opposite side to the tracing prepare with paste, and put on the brown material; prepare each colour in the same way. When all are dry cut out; a tracing must be made of the design, and pounced on to the cloth for the ground; then, when the parts are cut out, they must be pasted on to the ground in the same manner as the separate pieces. The greatest nicety and care will be required to get it exactly in position. The figure in the centre of each part is embroidered; this should be done on linen sheeting, frame the linen, pad each leaf well, and work in the coloured silk in long straight stitches, laying them carefully side by side. No filling up can be made in this sort of embroidery as in floss silk, and therefore great care must be used. When finished it is pasted in its place as well, carefully pinning it first to get it straight, and then edged round with a "passing" of silk, the same colour. The other appliqué parts are edged with braid the same colour, and a French knot worked at different intervals. The curves above the embroidery are worked in silk. The slipper is prepared in the same manner, but for so small a piece of embroidery the stitches are worked on the ground itself. The borders for cushions are worked with braids and silks on a red ground in one, with little figures of white cloth appliqué on each circle. The other cushion border is worked entirely in embroidery, in point au passé, long stitch, or, as some call it, satin stitch. If worked on cashmere or cloth it should have a thin lining of muslin framed together; this prevents the work stretching. The colours are clearly illustrated in the engraving.

CIGAR CASE, CARD PURSE, &c.

(By Mr Bedford, 186, Regent-street).

THE materials required are 4 skeins red, 2 black, 1 gold, 1 green, and purple; netting silk of the finest quality. The work is made up over thick cardboard, lined through with kid, and an inner case of silk for the cigars. The work is commenced from the bottom with the red silk. The finest crochet hook is also required. Make a chain of 4 unite, on this work 9 Ch.—2nd round. 1 DC., 2 in the next; the stitch in which the increase is made must be kept carefully throughout, and made regularly. —3rd round. * 1 DC. on each of the two next, 2 DC. in the following, repeat from *.—4th round. 1 DC. on each of the 3 next, 2 DC. in the following, repeat; work in this manner until you have 14 stitches between each increase, then work 5 more plain rounds in red. The whole pattern is worked in double crochet. When the 5 plain are finished you commence the stripe. The colours are all wound on different cards, and passed from stitch to stitch at the back of the work. In the following rounds, as the work is all in DC. crochet, the different colours only will be given. Work a row of gold, then one of black.—3rd row of stripe, 5 black, 4 gold, * 9 black, 4 gold, repeat from *.—4th round. 3 black, 2 gold, 2 red, 2 green, 1 gold, 6 black, repeat from *.—5th round. 2 black, * 1 gold, 3 red, 2 green, 2 purple, 1 gold, 4 black, repeat from *.—6th round. 1 black, * 1 gold, 1 black, 3 gold, 1 green, 3 purple, 1 gold, 3 black, repeat from *.—7th round. 1 black, 1 gold, * 4 black, 4 gold, 4 black, 1 gold, repeat from *.—8th round. 2 black, 2 gold, * 11 black, 2 gold, repeat from *.—9th round. Black.—10th round gold. 2 rounds of red.—13th round. You next work the pattern for the centre, * 6 red, 1 gold, 2 red, 1 gold, repeat from *.—14th round. 7 red, 2 black, * 8 red, 2 black, repeat from *.—15th round. Like the 14th.—16th round. 6 red, 1 gold, 2 red, 1 gold. Now repeat from the 2 rows of red 7 times, then 2 rows of red, and 1 gold row, 1 black row; then repeat the 8th round, working the rounds in the stripe backwards until the stripe is complete, and 8 rows of red for the top; these are shaped in making up.

TOBACCO POUCH.

THIS is worked in bright dark blue silk purse twist, gold bullion, and black silk; the inside should be lined with the thin gutta percha sheeting, as it keeps the tobacco moist, tassels of gold and blue finish the bag. Commence with the blue silk and work entirely in double crochet. Make a chain of 3 unite, in this work 5 DC., then 8 DC., then 11 DC., and gradually increase until you have 16 in this row, work 2 stitches in every alternate stitch, and in these stitches always increase one every round until you have eleven stitches every time between each of the increasings. In the next round you commence the pattern.—1st. Pattern round, work 4 blue, 2 gold all round. —2nd round. 1 gold, 2 blue, then 4 gold, 2 blue; the round must end with 3 gold.—3rd round. * 2 gold, 1 blue in the same stitch as the last, 2 gold, 2 black; repeat from *.—4th round. 1 black, 3 gold, then 4 black, 3 gold throughout,—5th row. * 2 gold, 1 blue, 2 gold, 2 black in the middle of the 4 black, and repeat from *.—6th row. 1 gold, 4 blue, * 4 gold, 4 blue; repeat from *.—7th round, * over the blue and 1st gold, work 7 blue, then 2 gold; repeat from *. 3 rows of blue. You next work the key pattern in gold and blue.—1st row of stripe, 7 gold, 1 blue.—2nd row. * 1 gold on the 1st gold, 5 blue, 1 gold on the last gold, 1 blue; repeat from *.—3rd row. 1 gold, 1 blue, 3 gold, 1 blue, 1 gold, 1 blue.—4th round. 1 gold, 1 blue throughout the round.—5th round. * 3 gold, 1 blue, 1 gold, 1 blue, 1 gold, 1 blue; repeat from *.—6th round. 4 blue 1 gold, 1 blue, 1 gold, 5 blue; repeat from *.—7th round. 5 gold, 1 blue * 7 gold, 1 blue; repeat from *.—8th round, 9th round, all blue, The ground work.—1st round. * 5 blue, 1 gold throughout.—2nd round. * 1 gold, 3 blue *, 1 gold, 1 black, 1 gold, 3 blue; repeat from *.—3rd round. 5 blue, 1 gold all round.—4th round, blue only.—5th round. 2 blue, 1 gold, then 5 blue, 1 gold all round.—6th round. 1 blue *, 1 gold, 1 black, 1 gold, 3 blue; repeat from *.—7th round. 2 blue, 1 gold, then 5 blue, 1 gold all round.—8th round. Blue only, now repeat from the 1st round twice more, then work from the 1st to the end of the 3rd round, 3 blue rounds, now repeat the gold and blue stripe from the 1st to the end of the 7th rounds, then 3 rounds blue, 1 round gold bullion. For the border you work on the last round of *blue*, not on the gold but at the back of it, 5 rounds of 1 treble, 1 Ch., miss 1 DC., 1 treble in the next; repeat from *.—6th round. With black, 1 treble over the next chain, * 5 Ch., 1 treble over the last 1 Ch. of last round, miss the next space, 1 treble in the following; repeat from *. —7th round. Over every 6 Ch. work with the gold bullion 5 DC. and DC. between the 2 trebles.

BLUE CARD PURSE.

THIS is worked with gold black and blue purse twists in DC crochet. Commence with gold by a chain of 3 unite, on this work in gold until you have 8 DC., then work the 1st pattern round, 1 gold, 1 black in every stitch.—2nd round. On every black and gold of last round, work 2 black 1 gold.—3rd round. * 3 black, 1 gold, repeat from *.—4th round. * 1 gold over the 1st black, 2 black, 1 gold over the gold, and also 1 blue, repeat from *.—5th round. * over the gold and black, 4 gold, 2 blue over the blue, repeat from *.—6th round. 1 blue, 2 gold, * 5 blue, 2 gold, repeat from *.—7th round. All blue.—8th round. 3 gold, 19 blue, increased by working 2 blue in one when necessary, but there only requires four sets of gold stitches in the whole.—9th round. Over the 2 gold work * 1 gold, 2 black, 1 gold, 1 blue, 6 black over blue, 2 blue, 6 black, 1 blue, 2 gold, 3 blue, and repeat from *.—10th round. * 2 black, 1 gold, 1 blue, 1 black over the first of the 5 black, 4 blue, 1 black on the 6th black, 2 blue, 1 black, 4 blue, 1 black, 1 blue, 1 gold, 1 black, 2 gold, repeat from *.—11th round. Like the last, working 2 stitches where necessary only to keep it flat.—

Digitized by Google

1. Scarf for Neck (Knitting).

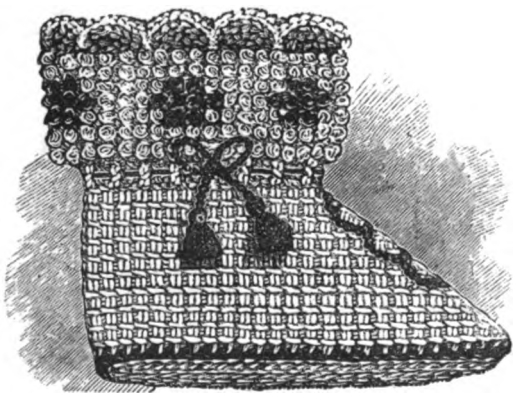
2. Baby's Jacket (Crochet Tricotee).

3. Scarf or Cloud (Knitting).

4. Gaiter for Child of Eight (Knitting).

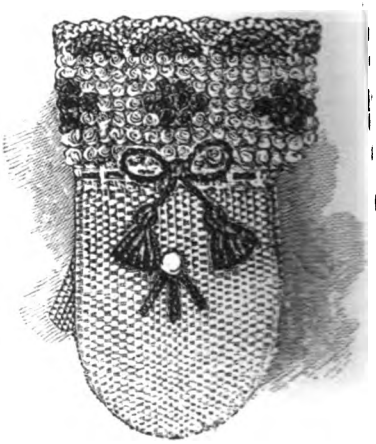
5. Child's Petticoat (Knitting).

6. Gaiter for a Child (Knitting).



7. Baby's Boot (Crochet Tricotee).

8. Crossover Tippet (Crochet).



9. Baby's Glove and Gauntlet.

Digitized by Google

10. Scarf for Neck (Crochet).

11. Jacket for Child of Three or Four Years.

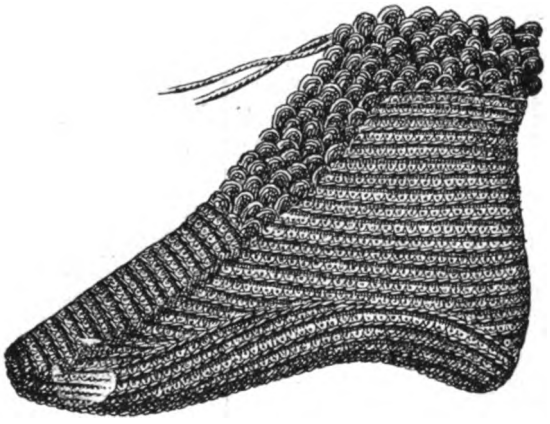
12. Cloud (Knitting).

13. Lady's Stocking on Two Needles.

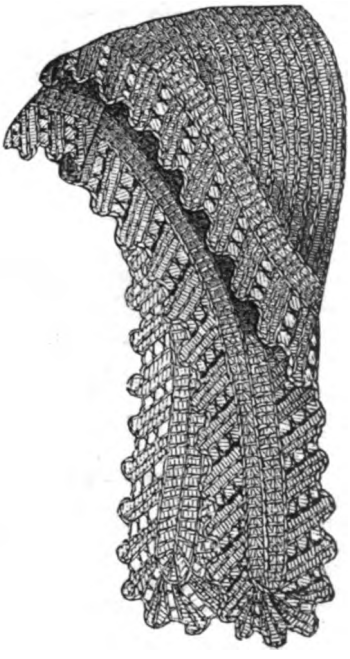
14. Petticoat for Girl of Twelve or Fourteen (Crochet).

15. Scarf (Crochet).

. Knitted Spun Silk Sock (by Miss Lyder).



17. Boot (Crochet).



18. Fanchon (Knitting).

Digitized by Google

12th round. * 1 gold, 3 blue, 1 black on the 1 black of last round, 2 blue, 3 black, 2 blue, 1 black, 2 blue, 3 black, 1 gold, 2 black, 1 gold, 1 black, repeat from *.—13th round. 1 black; * 1 gold, 2 blue, 1 black, 7 blue, 1 black, 6 blue, 2 gold, 4 black, 1 blue, 3 black, repeat from *.—14th round. 1 gold, * 1 black, 1 gold, 2 blue, 1 black, 7 blue, 1 black, 1 blue 2 gold, 2 blue, 2 gold, 3 black, 2 gold, repeat from *.—15th round, 1 blue, * 2 gold, 2 blue, 9 black, 3 blue, 2 gold, 3 black, 2 gold, 2 blue, repeat from *.—16th round. 2 blue, * 1 gold, 16 blue, 3 gold over the 3 black of last round, 5 blue, repeat from *, 2 plain blue rounds when sides are crochet together, work together with half a DC. round of DC. in blue. *The Border.*—In gold work 1 treble, in the 1st DC. of last round, 3 Ch., 1 treble in the same DC., miss 3 DC., 1 treble in the next, and repeat from *.—2nd round, Over every 3 Ch., work 5 treble, 1 DC. between the two trebles of last round.—3rd round with gold. Work a DC. on each stitch of last round, and fasten off. The mounts and all materials may be had of Mr Bedford, 186, Regent-street.

Card Purse (in Red and Gold Silk).

You require fine red gold and black silk for this purse. With red make a chain of the unite, and on it work in DC., increasing to keep it flat 1 stitch of red and 1 of gold alternately until you have 28 stitches in all; then work 1st round, 2 red, 1 gold, 14 times, this is the commencement of the points of the star. In the 2nd round over the red stitches work 1 gold, 2 red, 1 gold over the gold, this will make an increase of stitches, and will in reality be 2 red, 2 gold all round.—3rd round. Over the 1st gold work * 1 black, then over the gold and red work 2 gold, 2 red; repeat from *.—4th round.,*2 black, 2 gold, 1 red; repeat from *.—5th round. 3 black, 2 gold all round.—6th round. 4 black, 1 gold, if necessary to increase make an extra black, but keep the pattern distinct.—7th round. * 1 red over the 1st black, then 4 black, 2 red; repeat from *.—8th round. Over the first red and black 2 red, then 3 black, 3 red; repeat from *.—9th round. 4 red over the first 2 red and 1st black, * 2 black, 5 red; repeat from *.—10th round. 6 red over the first 4 red and 1 black, then 1 black over the last black, * 1 red and 1 black; repeat from *.—11th round. Red, increase as necessary.—12th round. * 9 red, 1 gold, 5 red, 1 gold; repeat from *.—13th round, * 3 red, 2 black, 3 red over the last red, 1 gold, over the next gold a gold also, 4 red, 2 gold; repeat from *.—14th round. 3 red, 4 black, 2 gold over the last 2 red, 1 gold over the 1st gold, 2 red, 2 black, 1 red, 1 gold, 2 red, 4 black, repeat from *.—15th round. 1 red, 2 black, 1 gold, 2 black, 3 red, 5 black over the 2 black and 2 red of last round.—16th round. * 1 red, 4 black, 3 red, over the 5 black, 2 black, 1 gold, and 2 black, then 2 red, 1 gold, repeat from *.—17th round. 1 red, * 2 black, 2 red, 2 gold, 2 red, 4 black, 4 red, repeat from *—18th round. * Work red until the last of the 2 next gold on it and the following stitch, 2 gold, 1 red, 2 black, 2 red, 2 gold, 7 red, and repeat from *.—19th round * over the red and 1st gold work red, 1 gold, work red to the end of the next gold, 1 gold, repeat from *.—20th round. Red, repeat the whole for the other side, then crochet the 2 together with a row of DC. The border with gold, work 1 treble * 3 Ch, 1 treble, in the last DC. again; miss 3 DC. 1 treble, in the following, repeat from *.—2nd round. With black work 1 DC, over the 2 treble, 5 treble over the 3 Ch.—3rd round. With gold, 1 DC. on each stitch of last round.

DESCRIPTION OF ILLUSTRATIONS.

1. Scarf for Neck (Knitting).

You require blue and white Shetland wool for this scarf, and two wooden knitting kneedles, No. 9. The scarf is knitted in one long length, and should be about a yard and a quarter in length. Cast on with the blue wool stitches to knit this length, and knit 40 rows of blue, then 40 of white, 40 of blue, and 40 of white; join the first row and last rows together with the blue; make some little rosettes over a piece of cardboard three-quarters of an inch wide, tie them tight in the centre, and leave a long end to each one; fold the knitting so that half each blue stripe forms the outside edges of the scarf; then with a rug needle sew on the tufts at equal distances; finish with tassels of blue and white Shetland wool, and two buttons and cord of blue silk to fasten round the throat.

Tail of Scarf No. 1.

2. Baby's Jacket (Crochet Tricotee).

You require a bone crochet hook, No. 6, and white single Berlin wool. Make a chain of 110 stitches, and work eight rows in plain crochet tricotée. 9th row. Take up 26 loops, then take up the next three together, then work in plain tricotée until you have 29 to take up only, take up three loops together, and then 26 plain, work all off plain.—10th and 11th rows. Plain.—12th row. 25 plain, three loops together, then plain to the last 28, take up three together, and then 25 plain, work back.—13th row. Plain.—14th row. 24 plain, 3 together, work to the 27th stitch from the end, then 3 together, 24 plain, work back.—14th and 15th rows. Plain.—16th row. 23 plain, 3 together, work to the 26th stitch from the end of the row, then 3 together, the rest plain, work back.—17th row. Plain.—18th row. 22 plain, 3 together, plain to the 25th stitch from the end, 3 together, the rest plain.—19th and 20th rows. Plain. You now divide the work for the fronts and back. Work first the left side of the front. Work 22 stitches plain, work back, work 13 small rows in this manner, then work a DC. on each of the first 16 loops in the next row, then 8 loops plain, work 5 rows on these 8 loops, and fasten off. You next work the last 22 stitches of the work in the same manner for the second front, repeating from *. When this is finished take up the loops in the centre of the work, and for the back of the jacket work on them 13 rows; then work 5 rows on the first 8 loops only; fasten off. Take up the last 8 loops and work 5 rows on them, then join them to the shoulders. You next work 4 rounds of looped crochet all round the jacket in the following manner: Commence with the blue wool and work a DC. in the first loop, * then take up the next loop and work 5 Ch., then draw the wool through the last Ch. and the loop of the DC. stitch, 1 DC. in the next loop; repeat from *, taking care to keep the 5 Ch. to the front of the work. In the corners work 3 loops in the stitch.—2nd round. With white wool, * a loop of 5 Ch. on the DC. of last row, 1 DC. over the 5 Ch.; repeat.—3rd round is like the second.—The fourth round like the last round, but worked with blue wool.—5th round. With white wool, 1 treble on the 1st stitch, * 5 Ch., 1 treble in the same stitch, miss the next DC., 1 treble in the following stitch; repeat from *. Round the neck of the jacket you work only a row of DC. in blue, and then work the 5th round in white wool. The jacket is ornamented with three rows of insertion worked on the Maltese pin in blue wool; this is sewn on a row of the tricotée, and between the rows of insertion you work a row of fine feather stitch.—The Sleeve. Make a chain of 40, take all the loops up, work back 30 only, then take up 20 loops, work back 15, take up 10 loops, work all back on the needle, then take up all the loops and work all back; now work 16 plain rows. In the next row work the 3 centre loops together, 2 rows plain.—20th row. The 3 centre loops together.—21st and 22nd rows. Plain.—23rd. Plain, but the 3 centre loops together, then 2 rows plain; decrease in the following row as before, the 3 rows plain. Now work the border, making the right side of the border fall on the wrong side of the sleeve, so that it may turn back as a cuff; then ornament it with the insertion, and sew it into the armhole of the jacket.

3. Scarf or Cloud (Knitting).

The engraving represents the design adapted to a child's scarf, but it is equally adapted for clouds, &c. It is worked with four needles (these should be No. 7); and Shetland wool of three shades of grey, black and white are required for a child's scarf. Cast on 66 stitches, on to one needle with black wool, and knit these off, 22 on each of the three needles.—1st round. * Knit 6, then slip 1, knit 2 together, draw the slipped stitch over the knitted; knit 6. In the next stitch knit 1, then purl 1, then knit a stitch in the back part of the same loop, thus working three loops in the one stitch; repeat from * all round.—The 2nd round. Knit plain.—3rd round. Knit 5, * slip 1, knit 2 together, draw the slipped stitch over the knitted, knit 6; knit three stitches in one, as in the first round; knit 6, repeat from *; repeat these 2 rounds. For the length of the cloud work 6 rows of black wool, then 6 of each of the different shades, and 6 of white, until the whole is the length required; for a cloud use needles No. 4, and cast on 192 stitches. The pattern is as easily worked on two needles as on four, but the two outside edge stitches must be plainly knitted together, and not 3 in one, and every alternate row must be purled. When the clouds are finished add long tassels of the wool, using all the shades, and make them 8in. long.

4. Gaiter for Child of Eight to Nine Years of Age (Knitting).

You require four needles, No. 12, and single Berlin wool, blue and black for this gaiter. Cast on 72 stitches with blue wool, knit them off on to three needles, 25 on each of the two first, and the remainder on to the third. Knit 32 rounds of 2 purl and 2 plain with the blue wool, then with the black wool knit 2 rounds plain, 2 rounds purl, and 2 plain. Then commence the pattern in the next round.—39th round, with blue wool. * Knit plain.—40th round. * Knit 1, purl 2, repeat from *.—41st round. * 1 purl, 2 knit, repeat from *.—42nd round. * 1 purl, 2 knit, repeat from *.—43rd round. * 1 knit, 2 purl, repeat from *.—44th round. Knit plain.—45th round. Join the black wool and purl.—46th round. Purl with the black wool, repeat from the 39th round, until you have 7 rows of pattern. In the next plain row with the black wool decrease one stitch on each side the centre stitch for the back of the leg. Knit the first stitch, decrease, work the row and decrease the two last stitches on the 3rd needle, decrease in this manner every fifth round until you have worked 4 more patterns, then work with black 2 rounds of purl, 2 of plain, 2 of purl, then work 30 rounds of 2 plain and 2 purl stitches; then divide the work in half, take half of the stitches at the back, and knit 30 more rows, on two needles only, fasten off. Knit a small gusset on each side of these 30 rows, take up 15 stitches, knit back, then knit 11, knit back, knit 8, knit back, knit 5, knit back, knit to the end of the 15 stitches, and cast off; now take the front stitches and knit the rib 30 rows more, fasten off, sew to the gusset, and then knit 6 rows in black of purl and plain all round the bottom of the foot.

5. Child's Petticoat (Knitting).

This petticoat is intended for a child of five or six to eight years of age.

Digitized by Google

It is knitted with four needles until you have worked two-thirds of the whole petticoat; then you work on two needles only, by which means you make the placket hole. You require two pairs of needles No. 6, and red and white Saxony wool. Single Berlin can be used, but the Saxony is better for wear and washing. Cast on with red wool 196 stitches on to one needle, then knit off on to each of the other two needles 65 stitches, and with the third knit 66. Mark this needle or beginning with another piece of wool, and take care that all your rounds or rows begin at this place, or your patterns will be wrong. You next work two rounds of purl knitting, then two rounds of plain knitting. In the next round you commence the waved border, and work with white wool.—1st row of border. * Knit 5, purl 4; repeat from * on each of the three needles.—2nd round. Purl 1, knit 5, * purl 4, knit 5; repeat from * to *.—3rd round. Purl 2, * knit 5, purl 4 *; repeat from *.—4th round. Purl 3, * knit 5, purl 4 *; repeat from *.—5th round. Purl 4, * knit 5, purl 4 *; repeat from *.—6th round. Knit 1, * purl 4, knit 5 *; repeat from *.—7th round. Knit 2, * purl 4, knit 5 *; repeat from *.—8th round. Knit 1, * purl 4, knit 5 *; repeat from *.—9th round. Purl 4, * knit 5, purl 4 *; repeat from *.—10th round. Purl 3, * knit 5, purl 4 *; repeat from *.—11th round. Purl 2, * knit 5, purl 4 *; repeat from *.—12th round. Purl 1, * knit 5, purl 4 *; repeat from *.—13th round. * Knit 5, purl 5 *; repeat from *. This finishes the waved border. Now work with red wool 1 round of plain knitting, then two rounds purl knitting and 2 rounds plain knitting. Fasten off the red wool, and join the white. You next work the diamond pattern after the detail No. 5B. —1st round. * 7 knit, 1 purl, repeat.—2nd round. 6 knit, * 3 purl, 5 knit *; repeat from *.—3rd round, 5 knit, * 5 purl, 3 knit *; repeat from *. —4th round. 6 knit, * 3 purl, 5 knit *; repeat from *.—5th round. * 7 knit, 1 purl *; repeat from *.—6th round. 3 knit, 1 purl, * 7 knit, 1 purl; repeat from *.—7th round. 2 knit, * 3 purl, 5 knit; repeat from *.—8th round. 1 knit, * 5 purl, 3 knit, repeat from *.—9th round. 2 knit, * 3 purl, 5 knit *; repeat from *.—10th round. 3 knit, 1 purl, * 7 knit, 1 purl; repeat from *.—11th round. Repeat again from the first round, and repeat until you have 15 rows of patterns worked; then work the rest of the petticoat, which is 5 more sets of patterns, on two needles only, in single rows. The pattern is so simple that it will be easily kept; it will only be necessary to remember that in every alternate row the purl stitches must be knitted, and the plain stitches purled. In the 4th row of the last three of the five patterns you knit together every alternate two stitches, to reduce the petticoat for the band; the next row is not reduced, but every alternate row is until the pattern is finished; then cast off loosely and sew into an elastic band.

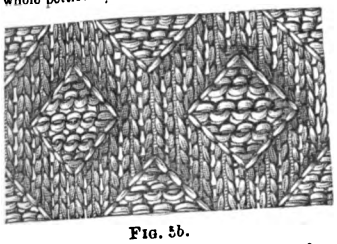


Fig. 5b.

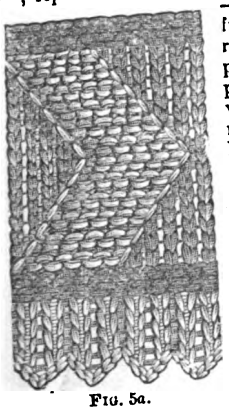


Fig. 5a.

6. Gaiter for Child (Knitting).

This gaiter is intended for a child of five or six years of age. It should be knitted in white Saxony wool on No. 12 needles: four needles are required. Cast on 64 stitches, and knit off on to three needles, in plain knitting; you then knit 36 rounds of ribbing, each round knit 2 plain and 2 purl, then 1 round plain knitting, 1 round purl knitting. You now commence the pattern, which is printed in a larger size in the detail.—1st round. * 1 purl, 5 knit; repeat from *. —2nd round. * 2 purl, 4 knit; repeat from *.—3rd round. * 3 purl, 3 knit *; repeat from *.—4th round. * 4 purl, 2 knit; repeat from *.—5th round. * 5 purl, 1 knit; repeat from *.—6th round. * 1 knit, 5 purl; repeat from *.—7th round. * 2 knit, 4 purl; repeat from *. —8th round. * 3 knit, 3 purl; repeat from *.—9th round.—* 4 knit, 2 purl; repeat from *.—10th round. * 5 knit, 1 purl *; repeat from *. —11th round. Begin from the 1st round again; repeat this pattern until you have 65 rounds, but in the 33rd round decrease 2 stitches, one at the beginning and one at the end of the round. Mind to keep the pattern; then 6 rounds with no decreasing; decrease three times in all in this manner; when this is finished work 2 rounds plain knitting, 2 of purl. You then work the frill: for this knit 20 rounds of 2 plain and 2 purl; in the 21st round you work two stitches in each stitch of the last row, that is, 1 plain and 1 purl, and then 10 rows more of 2 plain, 2 purl.

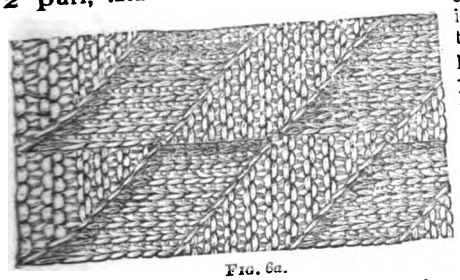


Fig. 6a.

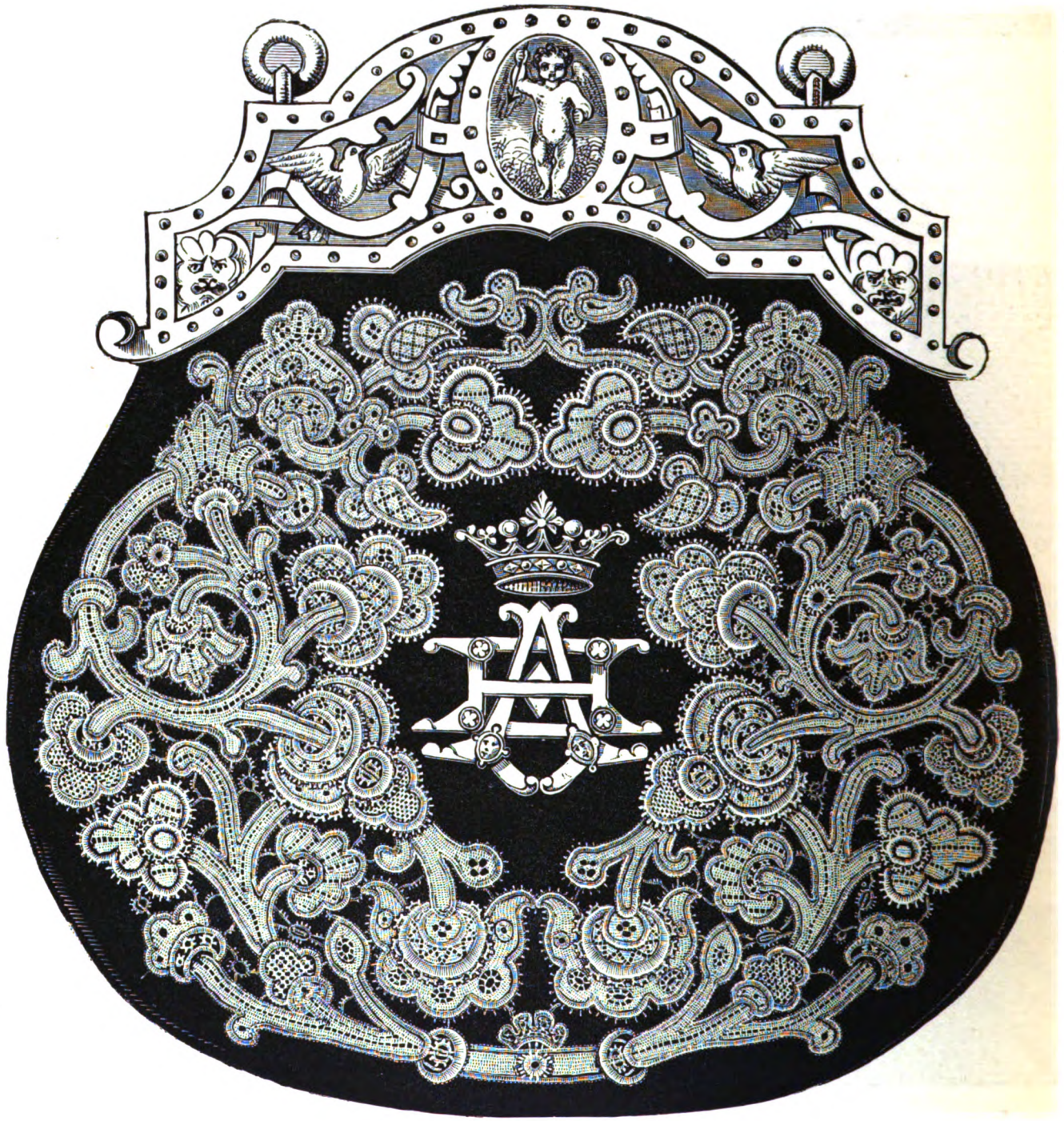
7. Baby's Boot (Crochet Tricotee.)

This little boot is very warm, as it is lined through with knitting. You work first the crochet tricotée. Make a chain of 12 stiches with white wool; on this chain work 24 rows of plain crochet tricotée, using the same needle you did for the jacket (No. 2). In the 25th row take up the 12 loops, then take up the loops in the first row of the crochet, and so join the two pieces for the toe. Work back 10 plain, then 2 together twice, 10 plain.—26th row. Take up all the loops again, work back 9, 2 together twice, 9 plain.—27th row. Take up all the loops, work back, 8 plain, 2 together twice, 8 plain; decrease in the same manner in the 4 following rows, then work 2 plain rows, and cut off the thread. For the sole you make a chain of 7; take all the loops up, and work back. In the next row increase a stitch before the second and the last loops, then 3 plain rows. In the two next rows decrease 1 stitch at the beginning and end of each row, then a plain row. In the three following rows increase a stitch before the second and last stitches; then work 4 rows plain, then 3 rows, decreasing one stitch on each side this row. Now join this sole to the shoe with a row of DC. wool, using the blue, and working it on the right side of the crochet. You now take up all the stitches round the top of the shoe with white wool, and work the leg: work first a round of * 1 DC., 1 Ch, repeat from *; then work 2 rounds of looped crochet all in white wool. In the next round you introduce the commencement of a small star in blue wool; work one loop in blue wool, then 5 loops in white, and so on. In the following row on each side the blue loop of last row work a blue one, all the others white. In the following row a blue loop between the two blue loops of the last row, then two rows of loops in white; these loops can be either worked like those on the jacket or over a small mesh. The next row is the plain DC., taking up both edges of the stitch.—The Border. With the blue wool work 4 treble, with 1 Ch. between each in the first DC., * 3 Ch., miss 4 DC., 4 treble, with 1 Ch. between each in the next; repeat from *, fasten off at the end of the row.—2nd row. With white wool work 1 single on each treble and Ch. stitch in the last row; when you come to the second of the 3 Ch. work a DC. in the last white row. Fasten off at the end of the row; make a chain and little tassels of blue wool to draw the shoe, and run it through the first round of DC.; and chain stitches in the border. Now take some No. 8 knitting pins, and with fine eider wool cast on 23 stitches, knit plain, and in every row before and after the middle stitch make one by bringing the wool forward. Knit enough in this manner to fit from the row of Ch. and DC. in the border to the middle of the sole; then cast off, and sew into the little boot. You finish the toe by working a little scroll in chain stitch in the middle of it.

8. Crossover Tippet (Crochet).

6oz. of a pretty grey chené wool, 8-thread German, and 1oz. each of two shades of mauve, and H. Walker's ivory crochet needle, No. 6, will be required. Make a chain of 231 stitches. Tie a piece of wool into the centre stitch to mark it.—1st row. Work 21 stitches of double crochet into successive loops beginning on the 21st before the centre stitch; work 3 stitches into the next, work 21 stitches of double crochet into successive loops.—2nd row. Turn, make 1 chain, work in double crochet 1 stitch into each loop, taking the loops nearest to you always, till you come to the centre stitch, work 3 times into that, work 1 into each of the remaining stitches, and 1 into each of the next 9 chain.—3rd row. Turn, make 1 chain, work a stitch of double crochet into each till you come to the 16th stitch before the centre increasing, work 3 stitches into that and one into each stitch till you come to the centre stitch, work 3 times into that, work one stitch into each of the next 15, 3 into the next, and 1 into each of the remainder, work a stitch into each of the next 9 chain. With the first stitch of the 9 take the chain stitch that was made in the last turning and the first chain stitch together as one; draw the wool through both, then through the two on the needle; repeat this always when fresh chain stitches have to be taken up. At the end of the 9 turn 4th row make 1 chain, work 1 stitch of double crochet into each loop till you come to the centre one, work 3 stitches into that and one into each of the remainder, work a stitch into each of the next 9 chain, taking up the first with the chain of last turn as before. Continue in this manner, increasing in every row in the centre stitch for the back, and in every alternate row for the shoulder in the centre stitch of the 3 in the second row before the one being done, and taking up 9 chain stitches as before at each end every time till 9 have been taken on each side 7 times; then the next time work to the end of the chain in double crochet, and, always taking the loop nearest you at the end, make 2 chain, turn, work into the second. Work four rows from end to end, increasing in the places as described above, and increasing at the beginnings of these four rows only; then work four more rows from end to end, increasing in the same places as before, except at the beginnings of the rows; decrease a stitch by taking up the second loop. The fronts are now finished except the edging. For the remainder of the back work in the same way, increasing down the back only. Begin on the last increased stitch for the shoulder. * Work a stitch of double crochet, take up the next hoop, miss the next, take up the next, draw wool through both, draw the wool through 2 on the needle, work 1 stitch in every loop till you come to the centre one, work 3 into that, work a stitch of double crochet till within three of the end, take up the 3rd and last together, work as one stitch; repeat from * till only 15 stitches remain. For the Edging: 1st row. Work a row in double crochet all round with lightest mauve.—2nd round. With the same colour work 1 stitch of

Digitized by Google



19. Chatelaine Bag (Spanish Point).

Digitized by Google

20. Chatelaine Bag (Embroidery, Beading and Braiding).

Digitized by Google

double crochet, make 5 chain, miss 3 loops; repeat.—3rd round. Work with the same colour into the loop of 5 chain 1 stitch of double crochet, 2 long stitches, 1 extra long stitch, 2 long stitches, 1 stitch of double crochet; repeat.—4th round. Work a stitch of double crochet with the darker mauve into the extra long stitch in the last round, make 7 chain; repeat.—5th round. With darker shade work in the 7 chain stitches into last round 1 stitch of double crochet, 2 long stitches, 3 extra long stitches, 2 long stitches, and 1 of double crochet. This completes the crossover. A ribbon should be stitched about 3in. from the point at the bottom of the back, with spaces left at each end to pass the ribbon through the part that is stitched at the two ends in front; pass the ribbon on the left side round to the back, and through the space left on the left-hand side; pass the ribbon on the right-hand side across to the back, and slip it through the space left on the right-hand side of the back; tie the ends in front.

9. Baby's Glove and Gauntlet.

White Saxony wool, light blue cider yarn, 4 knitting needles, No. 16 Cast on 40 stitches, knit off on to three needles—15 on to each two needles, 10 on the third.—1st round. Plain knitting.—2nd round. Knit 1, purl 1 throughout the row.—3rd round. Purl 1, knit 1 throughout. These two rows form the pattern; every knitted stitch in one row must be purled in the next, and so on. Knit 20 rounds in this manner, then, on two needles only, work the thumb. Before commencing the next needle cast 5 more stitches on the needle, then work ten on the needle, keeping the pattern, and cast on five more; turn, and work these twenty stitches back, keeping the pattern; work 18 little rows on these 20 stitches, cut the wool, leaving a long end to it. With this wool take up the 17 stitches on the needle, and sew them all up together tightly, drawing them up, and sew down the two sides of these 18 rows. You now fold the thumb, and take up the two sides of five stitches extra that were cast on for the thumb in the place of the 10 stitches that were on the needle, and knit 30 rounds; then * work 8 stitches and knit 2 together, repeat from * all round; the next round work without any decreasing; repeat these two rounds twice more, then take up all the stitches on the wool and sew tightly together. The gauntlet is in crochet. Work from the inside of the glove with the white wool and a No. 12 steel hook, work 1 treble on the 1st knitted stitch in the foundation row; * 1 Ch., miss the next stitch, 1 treble on the following; repeat from *.—2nd round. 1 DC. on the 1st treble, * 1 Ch., * 1 DC. on the next treble. In working these DC. and treble stitches take up both sides of the horizontal loop; repeat from *.—3rd round. In this round you commence the looped crochet. You require a small round wooden mesh, the thickness of a No. 6 knitting needle. Work 1 DC. in each stitch of the last round, and as you work each stitch pass the wool round this mesh, which is held in the finger and thumb of the left hand on the outside of the work, work two rounds in white looped crochet. 5th round. * 5 white stitches, two blue stitches; repeat all round.—6th round. 1 blue stitch on the first white, then * 3 white, 4 blue; repeat from *.—7th round. * 5 white, 2 blue; repeat from *.—9th and 10th round. All white looped crochet.—11th round. With blue wool, work 4 treble in the first DC., * 3 Ch., miss 3 DC., 4 treble in the next; repeat from *. Fasten off at the end.—12th round. With white wool, work a DC. in the 2nd of the first three DC. stitches passed over in the 11th round, working over the blue chain stitches, 1 single on each of the next blue stitches of the last row until you come to the 2nd of the 3 chain, and work a DC. in the 2nd white DC. stitch below it. Fasten off at the end of the round. You must next work three little bars of chain stitch at the back of the hand in blue wool, and add a little cord of blue wool, with two tassels to tie on the glove. This is run through the first row of crochet in the gauntlet.

10. Scarf for Neck (Crochet).

This scarf is unusually thick and warm; it should be worked with a large crochet hook and double Berlin wool in the twisted long stitches. The ground is worked in white wool; the edge in coloured. Make a chain of 12 stitches; on this work back a row of DC.—2nd row. 3 Ch., the wool twelve times round the needle, take up the next loop, draw the hook through this loop and all the loops on the needle at once, then work a chain stitch to finish the stitch. Work in this manner to the end of the row, then turn.—3rd row. 1 DC. on each twisted stitch of the last row, work these two rows 120 times, then fasten off. Now work the following border all round the scarf with red wool.—1st round. On the side of each row of long stitches work * 3 DC., then 1 Ch.; repeat all round the scarf from *.—2nd round. 1 DC. over the first Ch. in the last round, * 1 Ch., miss the next DC., 4 treble on the following DC., 1 Ch., miss the next stitch, one DC. on the following; repeat from *; fasten off at the end of the round, and add tassels of the wool in the centre of the ends.

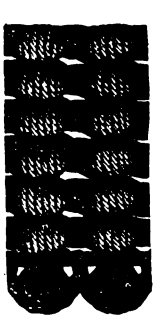


Fig. 10a.

11. Jacket for Child of Three or Four Years.

The jacket itself is to be made of cloth or cashmere, wadded and lined through with flannel. The border is crocheted in black, with shades of grey at intervals, and is sewn on to the jacket with a fine cord to finish the edge where joined to the jacket. Make the border 12 stitches wide, and work in rows of looped crochet. We should recommend the wool being passed twice round the three middle fingers of the left hand in each stitch every alternate row for 40 rows, then 20 rows, with three shades of grey. This gives a much softer look to the work than the Ch. stitch loop; it might be made still longer, and the wool cut and combed. When a sufficient length is worked join to the jacket, and work a row of crochet on the outside edge, as follows: Outside row. 1 DC., miss 1 stitch, 3 treble in the next stitch, miss 1 stitch, 1 DC. in the following.

12. Cloud (Knitting).

This is knitted in white and grey wool on two needles, in alternate stripes of each colour. It can be knitted in one long length or in a narrow width, working it the right length. Cast on with grey wool 240 stitches, and knit back. Then knit six rows alternately, 1 plain row and 1 purl; finish with a purled row. Then join the white wool and purl a row.—9th row. Purl 1, * the wool round the needle, purl 2 together; repeat from * to the end of the row.—10th row. Knit 1, * the thread forward, knit 2 together; repeat from * to the end of the row.—11th row. Purl.—12th row. Knit, join the grey wool, and work six rows alternately plain and purl, then repeat the white stripe. Continue this until the length is worked. Add tassels of the same wool, drawing the ends up when you sew them to the cloud.

13. Lady's Stockings, on Two Needles (Knitting).

You require two needles, No. 16, for merino wool; the same number of needles may be used for cotton. We cannot too strongly recommend Fawdel and Philips's cotton for stockings or socks; it can be had in all colours and mixtures, is very soft, and not much twisted, consequently works very smoothly and evenly; it washes well, and is very durable. Hutton's Alliance wool makes a better stocking than fingering; use No. 18 needles with it; if you are a tight knitter use No. 16 needles. Cast on 138 stitches, knit back.—2nd row. Knit 2, purl 1, always slipping the first stitch in each row; repeat from * to the end.—3rd row. Purl the stitches that were knitted in the last row, and knit the purled one; repeat this row until you have 8in. in length of the work. You now make the first decreasing; in this row knit or purl 2, to keep the rib, then slip 1, knit 1, draw the slipped stitch over the knitted, then continue the row and the rib until you are four stitches from the end of the row; then decrease by slipping a stitch and drawing it over the next knitted or purled stitch, then work the two last stitches on the rib. Now work 5 plain ribbed rows, then decrease as before, continue this until you have reduced 14 times (you have then 110 stitches on your needle); then rib without any decreasing 3 or 4 inches plain, according to the length the stocking is required. You now divide for the heel. The Heel.—Knit the first 37 stitches only in ribs, and knit 38 rows of ribbed knitting.—39th row. Slip the first stitch, knit 1, decrease, knit the rest plain; the ribbing can be kept if preferred.—40th row. Purl the row.—41st row. Slip 1, knit 1, decrease, knit the rest of the row.—42nd row. Purl to the 4 last stitches, decrease, and purl 2.—43rd row. Slip 1, knit 1, decrease once, knit the rest.—44th row. Purl.—45th row. Slip 1, knit 1, decrease twice, knit the rest.—46th row. Purl.—47th row. Slip 1, knit 1, decrease twice, knit plain.—48th row. Purl to the last 6 stitches, decrease twice, and finish the row; repeat these two rows twice more, and cast off. Now take the next 36 stitches in the middle of the stocking on to a third needle or thread; on the last 37 stitches repeat the directions for the heel. Begin with the stitch nearest the centre of the stocking, and knit to the end of the row; work the 38 rows, and then repeat the rest of the directions for the heel, only decrease at the end of the row instead of at the commencement. Fasten off at the end, and sew up the heel with the thread you leave to the knitting; the two rows of cast-off stitching are sewn together, and the whole of the back of the leg. You next commence the Foot: Take up the 36 stitches left in the centre of the work, and knit in ribbed knitting the length you require the foot, allowing two inches more in length for the rounding of the toe; 6 inches will make the foot about a suitable length. The first row of decreasing: slip 1, knit 1, knit 2 together, then knit plain to the last 4 stitches, decrease, knit 2. The next row purl, the following row knit, then repeat the decreasing row, only purl together instead of knitting together; repeat these three rows once more, then decrease every alternate row until you have only 20 stitches on the needle; fasten off. You next work the under part of the foot. The stitches for this are raised on the sides of the heel; instead of raising 36 stitches, 48 must be made; this is to allow for the instep. When the proper number are on the needle purl them back again.—The 2nd row knit.—3rd row. Purl.—4th row. 2 knit, take 2 together, knit 1, take 2 together, knit to the last 7 stitches on the needle, knit 2 together, knit 1, knit 2 together, knit 2.—5th row. Purl.—6th row. Knit.—7th row. Purl.—8th row. Knit.—9th row. Purl.—10th row. Repeat the 4th row.—11th row. Purl.—12th row. Knit.—13th row. Purl.—14th row. Knit 2, take 2 together, knit to the last 4 stitches on the needle, knit 2 together, knit 2.—15th row. Purl.—16th row. Knit.—17th row. Purl.—18th row. Like the 14th row. Now knit a row and purl a row until the foot is the same length as the top part; then decrease for the toe in exactly the same manner, taking care to count the rows so that the decreasings come in the corresponding row, as in the top of the foot. When all is knitted you sew up the sides of the foot and the toe, working in the ends carefully. These directions can be enlarged or decreased to a stocking of any size.

Digitized by Google

14. Petticoat for Girl of Twelve or Fourteen (Crochet).

You require half a pound of white Saxony wool and a long crochet needle, No. 6. Make a chain of 64 stitches for the middle of the back of the skirt, and work on it 15 plain rows of crochet tricotée. You now work the first gore. * Take up 24 stitches, work back; take up the 24 stitches of the last little row and 4 more, then work back. Work 8 more rows in this manner, taking up four more stitches each row until all are raised, then work 10 more plain rows; repeat from * twice more. Then work 10 more plain rows for the front breadth, making 20. After this you reverse the gores. * Take up all the stitches on the needle excepting the last 4, work back, then take up all but the last 8 loops, that is, the last 4 left first and 4 more, work back. Work in this manner until you have only 24 to raise; raise these 24 loops, and work them back, then raise all the loops, taking them up one set after the other, work back 9 more plain rows, repeat from the last * twice more, then work 15 more plain rows, making 20 for the last breadth. Join the two sides together, leaving sufficient for a plaquette hole round the top of the petticoat and the space left for the back; work two rows of double crochet. Fasten off. Round the bottom of the petticoat work a round of DC., then the following round: 1 DC. on the next stitch, * 2 Ch., miss 2 DC., 1 DC. on each of the three next DC.; repeat from *.—2nd round. * 1 DC. on the second of the 3 DC., 1 Ch., 5 treble over the 2 Ch., 1 Ch., repeat from *. You next work 3 rows of chain stitch on the first 2 rows of crochet in coloured wool, then miss 13 stitches, and work three more between these rows; work the design in chain stitch, as illustrated in the border at the edge of the petticoat.

15. Scarf (Crochet).

This is crocheted in thick double Berlin wool in stripes of two different colours. The shawl as engraved was made in the full length at once; but, as that forms an awkward piece of work in the hand, we have had it altered to the shorter method. The work will not therefore look exactly like the engraving, as the stripes will go across and not up the work. Make a chain of 20 stitches, * the wool on the needle, take up the next stitch, the wool on the needle, draw through these two stitches; repeat from * to the end of the row, where work a plain stitch; work back as in all crochet tricotée.—2nd row. The wool on the needle, take up the stitch between the 2 long stitches in the last row, and repeat as in the last row; work 3 rows of each colour the length required for the scarf, and then add a fringe.

16. Knitted Spun Silk Sock.

By Miss H. Ryder.

Materials required—4 needles No. 16, 1oz. of white spun silk. This sock measures 7½in. in length, 5½in. length of foot. The little sock given in the drawing has a hem at the top, but if preferred only ribbing need be done. For the ribbed top, cast on 75 stitches, and rib, that is, knit 2, purl 1, alternately, for a depth of 2½in. Sock with hem heading. Cast on 76 stitches, 21 on two needles, 34 on the third. Knit plain 10 rounds.—11th round. Throughout the round, make 1, and knit 2 together. You make 1 by throwing the silk over the needle.—Knit plain 11 rounds. Turn the hem down by the holes, and knit a plain round, taking up at same time with loop on your needle, the corresponding loop you cast on in beginning the sock, and draw the silk through both. This is perfectly easy to do. This completes your hem. Rib, that is knit 2, purl 1 alternately, until you measure from top of sock, inclusive of hem, 2½in. Before commencing the ribbon see you have right number of stitches on your needles, 34 on one, 21 on the other two. You must in your first row of ribbing knit 2 stitches together once, to bring your rib right on the needle with 34 stitches.

To Arrange for Pattern.—Rib up to 15th stitch on back needle, the one with 33 loops, and instead of purling the 15th stitch, knit it and the 16th together. Your next stitch is the centre stitch of the back needle; on it each round of the sock down the leg commences, and it is always purled. Many people find it useful to mark it by putting in a piece of coloured silk to prevent mistakes.—1st round. Purl centre stitch, knit 4, * knit 2 together, make 1, knit 1, make 1, knit 2 together, purl 1. Repeat from * until you are within 6 stitches of end of round, that is of the centre stitch, when make 1, knit 2 together, knit 4.—2nd round. Purl centre stitch, knit plain rest of round. *Every alternate round is same as this, therefore I shall not repeat the directions.* Repeat these 2 rounds 7 seven times more.—17th round. Purl centre stitch, knit 1, knit 2 together, knit 1, knit rest of round exactly like the first; commencing at *, but end with make 1, knit 2 together, knit 1, knit 2 together, knit 1.—19th round. Same as 1st, but after and before centre stitch you will only have 3 stitches to knit. Repeat 19th round twice more.—25th round. Purl centre stitch, knit 1, knit 2 together. Knit rest of round like 1st round, commencing at *. End with make 1, knit 2 together, knit 2 together, knit 1.—27th round. Same as 1st, only after and before centre stitch knit 2. Repeat 27th round twice more.—33rd round. Purl centre stitch knit 2 together. Knit rest of round like 1st round, commencing at *. End with make 1, knit 2 together, knit 2 together.—35th round. Same as 1st, only after and before centre stitch knit 1. Repeat 35th round until counting down from the beginning of pattern rounds, you have knitted 30 pattern rounds. In the next round, the 60th round or last plain round of leg, you prepare for heel thus:

To Prepare for Heel.—Purl centre stitch, knit to end of your back needle, and knit on it four more stitches, taking them off next needle. Knit plain that needle, and the next to within 3 of the end. Pass these 3 on the back needle without knitting. You will have 34 stitches on back needle; 17 on each of the others.

Heel.—The heel is made by working the back needle backwards and forwards, knitting and purling alternate rows until it is long enough, which it will be after knitting 28 rows.—29th row. Slip 1, knit 22, knit 2 together, * turn your needle, slip 1, purl 12, purl 2 together; again turn your needle, slip 1, knit 12, knit 2 together; repeat from * until you have only 14 stitches left on your needle. Knit the 14 stitches on your needle, and with the needle that has these on take up, and as you take up knit 16 stitches from side of heel, knit 2 stitches off front needle on the same. Front needle: * Knit 2 together, make 1, knit 1, make 1, knit 2 together, purl 1. Repeat from * 4 times more, taking loops off next needle on the front one. Two stitches are now left on the needle, 30 being on the front needle; these 2 must be knitted plain on a 3rd needle, with which take up, and as you take up knit 16 stitches from side of heel; knit on same needle 7 stitches off next needle. You will have 30 stitches on front needle, 25 stitches on each side needle.—1st round. Knit plain.—2nd round. 1st side needle: Knit plain to within 4 of end, when knit 2 together, knit 2. Front needle: * Knit 2 together, make 1, knit 1, make 1, knit 2 together, purl 1; repeat from * 4 times more. 2nd side needle: Knit 2, knit 2 together, knit plain.—3rd round. Knit plain.—4th round. Knit plain all but front needle. Front needle. Knit as in 2nd round. Repeat these 4 rounds 5 times more; you will have reduced your side needles to 19 stitches on each. Afterwards repeat the 3rd and 4th rounds until your sock foot measures from the heel 4½in.; knit 5 rounds all plain.

The Toe.—You will have 68 stitches on your needles. Put as many stitches on your front needle as you have on the other two together, taking two off each side needle. You will have 34 on front needle, 17 on the other two. Knit up to front needle.

To Reduce the Toe.—* Front needle. Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to within 3 of end, when knit 2 together, knit 1.—1st back needle: Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to end of needle.—2nd back needle: Knit plain to within 3 of end, when knit 2 together, knit 1, knit two rounds plain. Repeat from * twice more. Repeat from *, knitting only one round plain between the reducing rounds until you have 16 stitches on your front needle, 8 on each of the others. Knit one round plain, knitting on one needle the stitches off the two back needles. Cast off, knitting the stitches on front and back needles together.

17. Boot (Crochet).

The boot is commenced at the top of the leg, and is worked in Berlin wool, and a No. 8 crochet needle. Make a chain of 30 stitches, and on it work 4 rows of looped crochet, working in crochet tricotée. You now commence the increasings for the shape of the foot, work 8 loops of looped crochet, then work plain to the last 8 loops, work these in looped crochet, and work back. Now work 13 rows in this manner, but always increasing 1 stitch just after the first 8 loops and before the last 8 loops; then, in the next row, you work quite plain, work 8 DC. on the set of loops in commencing, and leave those at the end; then work 11 rows, increasing 1 stitch at each end of the row, and fasten off. Then take up the 8 loops at the beginning and end of the looped stitches, and make 1 Ch. between the two. On these 17 stitches work 11 rows of crochet tricotée quite plain. At the beginning and end of each row join to each side of the leg part. When this is finished you work all round the sole in DC. until it is the size required; decrease at each corner of the toe, and also in the middle of the heel until the right size, and join up with a row of crochet; then add strings to the boot round the leg.

18. Fanchon (Knitting).

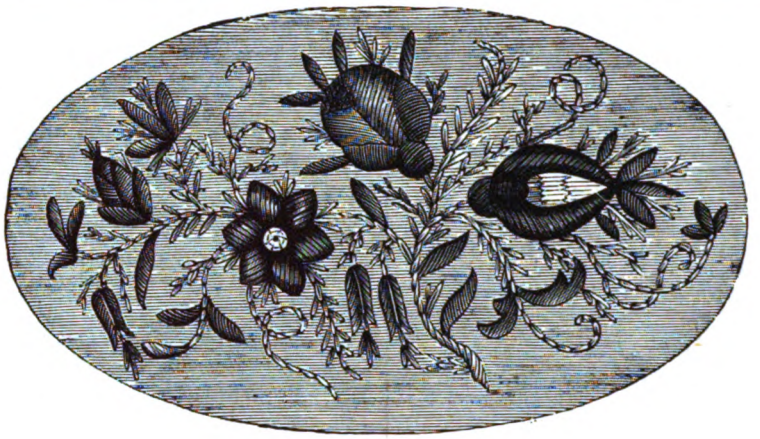
This little headdress is very useful to throw over the head in an evening, and, being very light, the hair need not be disarranged by it. You work it in fine Tyrolese wool, white for the ground and pink for the border, and a pair of knitting needles No. 9. You commence with the point or end of the cap, and cast on 3 stitches; the whole is knitted in plain knitting. You make a stitch at the commencement of each row by bringing the wool forward before you commence, and knit the same stitch off in the following row. Continue in this manner until your work is about 11in. in width; then decrease one stitch at the end of each row until you have only 3 stitches on the needle, and cast off. The border is knitted with the pink wool, and is sewn all round the piece already knitted.—The Border. Cast on 15 stitches.—1st row. Knit plain.—2nd row. The wool forward to make one, knit 4; the wool twice round the needle, knit 2 together; the wool twice round the needle, knit 2 together; the wool twice round the needle, knit 2 together; knit 5.—3rd row. Knit 6, in the double stitch of last row, knit 1, purl 1, then knit 2, purl 1, knit 2, purl 1, knit 6.—4th row. The thread forward, knit the rest plain.—5th row. Knit plain.—6th row. Cast off 5 stitches, knit the rest plain.—7th row. Knit plain.—8th row. Commence again at the 2nd row. Then sew the border all round the headpiece and fold as illustrated in the engraving.

19. Chatelaine Bag (Spanish Point).

It may be said that the revival of the chatelaine bag as an appendage to the waistbelt is one of the luckiest hits in accessories to modern dress. Its origin is of a very early date, and in England the chatelaine bag seems to

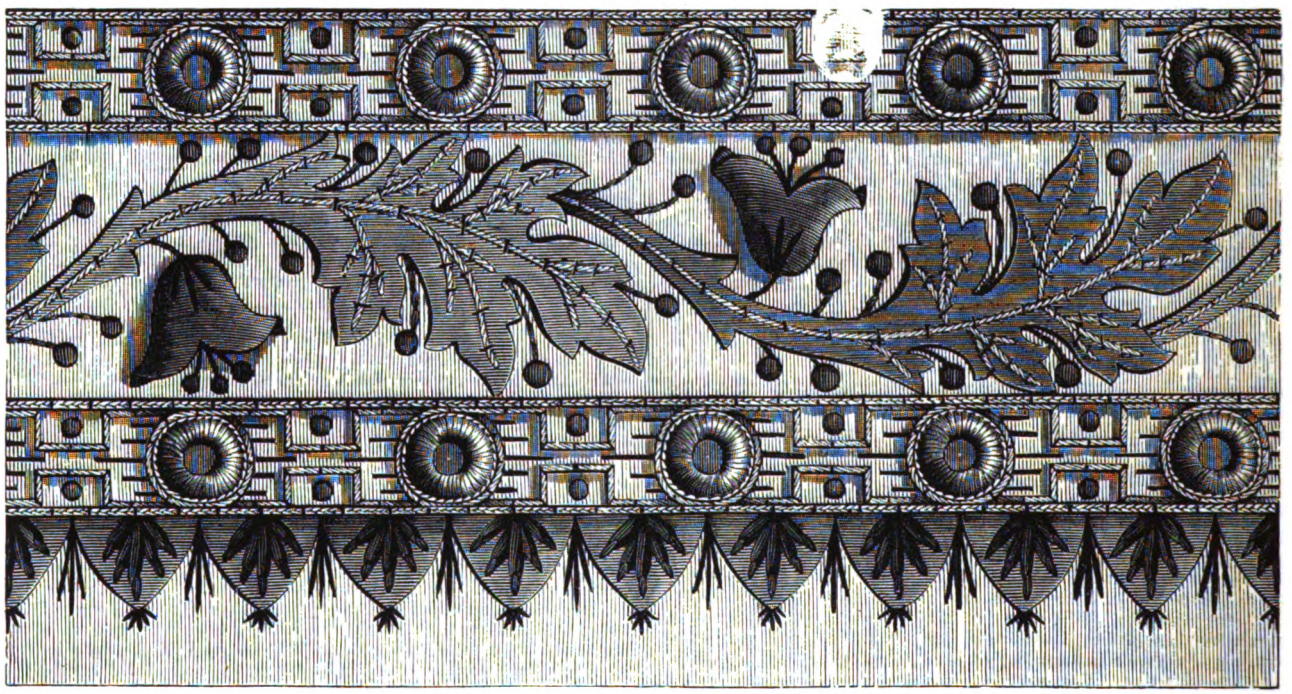
Digitized by Google

21. Border (Applique and Fancy Stitches).



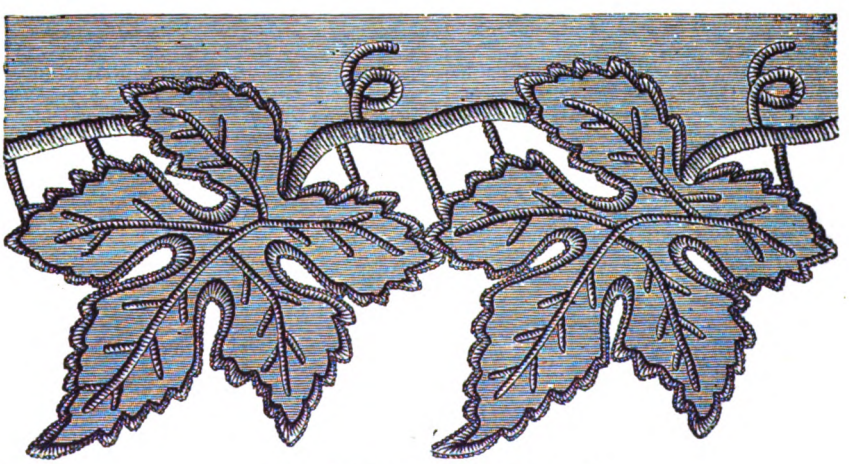
22. Medallion (Embroidery).

23. Border (Applique and Fancy Stitches).



24. Border for Chair Cushion (Applique).

25. Border (Satin Stitch).



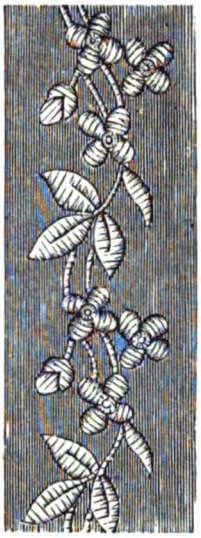
26. Border (Roman Embroidery).

27. Border (Satin Stitch).

Digitized by Google

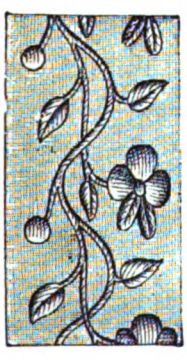
28. Insertion (White Embroidery).

29. Medallion of Bambro Fanging Tail (Embroidery).

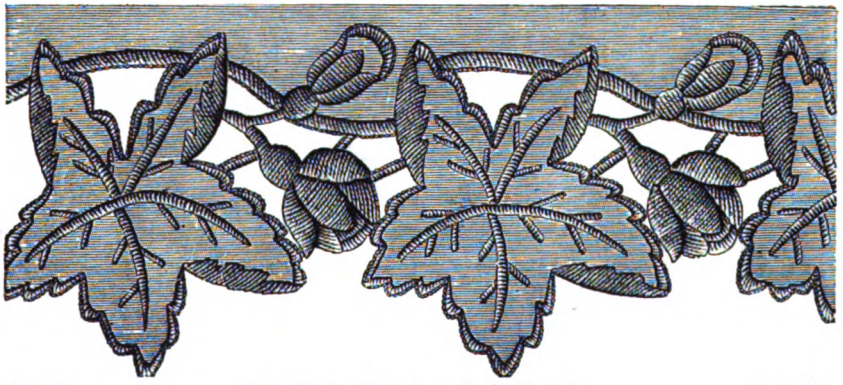


30. Insertion (White Embroidery).

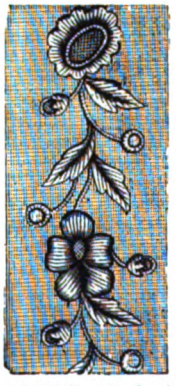
31. Border for Chair, Cushion, etc.



32. Insertion (White Embroidery).



33. Border (Roman Embroidery).



34. Insertion (White Embroidery).

Digitized by Google

have been introduced by the Anglo-Normans during the twelfth century. Berengaria, Richard I.'s queen, on her monument in the Abbey of Fontevraud, wears a chatelaine bag; and the illustrations of female costume in the Royal and Harleian manuscripts, as well as in the Liber Regalis, Westminster Abbey, show these appendages to the girdle in various shapes. Embroidery in silk, in silver, and gold thread was most frequently employed for ornamentation until point lace took its place in the seventeenth century. How well adapted is lacework for the purpose our illustration shows. For the designs of the mounting and monogram we are indebted to Mr. Thornhill, of 144, New Bond-street. To work out the pattern trace the design accurately upon patent cloth or leather, lined with very close canvas. A very thin soft cord is then fixed along the outline with a fine thread, the needle going over the cord, and not through it. After this the flat part of the pattern is worked in between the outlines, and then the outlines formed into a cordlike edge, with close buttonhole stitches. The leaves and flowers intended to be in relief are worked by laying a foundation of threads of a coarser kind along the edge, kept *in situ* by a few minute stitches. These foundation threads ought to be of different lengths, so as to produce a tapering rim after having been worked over in close buttonhole stitch, which has to be done next. The circles which form the centres of the flowers are made on a wooden pin of varying diameter. Selecting the diameter which corresponds with the size of the ring to be made, the thread is wound round the pin about twenty times, and then this foundation worked over very close with buttonhole stitches. The bars or "brides" which connect flowers and stalks of Spanish point ought to be put in with very fine buttonhole stitches over a foundation of three threads. Ultimately the outlines, where indicated on the design, have to be pearled, for which delicate task we can recommend the minute instructions given in Miss J. Herchel's book on the working of Greek lace. The finished work must be taken off from the pattern by passing a sharp knife between cloth and lining. It is then sown to the material of the chatelaine bag. Ladies who possess scraps of antique Spanish point can easily combine them into graceful designs by joining the same on a piece of patent cloth or leather. Such scraps afford likewise the most useful hints for imitating the old work.

20. Chatelaine Bag (Embroidery, Braiding, and Beading).

THE material of the bag is black velvet; it is lined with rose satin, and edged with fine black silk cord. The fringe and tassels are likewise black. The arabesques that decorate the bag and the flap are embroidered in satin; the outlines are chain stitch worked with embroidery silk, the beads between the rows of chain stitch may be put on either with silver or cut jet ones. The handle and clasp may be either bronze, gilt, or silver to match the beads.

21 and 23. Borders in Application and Fancy Stitches.

THESE two borders are appropriate for trimming work baskets, small brackets, tables, &c. The ground of No. 21 is red cloth, with a row of black velvet in the centre; the leaves are appliqués of white cloth, the fancy stitches being put in with embroidery silks of various colours, and with gold thread. The foundation of No. 23 is white cloth, with appliqués of black velvet, and chain stitches of gold thread. The soutache encircling the appliqués is a brilliant blue.

22. Medallion (Embroidery).

THE foundation of this medallion is white satin, on which is worked a design given the full size in the natural colours of the flowers. The embroidery is that known as "au passé." The edge of the coloured satin is embroidered in sprays of gold feathered stitch, when the medallion is used for the centre of a wall basket or bed pocket.

24. Border for Chair Cushion (Applique).

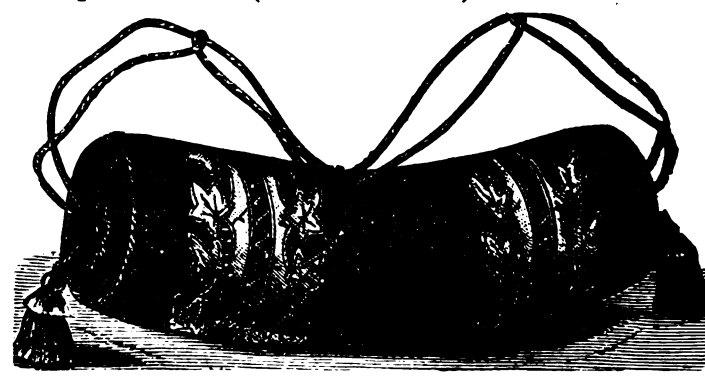
THIS border is intended for ornamenting the centre of chairs, or for using as stripes on sofas or ottomans. The selection of the colours must depend on the furniture of the room in which the border will be used. The model has white cloth for the foundation, and the leaves are put in with dark green cloth; the flowers are velvet of a darker shade of green, veined with gold. The Greek border is gold braid barred with black silk, and the rings are worked in satin stitch alternately with gold and black silk. The fancy stitches, such as the feathering in the outside border, are worked with shades of green silk.

25 and 27. Borders (Satin Stitch).

THESE borders are worked in satin stitch; they represent the same design in two different widths. They may be carried out in either white French embroidery cotton or white cambric linen or muslin, or they may be copied with coloured silks on either a silk or cloth foundation.

26 and 33. Borders (Roman Embroidery).

THE embroidery on these two borders is sometimes called Roman, and sometimes Strasbourg. These are designed for trimming spring dresses, and are worked on écru batiste, with filoselle to match. Both satin and buttonhole stitches are used in the work. They can also be arranged very effectively on the round pillows, covered with either satin or velvet, that are slung over armchairs. (See Illustration below.)



DETAIL OF NOS. 26 AND 33, PILLOW FOR ARMCHAIR.

28, 30, 32, and 34. Insertions (White Embroidery).

THESE insertions are intended for trimming chemises or any underlinen. They are worked on fine linen with soft white embroidery cotton, the flowers in satin stitch, and the stems in overcast. The flowers should be well padded, so that they may stand out in relief. No. 28 has open wheels and eyelets.

29. Medallion of Bamboo Hanging Rail.

THE rail, which is here illustrated, is to be fastened to a wall, where it serves either for hanging towels or as a temporary place for mantles, tunics, or any light garments. It is made of bamboo, which is coloured black, and picked out with gold. The embroidery (given full working size in No. 29) is worked on cloth with embroidery silks of appropriate colours. Our model is dark brown cloth, and the flowers are copied in shades of silk, commencing at the darkest shade of brown, and graduating to pale gold; but if the cloth is black, the roses should be pink, the cornflowers blue, &c. The embroidery is worked in satin, rope, and feather stitches, and in French knots.

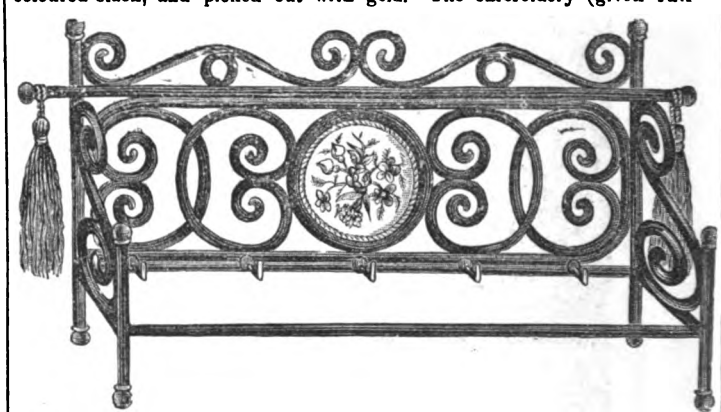


FIG. 29a.

31. Border for Chair, Cushion, &c.

THIS pattern is most effective when worked. The engraving represents it made of small pieces of cloth cut in the proper shape of the flowers; but it is more beautiful worked in silks the natural colours of the flowers, and will be found less tedious to produce. The ground work of the border is fine black cloth. The white border on each side is in grey cloth, edged with dark green silk, and embroidered with little flowers of red, and green leaves, in picot stitch. The garland in the centre is all appliqué in different coloured cloths, then sewn down with silks in corresponding colours. The roses are each made of three shades of red, yellow,

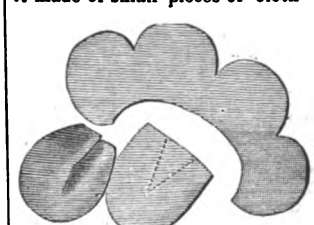


FIG. 31a.

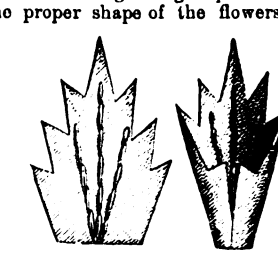


FIG. 31b.

Digitized by Google

or pink, so that if any length is worked the design is well varied. The corn flower can be worked in blue, reddish purple, and pinky grey cloth, as this flower is now cultivated in all these colours. Each petal should be worked down with black silk, and folded as illustrated in the engraving; the calyx of the plant is worked in two shades of brown silk; the leaves are cut out of green cloth of different shades, and sewn down with feather stitch in shades of green silk. The little sprays of myrtle are worked on the cloth in green silk in feather stitch, and white silk for the buds; the rose buds are also worked entirely in shades of silk.

Figs. 35 and 37. Throatlets with Steel and Porcelain Ornaments.

A PRETTY method of decorating the fashionable ribbon throatlets, which we should like to call steel and porcelain embroidery, has been introduced lately. The steel sprigs, scrolls, beads, and pendants are made in great variety at Birmingham, and can be sewn on in various combinations. Equally well look the tiny porcelain flowers. Beetle wings and mother-of-pearl ornaments might be likewise used for the same purpose.

36 and 41. Designs for Photograph Albums.

THESE designs for photograph frames should be etched in Indian ink or liquid sepia, and with small steel crowquill pens. The ink, prepared by Reeves and Sons, to be had at all stationers, is the best to work with, as it is a very good black. These designs look best on good Bristol board with a soft surface, not much glazed. They should be delicately done, and the shapes for photographs can be cut out or "punched out," and the photographs put in from the back, as in an ordinary album, if it is an objection taking it off its card. Any stationer will do this. It is a good plan, in order to get the exact shape of the frame, to put a thin piece of paper over, trace it, and then outline it on cardboard and cut it out. There is then the shape always to work from, and in arranging a page it makes it easier to put these card shapes down, to see how they look best, and then, when satisfactorily posed, just to put a finger on them, and trace round the outline with a pencil. When several of the smaller designs are to be arranged on a page, it is sometimes difficult to calculate how many can be put, and how much space spared for each; but by laying down the shape in cardboard you have the outline before you, and there only remains the trifling calculation of how much space the design round the frame will cover, which the eye can easily guess. The first thing on taking the sheet of cardboard is to measure and draw a pencil line right across, to arrive at the exact centre, then arrange the design or designs accordingly. If a margin is to be kept all round, draw a fine pencil line.

38 and 39. Girandole Frames for Glass or China.

THE engravings represent two designs for girandole, picture, or china frames. No. 38 can be made in the usual manner of wood and gilded, the inside rim of red velvet. We have seen frames of this kind made with plain velvet in the centre instead of glass, on which are arranged small shelves for holding china. No. 39 is made of velvet and leather or gutta percha flowers, entwined with a scroll of velvet or ribbon. You have first of all a frame made, which is covered with velvet; the foundation of the scroll is made of cardboard, edged with wire, and covered with the velvet; the flowers are nailed and glued on to the frame.

40. Throatlet (Blue Velvet and Pearls).

THE velvet encircling the throat is lined with white satin, and worked with tiny pearls. The ornament depending from the front consists of pearls of various sizes. Roman pearls are used for this ornament.

42. Throatlet (Black Velvet, Gilt, and Enamel).

THE black velvet encircling the throat is lined with white satin, and studded with gold and enamel stars. A single end of velvet in front, and terminates with a gold and enamel ornament.

43. Chatelaine with Three Chains.

THE fan is placed in the centre, the smelling bottle and the watch on either side. The chatelaine and the appendages are silver.

44. Chatelaine for Fan.

THIS chatelaine is intended for a fan. It is made of old silver, and has a small mirror above the fan; double chains at the sides.

45. Japanese Paperwork.

"JAPONICA," the authoress of the little pamphlet, "The Art of Japanese Paperwork, with illustrations," (11, St Bene't-place, Gracechurch-street,) has submitted to us some new knots and twists done in different colours, which certainly have a most pleasing effect, and are shown in our illustration. We confess a certain predilection for this knotted work in paper, even in preference to Macramé, as it seems specially adapted to many ornamental as well as useful articles for the drawing-room and the boudoir.

46. Huguenot Lace.

THIS work was introduced at the Cape of Good Hope by a German baroness, a personal friend of the Empress Maria Theresa, and for very many years the method of producing it was kept a secret. At the present time it is nearly extinct. It washes very well, as the sample we have seen has been thirty-three years in use, and the great recommendation is that it is very effective, and half a yard of the work might easily be made in one day. It is made of strips of fine mull muslin 6-10ths of an inch wide, folded into plaits 2-10ths of an inch; a stitch is taken alternately at the end of each plait, the thread drawn tight according to the different sizes required (whether for roses or buds), then with the same thread each leaf is taken up by a stitch outside and drawn together as close as possible, and fastened off very securely. Any lady finding a difficulty in working it would get full information, with a pattern of the work and the whole process in six stages of progress, by applying to "A. D." care of Mr Horwood, 40, Tavistock-crescent, London, W.; the proceeds of the work will be devoted to a Cape charity. The work may be seen, where orders can be given, at Mrs Dodsworth's, 7 Stall, London Crystal Palace Bazaar, Oxford-circus, where all materials may be procured. The lace is most effective, the flowers standing well in relief from the net foundation.

47. Border (Spanish or Sicilian Embroidery).

THIS style of embroidery is a mixture of white and écru linen, one being brought into relief, and the work proving very effective either for trimming summer dresses or mantles. In this design the white linen is appliqué on the écru, to which it is fastened by the button-hole stitches, encircling the flowers and leaves of the wreath. Two rows of white braid are added in a straight line at the top, and one row forms a festoon below the garland. The edge is scolloped and buttonholed.

48. Turkish Silk Guipure, called "Oyah."

IN the European part of Turkey and in Asia Minor, in Syria and Persia, plaited point d'Espagne in gold and silver, was greatly in fashion during the first half of the 18th century; and, according to the *Edinburgh Advertiser*, 1764, the Grand Turk issued sumptuary laws against the wearing of gold lace on clothes and elsewhere. Whether this lace was supplied by Greek and Italian traders, or was of native manufacture, is difficult to say. The fine guipure in white and coloured silk, called "oyah," still made in the harems of modern Turkey, indicates a high proficiency in lacework, and might be a remnant of the old native craft. Some specimens of this "oyah" lace, rich in design and of puzzling workmanship, were exhibited at the International Exhibition, 1874, and an example is represented in Fig. 47. It seems to be made with the needle or tambour hook, but all our attempts to find out how it is done have been hitherto in vain.

49 and 50. Venetian and Spanish Rose Point.

THE reproduction of Venetian and Spanish rose point has hitherto been attempted by but a few lace workers, for the reason that the work requires more skill and patience than are generally bestowed on modern lace work. This is greatly to be regretted, because both laces may justly be called the triumph of the needle. The two specimens represented in our illustrations were shown at the Vienna Exhibition and greatly admired. If German ladies are successful in such work, we cannot see any reason why English lace workers should not strive to attain the same proficiency in artistic needlework.

51. Border (Honiton Lace Braid).

THIS is a novelty, as one of the braids with which it is worked is woven so that it forms the stems of the leaves. This gives a pleasing variety, as, instead of every leaf being the same, the design can be changed in different ways by interspersing trefoils, &c. The braid is a decided improvement on the Honiton lace braid as first introduced. We are indebted for the design to Mr. Barnard, 119, Edgware-road, who first called our attention to this novelty.

52. Border and Insertion (Honiton Lace Braid).

THE upper part of this design is worked out with the new Honiton lace braid, which consists of trefoils connected by stems, and it can be arranged by turning it into different devices. The lower part is copied with braid composed of a succession of leaves linked together with stems. These new braids, together with the designs, can be procured from Mr. Barnard, 119, Edgware-road, W.

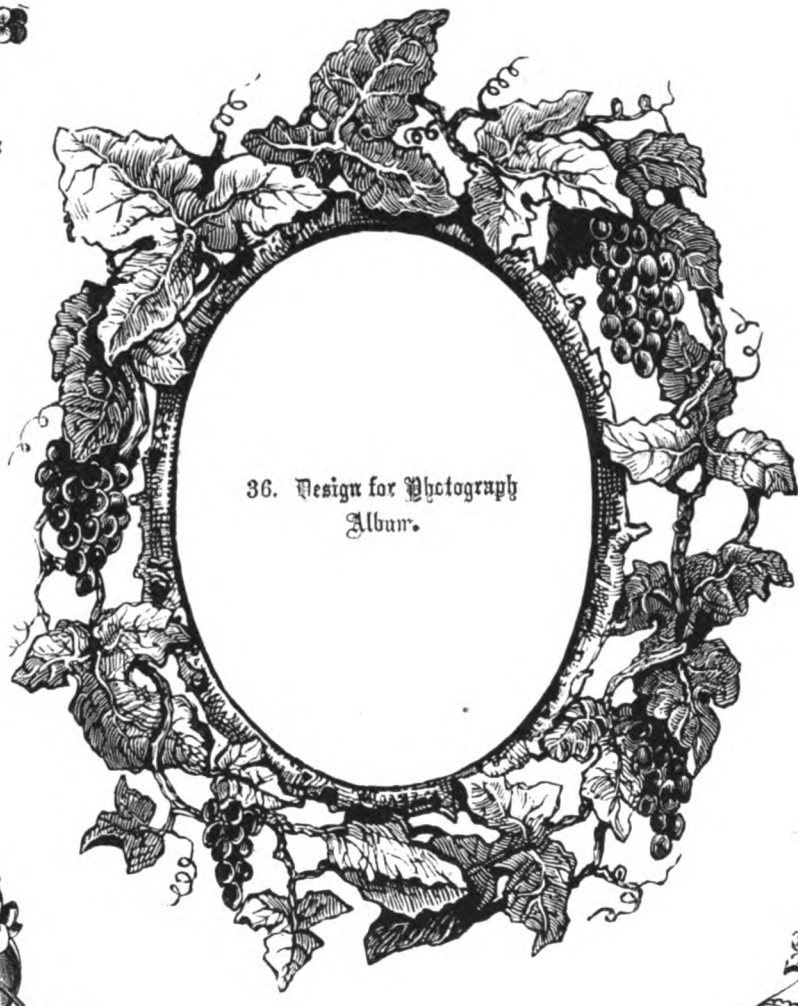
53, 54, 56, and 59. Borders for Louis XIII. (Guipure d'Art).

THESE designs are copied from a model of the time of Louis XIII., and are arranged by the Maison du Spinx, Paris. They are intended for a quilt, made up of squares (large and small), insertions and borderings, together with similar pieces in fine écru linen. The netting may be executed over the size of mesh deemed best by the worker; the squares of the model are as large again as those represented in the engravings. The darning is worked with the thread marked H. B., and the buttonholes and interlaced lines are put in with satin thread, which imparts that glazed effect to guipure d'art peculiar to the old style. The branches and veinings of the leaves are darned with

Digitized by Google

35. Throatlet with Porcelain Flowers.

37. Throatlet with Porcelain Flowers.



36. Design for Photograph Album.

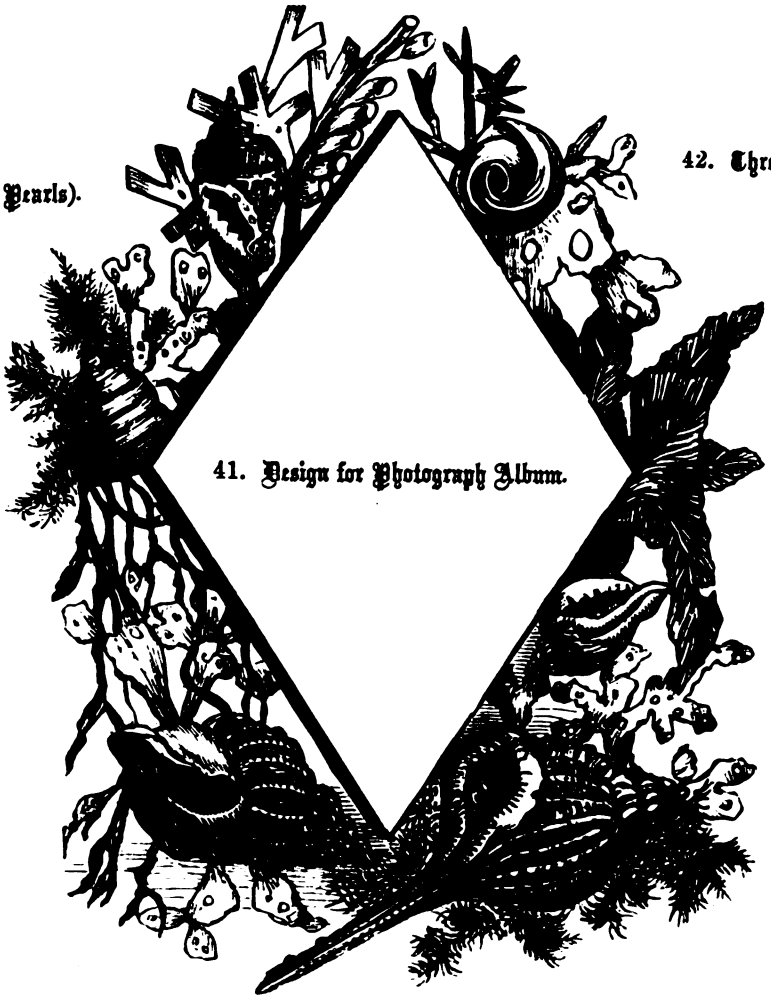
38. Girandole Frame for Glass or China.

39. Girandole Frame for Glass or China.

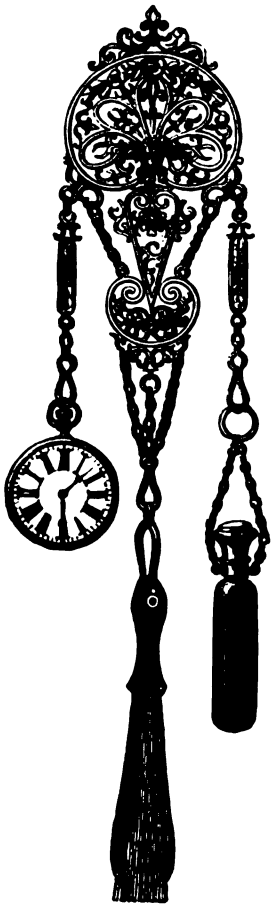
Digitized by Google

40. Throatlet (Blue Velvet and Pearls).

42. Throatlet (Black Velvet, Gilt, and Enamel).



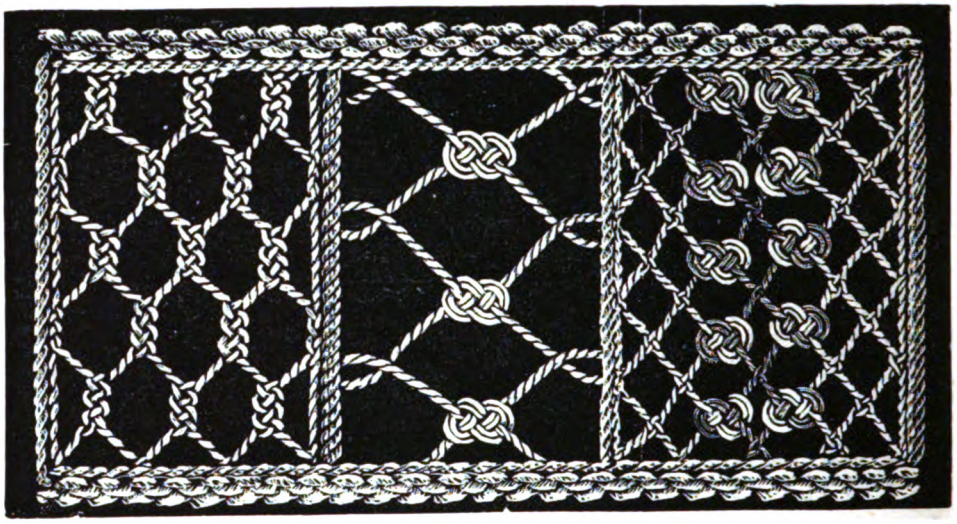
41. Design for Photograph Album.



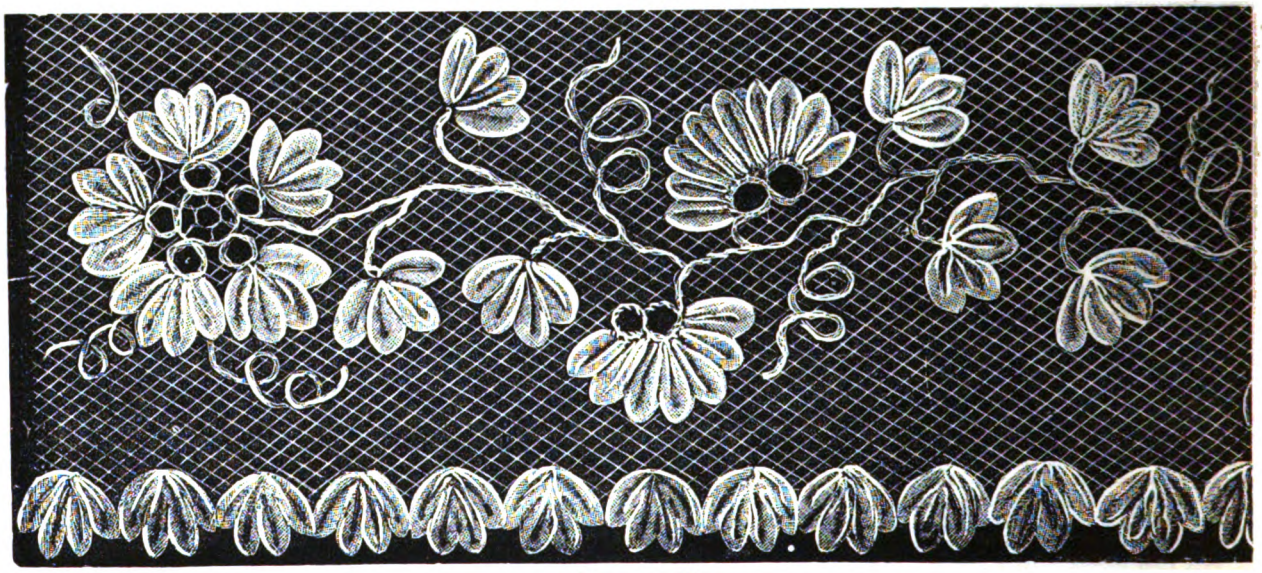
43. Chatelaine with Three Chains.

44. Chatelaine for Fan.

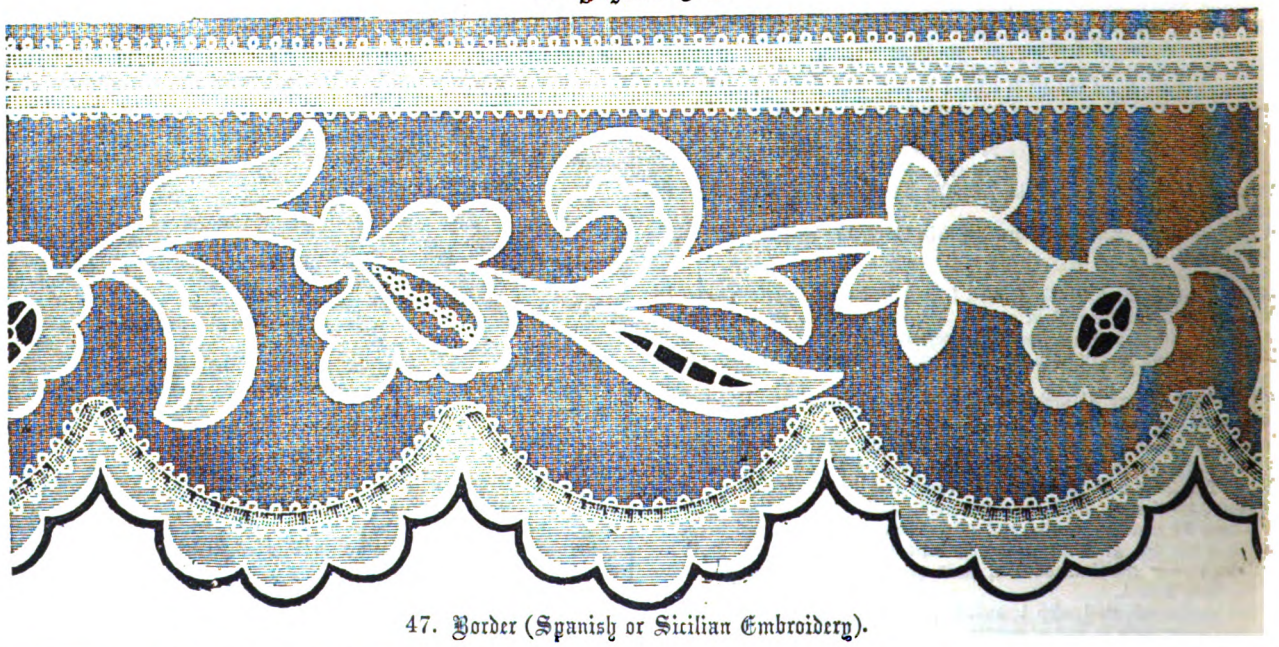
Digitized by Google



45. Japanese Paper Work.



46. Huguenot Lace.



47. Border (Spanish or Sicilian Embroidery).

Digitized by Google

On needle you have 27 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 2 together, seam 1. Knit 3, seam 1 to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 1, knit 1, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 26 stitches, knit 3 seam 1, knit 3, seam 1, knit 3, seam 1, seam 2 together. Knit 3 seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 3, seam 2. Knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 25 stitches, knit 3, seam 1, knit 3, seam 1, knit 3, seam 2 together. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1 to end of round. Repeat from * four times.

On needle you have 24 stitches. knit 3, seam 1, knit 3, seam 1, knit 4, knit 2 together, knit 2, seam 1. Knit 3, seam 1 to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 6, seam 1. Knit 3, seam 1, to end of round; repeat from * four times.

On needle you have 23 stitches, knit 3, seam 1, knit 3, seam 1, knit 2, knit 2 together, knit 2, seam 1. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 5, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 22 stitches, knit 3, seam 1, knit 3, seam 1, knit 2. knit 2 together, knit 1, seam 1. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 4, seam 1. Knit 3, seam 1 to end of round. Repeat from * four times,

On needle you have 21 stitches, knit 3, seam 1, knit 3, seam 1, knit 1, knit 2 together, knit 1, seam 1. Knit 3, seam 1 to end of round.

In next round * knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 20 stitches, knit 3, seam 1, knit 3, seam 1, knit 1, knit 2 together, seam 1. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 2, seam 1. Knit 3, seam 1 to end of round. Repeat from * four times.

On needle you have 19 stitches, knit 3, seam 1, knit 3, seam 1, knit 2 together, seam 1. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 1, knit 1, seam 1. Knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 18 stitches, knit 3, seam 1, knit 3, seam 1, seam 2 together. Knit 3, seam 1, to end of round.

In next round * knit 3, seam 1, knit 3, seam 2. Knit 3, seam 1, to end of round. Repeat from * four times.

On needle you have 17 stitches, knit 3, seam 1, knit 3, seam 2 together. Knit 3, seam 1 to end of round; this completes the reducing the leg, and you have 72 stitches in all on your needles, 16 on heel needle, and 28 on each side needle. You now rib every round until you have knitted about two inches and a half since your last narrowing.

When you come to the last round of ribbing at the last needle, pass ten stitches on to the heel or back needle, also take ten stitches from the other side needle to the back needle; this prepares for heel, and you will have 36 stitches on heel needle, and 18 on each side needle. (The two front needles are not used again until the heel is completed.)

The heel is made by ribbing alternate *rows* until it is long enough, which it will be after 30 rows. Commence on front row by slip 1, seam 1. Knit 3, seam 1, to end of *row*. *Back row:* slip 1, seam 1. Knit 1, seam 3, to end of row. After the 30th row, which will bring you back to commencement of heel needle, then round your heel by knitting 23 stitches, knit 2 together, * turn your needle, seam 11, seam 2 together; turn your needle, knit 11, knit 2 together, repeat from * until there are only twelve stitches on the needle; this finishes heel. With the needle on which you have the 12 stitches take up, and, as you take up, knit 17 stitches from side of your heel. Knit 2 stitches off front needle on the same.

Rib all the stitches from the 2 front needles, excepting the two last, on another needle (the front needle is ribbed throughout until you commence narrowing for toe). These two stitches must be knitted on a third needle with which take up, and as you take up knit 17 stitches from side of the heel, also 6 stitches from other side needle to this. You now have 25 stitches on each side needle, and 32 on front needle.

In next needle, which is 1st side needle, knit plain. Rib front needle. Knit 2nd side needle plain.

1st side needle.—* Knit plain until within four stitches of the end, knit 2 together, knit 2.

Front needle.—Rib.

2nd side needle.—Knit 2, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to end of needle, knit two rounds of the stocking plain (always ribbing front needle); repeat from * until the foot is sufficiently reduced, which will be when you have 68 stitches in all on your needles.

Knit the foot about 8½ inches long, including heel, but this entirely depends on the size required.

To reduce for Toe.—The front needle is now plain knitting, not ribbed. Put as many stitches on your front needle as you have on the other two together. You have now 32 stitches on front and 18 on each side needle, so you must take one stitch off each side needle and put it on the front, when you will have 34 on front needle, and 17 on each side needle.

Commence the toe at front needle by knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one, knit plain to within 3 of end, when knit 2 together, knit 1.

1st back needle.—Knit 1, slip 1, knit 1, pull the slipped stitch over the knitted one; knit plain to end of needle.

2nd back needle.—Knit plain to within 3 of the end, knit 2 together, knit 1. This reducing is repeated every third round, the intervening rounds being knitted plain until you have about 26 stitches in all left on your needles; knit the front and back stitches together, and as you knit them cast off.

SIX OLD ENGLISH POTTERIES

(WITH MARKS).

MANY of the readers of the Almanac may have some odd set or some odd pieces of old English porcelain stowed away in their china closet, or in an out-of-the-way cupboard, the origin of which they would like to know. For these as well as for beginners in collecting the following short history of six of the principal porcelain manufactories in England is written, and their marks described.

The first thing they have to do, if they wish to identify a piece of porcelain is to ascertain whether it is made of hard paste porcelain, or of soft paste porcelain.

Hard paste porcelain can only with difficulty be scratched with a file or a steel point; has a semi-vitreous fracture, and will stand without injury sudden alternations of high and low temperature. It feels cold to the touch, and is bluish milk white. The rims or projecting rings upon which specimens of hard paste porcelain rest are generally left without glaze, which affords a ready method to distinguish them from specimens of soft paste porcelain. Hard paste porcelain was made at PLYMOUTH, BRISTOL, and LOWESTOFT.

Soft paste porcelain is more easily attacked by a file or a steel point, less dense, of a fine porous fracture, feels warm and soapy to the touch, and has a cream white enamel-like appearance. The supporting rings are generally covered with glaze. The paste after firing is nearly as translucent and sonorous as hard porcelain. Soft paste porcelain was made at BOW, CHELSEA, DERBY, WORCESTER, the so-called ROCKINGHAM works, SWANSEA, NANTGARW, PINXTON, and with the addition of Felspar at CAUGHLEY, COLEBROOK DALE, and in STAFFORDSHIRE.

After the degree of hardness has been ascertained, the mark, which will be generally found on the bottom, is to be compared with our illustrations, but care must be taken not to be deceived by forged marks. Such marks afterwards put on the glaze may be recognised by being easily scraped off with a knife, whilst genuine marks adhere much more firmly. Marks under the glaze cannot be imitated, unless in a piece wholly forged. Unmarked specimens require the knowledge of an experienced collector to be identified. He will take into account quality of paste, glaze, and style of decoration to form his judgment.

HARD PASTE PORCELAIN.

PLYMOUTH PORCELAIN.

(1768 to 1773.)

THE Plymouth porcelain works were founded by William Cookworthy who discovered the constituents of hard paste porcelain, kaolin and porcelain granite in Cornwall about 1758, and took out a patent for manufacturing the same in 1768.

Genuine specimens of Cookworthy's porcelain have become exceedingly scarce, and large prices are paid for well-authenticated ones. The great difficulty for the collector is to distinguish the real Plymouth ware from the host of similar productions in oriental china. Cookworthy's mark, the alchemic symbol for tin, is found but on a few pieces. It resembles the cipher 4 (Fig. 1) variously drawn. In rare cases this mark is impressed in

FIG. 1.

the clay, more frequently traced in blue *under* the glaze, or painted in red or gold *on* the glaze. The marks *on* the glaze ought to be examined very carefully, as they have been frequently forged of late, and put on spurious pieces. If a mark is wanting, the experienced collector may trust to his knowledge of the peculiarities of the Plymouth paste, glaze, and ornamentation; the tyro had much better leave alone such doubtful pieces.

The only practical hints we can give for identifying Plymouth porcelain are the following: Various degrees of hardness and transparency, according to the different proportions in which kaolin and "po-tuntze" were mixed, are observable in Plymouth porcelain. The harder pieces frequently show fire flaws. The glaze on uncoloured specimens is of a rich glossy but somecloudy white, and, thickly laid on, obscures the sharp outlines of the biscuit models. Characteristic for pieces decorated blue is the darkish hue of the colour

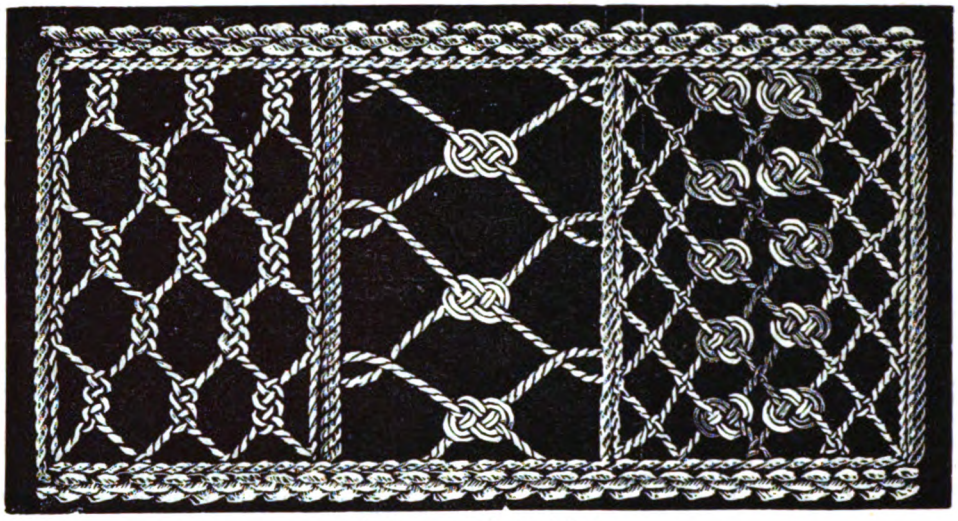
BRISTOL PORCELAIN.

(1768 to 1781.)

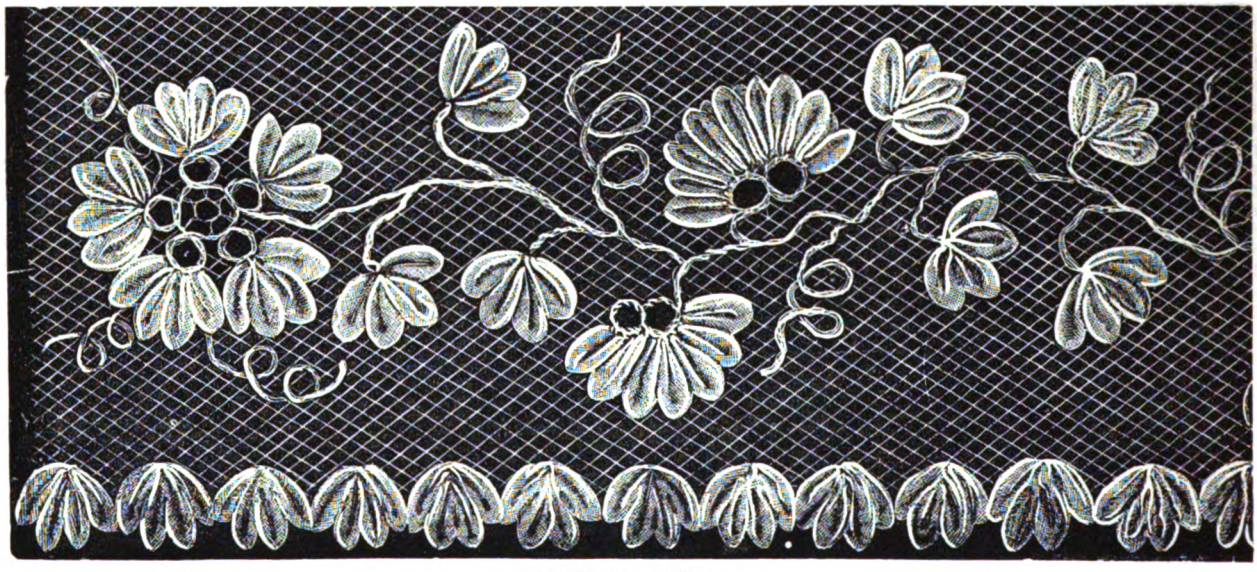
THE Bristol Porcelain Works are connected with the name of Richard Champion, whose labours extended over a period of thirteen years, from 1768 to 1781, when he sold his patent to a company of Staffordshire potters, who continued manufacturing porcelain first at Tunstall, and afterwards at New Hall, Shalton.

There are various means of identifying Bristol porcelain. First, the marks, which may be divided in three categories—the simple cross (Figs. 2, 3); the capital letter B (Figs. 4, 5)—both pencilled in blue or slate

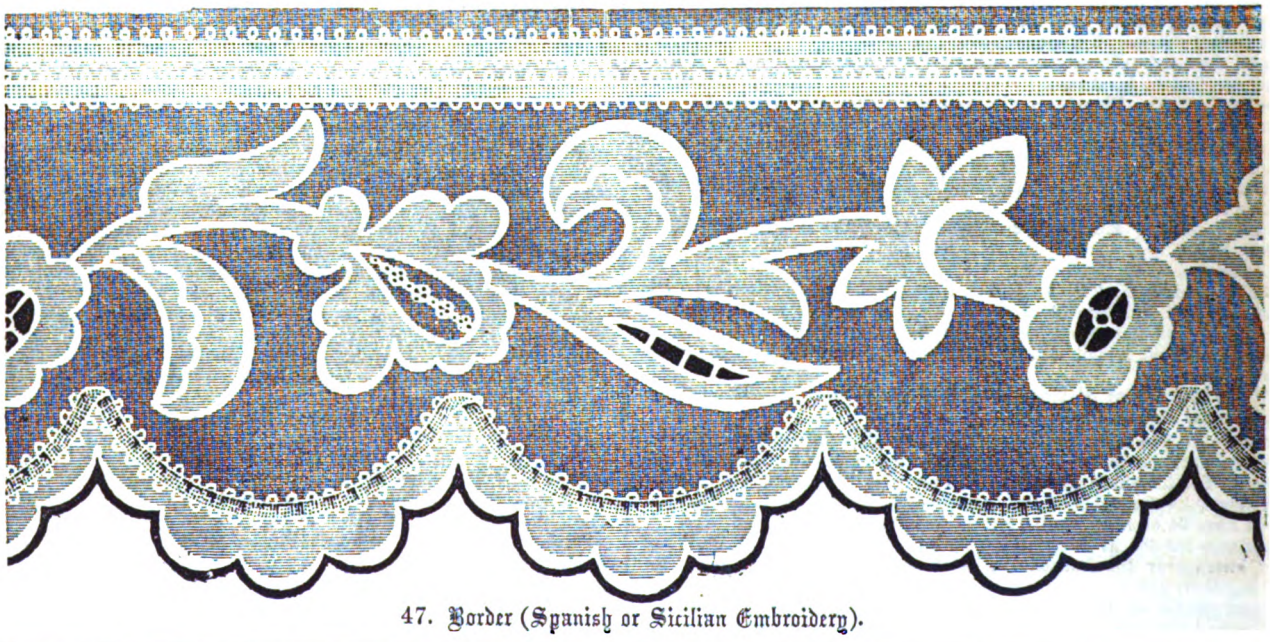
Digitized by Google



45. Japanese Paper Work.



46. Huguenot Lace.



47. Border (Spanish or Sicilian Embroidery).

Digitized by Google

are like arrow points (Figs. 19 and 20), sometimes like annulets (Fig. 21).

FIG. 19.

FIG. 20.

FIG. 21.

The cable ring on the top is hardly ever omitted. On pieces of the best quality the anchor mark is in gold, on specimens of the second quality painted in red, brown, or purple on the glaze. In rare cases two anchors with cable rings are employed. This anchor mark must not always be looked for at the bottom of the piece, but is frequently found on the pedestal, or on some other part of the decoration. By its minute size, it often escapes observation, or, if in gold, gets rubbed off.

Further means for identifying Chelsea porcelain is afforded by the glaze, which is of a softer milky white, and less thickly laid on than Bow china.

On cups and saucers, plates and dishes, the glaze is sometimes accumulated around the basil rim in tears, but in most specimens the inequalities of the glaze are removed by the rim having been ground smooth. Three spots free from glaze, caused by the three points on which the piece rested during the firing, are frequently found on dishes and other flat pieces manufactured at Chelsea.

WORCESTER PORCELAIN.

In the year 1751 a company was formed, chiefly through the exertions of a Dr. J. Wall, a physician, and Dr. Davis, an apothecary, to carry on the works at Warmstry House, an old mansion belonging to the Windsor family and the Earls of Plymouth. Fifteen proprietors, amongst them John Wall, M.D., Richard Holdship, William Davis, and the Rev. Thomas Vernon, held shares in the concern until 1772, when the lease of Warmstry House expired, and the premises passed into the hands of a new company, with John Wall the elder, M.D., William Davis, the elder and the younger, Rev. Thomas Vernon, Robert Hancock, engraver, and Richard Cook, of London, as partners. Robert Hancock left the works in 1774. In 1783 Joseph and John Flight purchased the property for 3000*l.*, and ten years later took Martin Barr into partnership. The style of the firm was then changed into "Flight and Barr." In 1807 Mr. Barr, jun., was admitted as partner, and in 1813 George Barr, and the name of the firm again altered into "Barr, Flight and Barr." When the Worcester works were sold to the elder Flight in 1783, Robert and Humphrey Chamberlain, two of the *employés*, commenced business on their own account in High-street, and later at Diglis, and proved formidable rivals to the old works, until in 1842 the two establishments were amalgamated under the style of "Chamberlain and Co." In 1852 Messrs. Kerr and Binns became proprietors; and since 1863 the business has been in the hands of the Joint-stock Worcester Porcelain Company, under the management of Messrs. Phillips and Binns.

One of the marks used at the Worcester works under Dr. Wall's management was a W. (Figs. 22 and 23). A crescent outlined in blue or gold (Fig. 24) is frequently found down to 1793, but not after. A similar crescent, but filled in with blue (Fig. 25), occurs on printed china after 1755. In rare cases the crescent is completed by a face (Fig. 26). The fretted square, in blue or in red (Figs. 27, 28, and 29), is likewise

FIG. 22.

FIG. 23.

FIG. 24.

FIG. 25.

FIG. 26.

FIG. 27.

FIG. 28.

FIG. 29.

considered as an early mark, sometimes a crescent is added to it. This Chinese mark, however, is not confined to Chinese subjects, but generally appears on Worcester China of good finish. The same with regard to workmanship cannot be said of the various other marks of Oriental character used at Worcester. Specimens with the marks (Figs. 22 to 29) are eagerly sought for by collectors. Transfer ware is frequently, but not always, signed in the subject with the initials of Richard Holdship and his rebus, an anchor (hold ship) (Figs. 30 and 31). The signature, "R. Hancock, fecit," occurs on subjects of garden scenes and figures (Fig. 32).

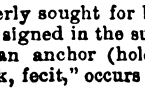


FIG. 30.

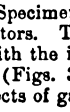


FIG. 31.

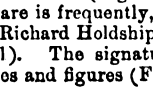


FIG. 32.

Collectors, however, ought to be very careful in examining Worcester transfer ware offered for sale, as, quite recently, many specimens have been most grossly forged. It is astonishing how even experienced dealers could have been deceived by these inferior productions, which are easily distinguished by the indistinctness of the outlines, and a peculiar bluish colour of the transfer ink.

The marks on Worcester porcelain, which cannot be with certainty ascribed to a distinct period, are either of a Chinese character like Figs. 33 to 37, or borrowed from continental factories, as Dresden (Figs. 39 and 40; or Sèvres (Fig. 41); or Chantilly (Fig. 42).

FIG. 33.

FIG. 34.

FIG. 35.

FIG. 36.

FIG. 37.

FIG. 38.

FIG. 39.

FIG. 40.

FIG. 41.

FIG. 42.

During the period when Messrs. Flight were sole proprietors (1783-1793), Worcester porcelain was marked either with the name "FLIGHT" alone or in combination with a crescent. A crown was added after the King's visit in 1788. Between 1793 and 1807 the mark was a capital B (Fig. 43) scratched in the paste, or "FLIGHT AND BARR," under a crown. From 1801 to 1813 the ware was marked with the initials of the firm (Fig. 44), and after 1813, with the same letters, but differently arranged (Fig. 45).

FIG. 43.

FIG. 44.

FIG. 45.

Messrs. Kerr and Binns, the successors of Chamberlain and Co., have used since 1852 four W's in a circle, surrounding the figures 51, the date of the Great Exhibition (Fig. 46), as mark for their porcelain, and the mark (Fig. 47) for fancy goods since 1857.

FIG. 46.

FIG. 47.

Chamberlain's porcelain is generally marked with his name, and is therefore easily identified. The earliest mark between 1788 and 1804 seems to have been the name "CHAMBERLAIN'S" pencilled on the glaze in a running hand. Another mark of this period frequently met with is "CHAMBERLAIN'S WORCESTER" stamped or painted in red, or "WORCESTER" alone. In 1814 the ware was marked "CHAMBERLAIN'S WORCESTER, 63, PICCADILLY, LONDON;" between 1814 and 1820, "CHAMBERLAIN'S REGENT (OR ROYAL) CHINA, WORCESTER, AND 155, NEW BOND-STREET, LONDON;" or, "CHAMBERLAIN'S WORCESTER, AND 155, NEW BOND-STREET, LONDON, ROYAL PORCELAIN MANUFACTURERS;" from 1840 to 1845, "CHAMBERLAIN AND CO., WORCESTER, AND 155, NEW BOND-STREET, LONDON, AND NO. 1, COVENTRY-STREET, LONDON;" in 1847, "CHAMBERLAIN AND CO., WORCESTER;" from 1847 to 1850, "CHAMBERLAIN'S" in Roman letters, impressed or printed.

Since 1863, the Worcester porcelain works are carried on by a joint-stock company, under the able management of Mr. R. W. Binns, F.S.A. He has revived the fame of the Worcester factory to the old standard with regard to general workmanship, admirable modelling, and tasteful decoration. Pierced work, a feature of old Worcester, has been brought to a remarkable degree of perfection, and a new body, in imitation of ivory, has been introduced, in which specimens of high artistic merit, after Japanese models, have been produced.

As the space allotted to us in this year's Almanac has now been exhausted, we must postpone the description of the marks used by English porcelain factories of minor note until next year.

Digitized by Google

colour on the glaze—then the cross swords of Dresden (Fig. 6) in blue

FIG. 2.

FIG. 3.

FIG. 4.

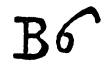


FIG. 5.

under the glaze. Combinations of the cross, or of the B, with the swords, are likewise found. The letter T embossed or impressed, with the addition

FIG. 6.

FIG. 7.

FIG. 8.

of cross painted in blue, and the Dresden swords in a trianglo (Figs. 7, 8), are exceptional marks, the first occurring on statuettes representing the "Four Quarters of the Globe." Most of the Bristol marks are accompanied by numbers, varying from 1 to 24, and indicating the decorator of the specimen. The Plymouth mark in connection with the Bristol cross (Fig. 9), and the Plymouth mark alone, if found on specimens of Champion's paste, may perhaps be appropriated to the period of Cookworthy and Co., between 1770 and 1773. Combinations of the cross and the capital letter B, with the swords are found on some specimens (Figs. 10, 11). So far a marked specimen of Bristol porcelain seems easily

FIG. 9.

FIG. 10.

FIG. 11.

distinguishable; but the high prices offered for genuine examples of Champion's manufacture have set forgers to work, and the coveted cross-mark has been put on a great many pieces of Oriental china bearing some resemblance to Bristol porcelain. Fortunately, Champion's ware is so essentially different in paste and glaze from any other porcelain, that even a less experienced collector may escape being cheated.

The Bristol glaze shows a warm creamy-white colour, different from the hard and glossy surface of Oriental and Dresden porcelain. By being fired and glazed in one process, the glaze adheres more firmly, and not in a separate layer to the underlying body, exhibiting a peculiar texture, as if being pricked with a pin all over. The surface, when held in a reflected light, shows a series of spiral ridges and indentations, caused by the unequal shrinking of the clay moistened in different degrees by the workman while turning the piece on the potter's wheel. In many cases rough sandy patches, caused by minute particles ejected from the seggers during the firing, are to be observed on the glaze. Keeping these three characteristic defects of Bristol porcelain well in mind, and adding to them the confirmatory evidence of the enamelled green and the rich hammered appearance of the gilding, a collector may decide without much risk on the purchase of an unmarked specimen of Bristol porcelain.

LOWESTOFT PORCELAIN.

(1756 to 1804.)

THE Lowestoft Porcelain Works were started by Hewlin Luson, of Gunton Hall, and continued by Messrs. Walker, Browne, Eldred, and Richman.

During the first twenty years a soft paste china of good quality was made there, painted in colours, with Chinese patterns, views of Lowestoft, marine views, or floral decorations. A favourite border was the trefoil, in red and gold, and the marone or lake scale pattern is often met with. Earthenware and probably Delft were likewise produced. Many specimens of early Lowestoft ware, bearing dates from 1752 to 1771, with initials and inscriptions, of which Mr. Chaffers, in his "Marks and Monograms," gives a list, are still extant.

Hard paste porcelain was introduced in Lowestoft about the year 1775, and the belief that merely Oriental china had been decorated there must be considered as entirely erroneous, after Mr. Chaffers' conclusive proof to the contrary. The close resemblance of Lowestoft china to Oriental porcelain makes its identification difficult. No mark was ever used, and rarely even a painter's mark is visible; but still there are sufficient peculiarities in shape, style of decoration, and especially colouring, to help the collector. The floral patterns, amongst which the rose predominates, unmistakeable, and the borders are equally characteristic. The Lowestoft pink rose looks as having been plucked from the stalk and dropped upon the surface, leaves and other flowers appear similarly disjointed.

SOFT PASTE PORCELAIN.

BOW PORCELAIN.

(1744 to 1776.)

THE Bow works were founded by Edward Heylin, a native of Bow, and Thomas Frye, of West Ham, a painter. They became the property of Messrs. Weatherby and Crowther in 1750, and were sold in 1776 to Mr. Duesbury, who removed all the moulds and implements to Derby. Concerning the marks which were used at the Bow works, there is still war raging amongst collectors.

Four different classes of marks have been appropriated for Bow. The *bow* (Fig. 12, *a*, *b*, *c*), the *arrow* (Fig. 13, *a*, *b*, *c*, *d*, *e*), the *anchor* (Fig. 14, *a*, *b*), and the *dagger* (Fig. 15, *a*, *b*, *c*). They appear variously drawn, either single or in groups, scratched in the clay or pencilled on the glaze, in red, blue, brown, and black. Sometimes a cross and crescent are added (Fig. 16, *a*, *b*).

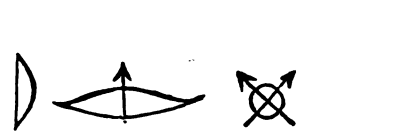


FIG. 12.

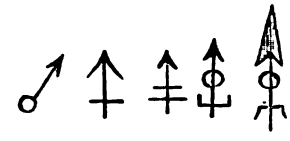


FIG. 13.

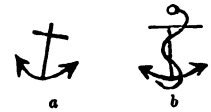


FIG. 14.

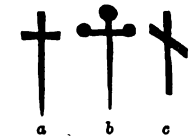


FIG. 15.

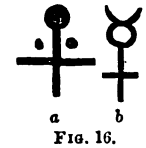


FIG. 16.

The *bow* or *arrow* marks are generally found on small pieces, as salt-cellars, butterboats, &c.; an *anchor*, combined with a *dagger*, and sometimes with a *crescent*, on figures. The marks illustrated in Fig. 16 are of rare occurrence.

The anchor mark is by some connoisseurs claimed exclusively for Chelsea porcelain; but, however that may be, it is sufficient for the collector of old English china to know that any piece on which one or a group of the above marks occurs is valuable.

As comparatively few specimens of Bow manufacture are marked, we have further to consider the means for identification offered by the peculiarities of the paste and glaze.

The Bow paste is of a milky white, and of different degrees of hardness. Some pieces are with difficulty scratched by a steel point, in all the fracture is close and compact, which makes them comparatively heavy for their size.

The glaze shows great brilliancy, but in most cases is thickly applied, so as to partly fill up the spaces between the raised parts of the decoration, and to impair the sharpness of outline they have in the biscuit state.

CHELSEA PORCELAIN.

(1745.)

RELIABLE information about the Chelsea porcelain works commences between 1745 and 1747. The first proprietors seem to have been the Duke of Cumberland and Sir Everard Fawkener, with Nicholas Sprimont, a Frenchman, as manager. About 1755 Sprimont became sole proprietor, and in 1769 the works passed into the hands of William Duesbury, of Derby, who carried on the business at Chelsea and Derby simultaneously until 1784, when the kilns at Chelsea were pulled down, and the whole remaining plant, with the principal workmen and artists, were transferred to Derby.

About the earliest marks on Chelsea porcelain the information is uncertain. The triangle incised in the paste (Fig. 17) belongs to them, as a milk jug, in the possession of W. Russell, Esq., proves, which bears this mark and the inscription "Chelsea, 1745." As another earlier mark, must be considered the embossed oval with raised anchor upon it (Fig. 18).

FIG. 17.

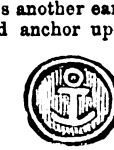


FIG. 18.

Later the plain anchor was adopted. Its form varies, especially with regard to the angle and to the points of the transverse bars; sometimes the latter

Digitized by Google

are like arrow points (Figs. 19 and 20), sometimes like annulets (Fig. 21).

FIG. 19.

FIG. 20.

FIG. 21.

The cable ring on the top is hardly ever omitted. On pieces of the best quality the anchor mark is in gold, on specimens of the second quality painted in red, brown, or purple on the glaze. In rare cases two anchors with cable rings are employed. This anchor mark must not always be looked for at the bottom of the piece, but is frequently found on the pedestal, or on some other part of the decoration. By its minute size, it often escapes observation, or, if in gold, gets rubbed off.

Further means for identifying Chelsea porcelain is afforded by the glaze, which is of a softer milky white, and less thickly laid on than Bow china.

On cups and saucers, plates and dishes, the glaze is sometimes accumulated around the basil rim in tears, but in most specimens the inequalities of the glaze are removed by the rim having been ground smooth. Three spots free from glaze, caused by the three points on which the piece rested during the firing, are frequently found on dishes and other flat pieces manufactured at Chelsea.

WORCESTER PORCELAIN.

In the year 1751 a company was formed, chiefly through the exertions of a Dr. J. Wall, a physician, and Dr. Davis, an apothecary, to carry on the works at Warmstry House, an old mansion belonging to the Windsor family and the Earls of Plymouth. Fifteen proprietors, amongst them John Wall, M.D., Richard Holdship, William Davis, and the Rev. Thomas Vernon, held shares in the concern until 1772, when the lease of Warmstry House expired, and the premises passed into the hands of a new company, with John Wall the elder, M.D., William Davis, the elder and the younger, Rev. Thomas Vernon, Robert Hancock, engraver, and Richard Cook, of London, as partners. Robert Hancock left the works in 1774. In 1783 Joseph and John Flight purchased the property for 3000*l.*, and ten years later took Martin Barr into partnership. The style of the firm was then changed into "Flight and Barr." In 1807 Mr. Barr, jun., was admitted as partner, and in 1813 George Barr, and the name of the firm again altered into "Barr, Flight and Barr." When the Worcester works were sold to the elder Flight in 1783, Robert and Humphrey Chamberlain, two of the *employés*, commenced business on their own account in High-street, and later at Diglis, and proved formidable rivals to the old works, until in 1842 the two establishments were amalgamated under the style of "Chamberlain and Co." In 1852 Messrs. Kerr and Binns became proprietors; and since 1863 the business has been in the hands of the Joint-stock Worcester Porcelain Company, under the management of Messrs. Phillips and Binns.

One of the marks used at the Worcester works under Dr. Wall's management was a W. (Figs. 22 and 23). A crescent outlined in blue or gold (Fig. 24) is frequently found down to 1793, but not after. A similar crescent, but filled in with blue (Fig. 25), occurs on printed china after 1755. In rare cases the crescent is completed by a face (Fig. 26). The fretted square, in blue or in red (Figs. 27, 28, and 29), is likewise

FIG. 22.

FIG. 23.

FIG. 24.

FIG. 25.

FIG. 26.

FIG. 27.

FIG. 28.

FIG. 29.

considered as an early mark, sometimes a crescent is added to it. This Chinese mark, however, is not confined to Chinese subjects, but generally appears on Worcester China of good finish. The same with regard to workmanship cannot be said of the various other marks of Oriental character used at Worcester. Specimens with the marks (Figs. 22 to 29) are eagerly sought for by collectors. Transfer ware is frequently, but not always, signed in the subject with the initials of Richard Holdship and his rebus, an anchor (hold ship) (Figs. 30 and 31). The signature, "R. Hancock, fecit," occurs on subjects of garden scenes and figures (Fig. 32).

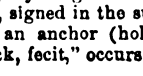


FIG. 30.

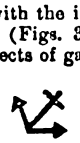


FIG. 31.

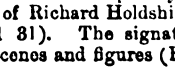


FIG. 32.

Collectors, however, ought to be very careful in examining Worcester transfer ware offered for sale, as, quite recently, many specimens have been most grossly forged. It is astonishing how even experienced dealers could have been deceived by these inferior productions, which are easily distinguished by the indistinctness of the outlines, and a peculiar bluish colour of the transfer ink.

The marks on Worcester porcelain, which cannot be with certainty ascribed to a distinct period, are either of a Chinese character like Figs. 33 to 37, or borrowed from continental factories, as Dresden (Figs. 39 and 40; or Sèvres (Fig. 41); or Chantilly (Fig. 42).

FIG. 33.

FIG. 34.

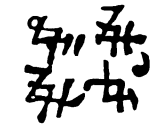


FIG. 35.

FIG. 36.

FIG. 37.

FIG. 38.

FIG. 39.

FIG. 40.

FIG. 41.

FIG. 42.

During the period when Messrs. Flight were sole proprietors (1783-1793), Worcester porcelain was marked either with the name "FLIGHT" alone or in combination with a crescent. A crown was added after the King's visit in 1788. Between 1793 and 1807 the mark was a capital B (Fig. 43) scratched in the paste, or "FLIGHT AND BARR," under a crown. From 1801 to 1813 the ware was marked with the initials of the firm (Fig. 44), and after 1813, with the same letters, but differently arranged (Fig. 45).

FIG. 43.

FIG. 44.

FIG. 45.

Messrs. Kerr and Binns, the successors of Chamberlain and Co., have used since 1852 four W's in a circle, surrounding the figures 51, the date of the Great Exhibition (Fig. 46), as mark for their porcelain, and the mark (Fig. 47) for fancy goods since 1857.

FIG. 46.

FIG. 47.

Chamberlain's porcelain is generally marked with his name, and is therefore easily identified. The earliest mark between 1788 and 1804 seems to have been the name "CHAMBERLAIN'S" pencilled on the glaze in a running hand. Another mark of this period frequently met with is "CHAMBERLAIN'S WORCESTER" stamped or painted in red, or "WORCESTER" alone. In 1814 the ware was marked "CHAMBERLAIN'S WORCESTER, 63, PICCADILLY, LONDON;" between 1814 and 1820, "CHAMBERLAIN'S REGENT (OR ROYAL) CHINA, WORCESTER, AND 155, NEW BOND-STREET, LONDON;" or, "CHAMBERLAIN'S WORCESTER, AND 155, NEW BOND-STREET, LONDON, ROYAL PORCELAIN MANUFACTURERS;" from 1840 to 1845, "CHAMBERLAIN AND CO., WORCESTER, AND 155, NEW BOND-STREET, LONDON, AND NO. 1, COVENTRY-STREET, LONDON;" in 1847, "CHAMBERLAIN AND CO., WORCESTER;" from 1847 to 1850, "CHAMBERLAIN'S" in Roman letters, impressed or printed.

Since 1863, the Worcester porcelain works are carried on by a joint-stock company, under the able management of Mr. R. W. Binns, F.S.A. He has revived the fame of the Worcester factory to the old standard with regard to general workmanship, admirable modelling, and tasteful decoration. Pierced work, a feature of old Worcester, has been brought to a remarkable degree of perfection, and a new body, in imitation of ivory, has been introduced, in which specimens of high artistic merit, after Japanese models, have been produced.

As the space allotted to us in this year's Almanac has now been exhausted, we must postpone the description of the marks used by English porcelain factories of minor note until next year.

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1875-76.

THE fickle goddess has been busy during the past year, and the preparations for the year of years, 1876, show no lack of activity. Dresses that are tied so closely to the limbs, that walking is a matter of difficulty, and sitting down straight an impossibility; skirts so long that raising them when walking is a necessity—such are the striking features of present fashions. Bodices no longer stop short at the waist, but they descend low on the hips, imprisoning them closely; the backs are as elaborately trimmed as the fronts, sleeves are very narrow, and tunics are rarely draped with their two sides alike. Extreme narrowness of skirt has obliged the removal of pockets; instead of placing them inside, they are now all worn outside, are usually made of the same material as the dress, and the upper edge is gathered with an elastic string, which stretches as the hand is introduced into them. In all new materials a great tendency is shown to discard plain colours; plaids and checks were adopted during the London season of '75, and the advent of '76 sees everyone robed and draped in brocades and figured materials of every descriptions.

For morning wear the soft woollen costumes are made up of such fabrics as honeycomb cloth, matelassé, basket poplin, damask check, knicker-bocker serge, armure, natté, figured bége, &c., in browns, drabs, navy blue, and prune. These materials are never used alone, as a costume to be fashionable must not be made of one pattern, tone, and material: a mixture of two shades and two materials is well-nigh essential. The richest fabric for winter morning costumes is called broderie laine; it has a fine cashmere ground with a rich glossy silk brocade of the same colour, and of floriated design all over it. This is made up with plain faille that matches the cashmere.

The richest among the new silks are all brocades. There is "Venetian soutache," in which the outline of the design appears to be traced out with fine cord or braid; there is "Japanese satin," with satin groundwork, brocaded all over with small Oriental patterns; these, with brocatelle and stamped or brocaded velvet, form but a small proportion of the rich fabrics prepared for winter wear. There is a change in the colours: the new ones are dark and positive; and the names of the principal are nègre, almost black; cassis, the shade of black currants, tinted with blue; bronze, olive green; Bordeaux or dark red; prune or plum colour; indigo blue; fumée, smoke brown; and bège, dark grey. For evening wear straw, ivory or cream, and nacarat (a pale orange red) are most in vogue. The make of silk dresses is very elaborate. Skirts have lost their uniform appearance; they are trimmed so variously, and with such profusion, that a detailed description is impossible. They are all made of two materials, faille and brocade, or silk and velvet, or fine wool fabrics, with elaborate satin brocades combined; faille to match. Skirts are very long, and are tied back so closely that a petticoat, which has its front breadth starched, would be quite in the way. There is generally a treble box-plait at the back, variously ornamented; and the tunics and tabliers are extremely long in front. The sides of the skirt are always elaborately draped or ornamented in some way. Narrow plaits are still much worn, the new feature in them being that they are joined in the centre horizontally when used for trimming composite dresses, the upper half being figured, the lower plain. Cuirass and Joan of Arc bodices are worn, likewise violin backs, and sleeves different from the bodice; and many backs have no sidepieces, but are cut with four seams from the shoulder. The principal trimmings are rich fringes, cord passementerie, braids of all description, including gold, silver, and steel, netted fringes with Spanish balls and double-faced ribbons.

Mantles have altered considerably during the past year: they have become larger and more voluminous in every way. Cloth is a very fashionable material for them, plain as well as matelassé and diagonal. Long circular silk mantles, lined with squirrel and bordered with dark fur, are much in favour. The paletot and dolman shapes are the favourite, likewise a close-fitting mantelet; but the new feature about the sleeves is that they commence at the elbow and not from the shoulder. Skunk, lustred beaver, lustred raccoon, and silver fox are among the favourite furs. Braiding is to be seen on many of the handsomest cloth mantles, several close-set rows of narrow Russian braid sewn on to give the effect of one very broad braid.

The new features about bonnets are rather in their accessories than in their forms. There are two distinct shapes worn; one having a coronet turned up brim, with moderate crown, and placed at the back of the head, while on the other the brim has the effect of being crushed down over the forehead *à la paysanne*. The former is the more becoming.

Strings are again generally worn, and the soft twilled ribbons of which they are made are about three and a half to four inches wide. Mottled ribbons, called "granite," and basket-woven Panama ribbons are used in conjunction with velvet; but gros grain ribbons are rarely seen. There is but little formality in the arrangement of the trimmings. Knots, bows, and tufts of flowers are massed just above the forehead inside, while on the outside the objective point is sometimes to the left of the front, sometimes all on the left side, leaving the right side bare; while on other bonnets all the trimming is clustered low down at the back.

Ecru cashmere lace is the most conspicuous novelty in bonnet trimmings; it is made in Normandy of fine wool, and in design it resembles black Chantilly and Mechlin. The colour is creamy white, and it is used as ruches, quillings, and lappets, forming a pleasing contrast to both dark velvet and felt. The new bonnet ornaments are red gold and silver, warranted not to tarnish; they consist of long massive brooches of the gold, with small floriated silver designs upon them; likewise buckles in open filigree silver and gold, richly chased in mediæval designs. There are gold and silver galloons, braid and soutache, from an inch wide to the merest cord; but these should be used sparingly and with judgment, otherwise they are bad style.

Felt and velvet are the most fashionable bonnets. The newest felts are partly smooth and partly of the fur-beaver felt. The edges are left "raw"—that is, cut smoothly, and not bound—and sometimes the crown is of a lighter shade than the brim. Pale cream and grey felts are most in favour for dressy costumes. The merle or blackbird, and especially the merle bronzé, is the favourite feather trimming for bonnets; it is the Brazilian blackbird, which is not entirely black, but has blue and bronze shades on its wings and back; the bird is mounted on wires and springs, that permit the head and wings to be moved about in the most natural manner.

Silver ornaments have been quite a furore during the past year; silver throatlets, silver belts, silver brooches, earrings, chatelaines, mounts to bags, Marguerite belts supporting fans; in fact, silver has been and is the favourite metal for day ornaments. Among our illustrations will be found some new patterns designed by the eminent Bond-street firm, who first popularised the Norwegian clasps and belts.

So far as space allows we have given illustrations of the various styles now prevailing in hats, bonnets, hairdressing, costumes, and toilettes. The patterns cut in paper of the dresses and mantles can be procured on application by letter to the *Queen* Office, 346, Strand, W.C. The prices are named at the end of the descriptions, and a price list will be found among the trade advertisements.

FASHIONABLE HEADDRESSES.

STYLES OF HAIRDRESSING.—HATS AND BONNETS.

No. 1. AFTERNOON HEADDRESS.—This style of hairdressing may be adopted either by a young married or unmarried woman. The hair is turned back from the temples and waved at the top of the head, where it forms bandeaux. Over the forehead the hair is crêpé, and falls in light curls. At the back there is Marie Antoinette catogan, fastened with a tortoiseshell comb, and tied with a faille bow.

No. 2. MORNING HEADDRESS.—This style of hairdressing is suitable for a young lady. The front hair, which is waved, forms a bandeau at each side, the ends of which are rolled to form a stiff curl. The hair is combed upwards from the temples, and at the top of the head there are bows and marteaux. Long ringlets escape from the chignon.

No. 3. BLACK LACE MANTILLE.—Either Spanish lace or sprigged net, trimmed at the edge with black lace, may be used for this mantille. The ends are tied in front. There is a double box-plait at the back, so as to give room to the chignon, and still to allow the lace to hang full at the sides. A rose fastens the lace to the hair over the forehead, and a second flower is placed on the mantille below the right ear.

No. 4. BLACK VELVET BONNET.—The brim is turned upwards and then backwards, and is covered with a double crossband of black velvet, piped with pink faille. Under the brim there is a torsade of velvet. A long natural feather partially encircles the crown, and a large moss rose, with leaves and buds, terminates the trimming.

No. 5. BLACK FELT BONNET.—The crown is black felt, and the brim is bound with black velvet; a bouillonné of pale blue faille is added beneath it, and upon the bouillonné there is a wreath of brown leaves of various shades. Loops of two shades of blue faille and a spray of roses complete the trimming.

No. 6. IVORY VELVET BONNET.—The foundation is covered with ivory velvet, and a crossband of ivory Surah surrounds the crown; also a wreath of hedge roses, with jet hearts.

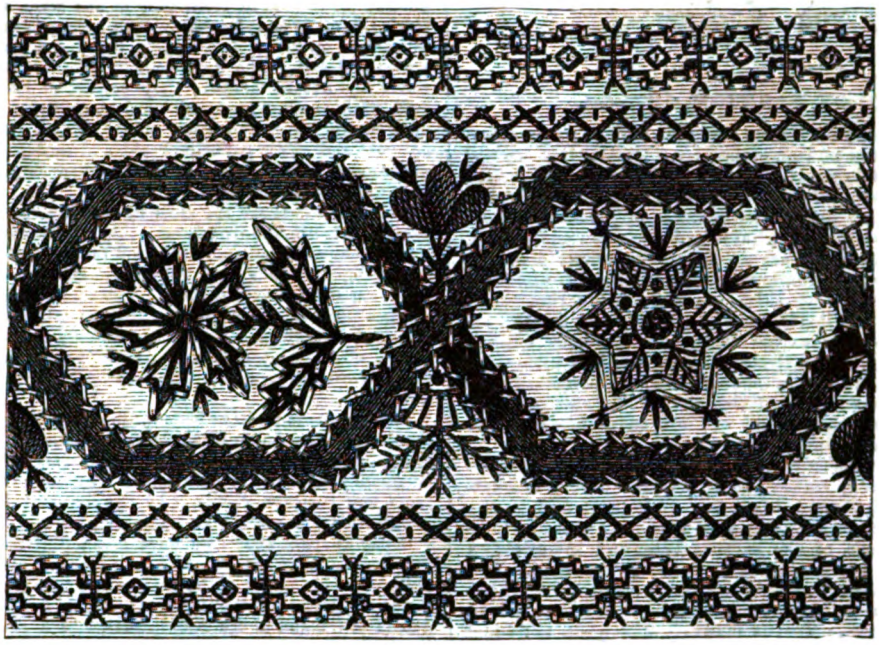
No. 7. THE CORONET BONNET.—The bonnet is black straw, and round its low crown there is a torsade of black velvet. A cluster of black ostrich tips curls upwards, and there are two green wings at the side. Beneath the brim there is a wreath of field flowers.

No. 8. STRIPED VELVET BONNET.—Velvet of two shades, striped with satin. The soft crown, in the capote form, is of striped velvet; the brim is lined with black velvet, and beneath it there is a crossband folded, likewise of velvet. The outside trimmings consist of loops of velvet, a tuft of geraniums, and a natural feather, which curls over the capote crown.

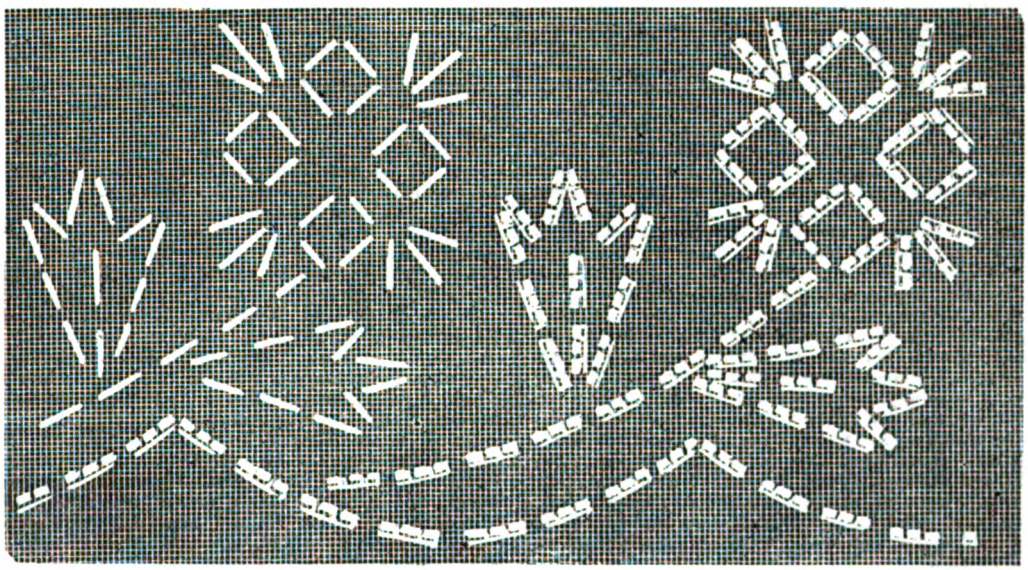
No. 9. BLACK STRAW HAT.—The brim is lowered over the forehead, so that it shades it; at the back it is turned up, and ornamented with a black netted scarf, edged with fringe; black velvet loops and ends are intermixed with the scarf, and the same form the trimmings on the crown. Bronze wings at the side.

No. 10. THE LEBRUN HAT.—This hat is worn at the back of the head, and the brim, which is slightly turned up, is bound with black velvet. A torsade of brocaded ribbon encircles the crown, and is formed into a bow, from whence spring two bronze-coloured wings. A long black feather falls at the back.

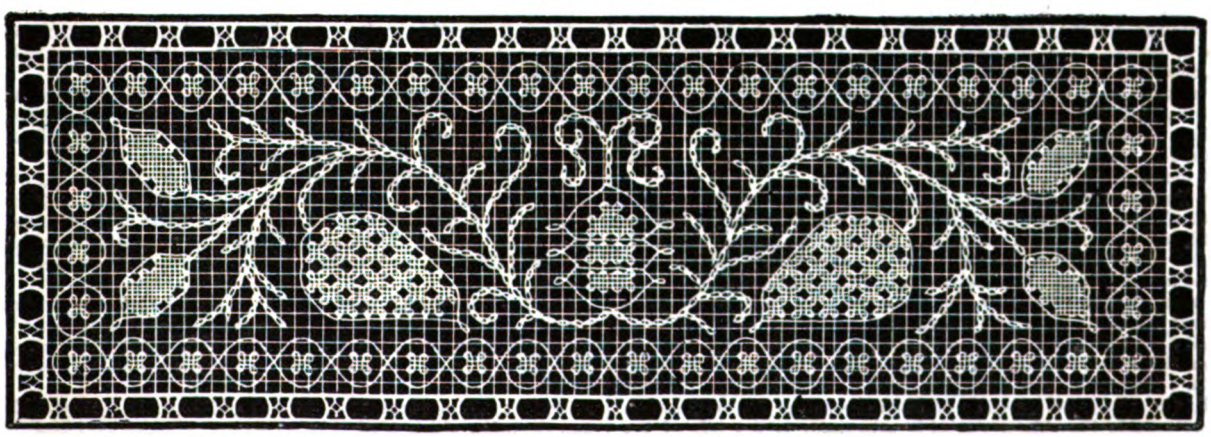
Digitized by Google



57. Border (Russian Embroidery).



58. Brillantine Border (Bugles on Grenadine).



59. Border (Guipure d'Art).

Digitized by Google

Dress and Fashion.

MOVEMENTS OF FASHION, 1875-76.

THE fickle goddess has been busy during the past year, and the preparations for the year of years, 1876, show no lack of activity. Dresses that are tied so closely to the limbs, that walking is a matter of difficulty, and sitting down straight an impossibility; skirts so long that raising them when walking is a necessity—such are the striking features of present fashions. Bodices no longer stop short at the waist, but they descend low on the hips, imprisoning them closely; the backs are as elaborately trimmed as the fronts, sleeves are very narrow, and tunics are rarely draped with their two sides alike. Extreme narrowness of skirt has obliged the removal of pockets; instead of placing them inside, they are now all worn outside, are usually made of the same material as the dress, and the upper edge is gathered with an elastic string, which stretches as the hand is introduced into them. In all new materials a great tendency is shown to discard plain colours; plaids and checks were adopted during the London season of '75, and the advent of '76 sees everyone robed and draped in brocades and figured materials of every descriptions.

For morning wear the soft woollen costumes are made up of such fabrics as honeycomb cloth, matelassé, basket poplin, damask check, knicker-bocker serge, armure, natté, figured bége, &c., in browns, drabs, navy blue, and prune. These materials are never used alone, as a costume to be fashionable must not be made of one pattern, tone, and material: a mixture of two shades and two materials is well-nigh essential. The richest fabric for winter morning costumes is called broderie laine; it has a fine cashmere ground with a rich glossy silk brocade of the same colour, and of floriated design all over it. This is made up with plain faille that matches the cashmere.

The richest among the new silks are all brocades. There is "Venetian soutache," in which the outline of the design appears to be traced out with fine cord or braid; there is "Japanese satin," with satin groundwork, brocaded all over with small Oriental patterns; these, with brocatelle and stamped or brocaded velvet, form but a small proportion of the rich fabrics prepared for winter wear. There is a change in the colours: the new ones are dark and positive; and the names of the principal are nègre, almost black; cassis, the shade of black currants, tinted with blue; bronze, olive green; Bordeaux or dark red; prune or plum colour; indigo blue; fumée, smoke brown; and bège, dark grey. For evening wear straw, ivory or cream, and nacarat (a pale orange red) are most in vogue. The make of silk dresses is very elaborate. Skirts have lost their uniform appearance; they are trimmed so variously, and with such profusion, that a detailed description is impossible. They are all made of two materials, faille and brocade, or silk and velvet, or fine wool fabrics, with elaborate satin brocades combined; faille to match. Skirts are very long, and are tied back so closely that a petticoat, which has its front breadth starched, would be quite in the way. There is generally a treble box-plait at the back, variously ornamented; and the tunics and tabliers are extremely long in front. The sides of the skirt are always elaborately draped or ornamented in some way. Narrow plaits are still much worn, the new feature in them being that they are joined in the centre horizontally when used for trimming composite dresses, the upper half being, figured, the lower plain. Cuirass and Joan of Arc bodices are worn, likewise violin backs, and sleeves different from the bodice; and many backs have no sidepieces, but are cut with four seams from the shoulder. The principal trimmings are rich fringes, cord passementerie, braids of all description, including gold, silver, and steel, netted fringes with Spanish balls and double-faced ribbons.

Mantles have altered considerably during the past year: they have become larger and more voluminous in every way. Cloth is a very fashionable material for them, plain as well as matelassé and diagonal. Long circular silk mantles, lined with squirrel and bordered with dark fur, are much in favour. The paletot and dolman shapes are the favourite, likewise a close-fitting mantelet; but the new feature about the sleeves is that they commence at the elbow and not from the shoulder. Skunk, lustred beaver, lustred raccoon, and silver fox are among the favourite furs. Braiding is to be seen on many of the handsomest cloth mantles, several close-set rows of narrow Russian braid sewn on to give the effect of one very broad braid.

The new features about bonnets are rather in their accessories than in their forms. There are two distinct shapes worn; one having a coronet turned up brim, with moderate crown, and placed at the back of the head, while on the other the brim has the effect of being crushed down over the forehead *à la paysanne*. The former is the more becoming.

Strings are again generally worn, and the soft twilled ribbons of which they are made are about three and a half to four inches wide. Mottled ribbons, called "granite," and basket-woven Panama ribbons are used in conjunction with velvet; but gros grain ribbons are rarely seen. There is but little formality in the arrangement of the trimmings. Knots, bows, and tufts of flowers are massed just above the forehead inside, while on the outside the objective point is sometimes to the left of the front, sometimes all on the left side, leaving the right side bare; while on other bonnets all the trimming is clustered low down at the back.

Ecru cashmere lace is the most conspicuous novelty in bonnet trimmings; it is made in Normandy of fine wool, and in design it resembles black Chantilly and Mechlin. The colour is creamy white, and it is used as ruches, quillings, and lappets, forming a pleasing contrast to both dark velvet and felt. The new bonnet ornaments are red gold and silver, warranted not to tarnish; they consist of long massive brooches of the gold, with small floriated silver designs upon them; likewise buckles in open filigree silver and gold, richly chased in mediæval designs. There are gold and silver galloons, braid and soutache, from an inch wide to the merest cord; but these should be used sparingly and with judgment, otherwise they are bad style.

Felt and velvet are the most fashionable bonnets. The newest felts are partly smooth and partly of the fur-beaver felt. The edges are left "raw"—that is, cut smoothly, and not bound—and sometimes the crown is of a lighter shade than the brim. Pale cream and grey felts are most in favour for dressy costumes. The merle or blackbird, and especially the merle bronzé, is the favourite feather trimming for bonnets; it is the Brazilian blackbird, which is not entirely black, but has blue and bronze shades on its wings and back; the bird is mounted on wires and springs, that permit the head and wings to be moved about in the most natural manner.

Silver ornaments have been quite a furore during the past year; silver throatlets, silver belts, silver brooches, earrings, chatelaines, mounts to bags, Marguerite belts supporting fans; in fact, silver has been and is the favourite metal for day ornaments. Among our illustrations will be found some new patterns designed by the eminent Bond-street firm, who first popularised the Norwegian clasps and belts.

So far as space allows we have given illustrations of the various styles now prevailing in hats, bonnets, hairdressing, costumes, and toilettes. The patterns cut in paper of the dresses and mantles can be procured on application by letter to the *Queen* Office, 346, Strand, W.C. The prices are named at the end of the descriptions, and a price list will be found among the trade advertisements.

FASHIONABLE HEADDRESSES.

STYLES OF HAIRDRESSING.—HATS AND BONNETS.

No. 1. AFTERNOON HEADDRESS.—This style of hairdressing may be adopted either by a young married or unmarried woman. The hair is turned back from the temples and waved at the top of the head, where it forms bandeaux. Over the forehead the hair is crêpé, and falls in light curls. At the back there is Marie Antoinette catogan, fastened with a tortoiseshell comb, and tied with a faille bow.

No. 2. MORNING HEADDRESS.—This style of hairdressing is suitable for a young lady. The front hair, which is waved, forms a bandeau at each side, the ends of which are rolled to form a stiff curl. The hair is combed upwards from the temples, and at the top of the head there are bows and marteaux. Long ringlets escape from the chignon.

No. 3. BLACK LACE MANTILLE.—Either Spanish lace or sprigged net, trimmed at the edge with black lace, may be used for this mantille. The ends are tied in front. There is a double box-plait at the back, so as to give room to the chignon, and still to allow the lace to hang full at the sides. A rose fastens the lace to the hair over the forehead, and a second flower is placed on the mantille below the right ear.

No. 4. BLACK VELVET BONNET.—The brim is turned upwards and then backwards, and is covered with a double crossband of black velvet, piped with pink faille. Under the brim there is a torsade of velvet. A long natural feather partially encircles the crown, and a large moss rose, with leaves and buds, terminates the trimming.

No. 5. BLACK FELT BONNET.—The crown is black felt, and the brim is bound with black velvet; a bouillonné of pale blue faille is added beneath it, and upon the bouillonné there is a wreath of brown leaves of various shades. Loops of two shades of blue faille and a spray of roses complete the trimming.

No. 6. IVORY VELVET BONNET.—The foundation is covered with ivory velvet, and a crossband of ivory Surah surrounds the crown; also a wreath of hedge roses, with jet hearts.

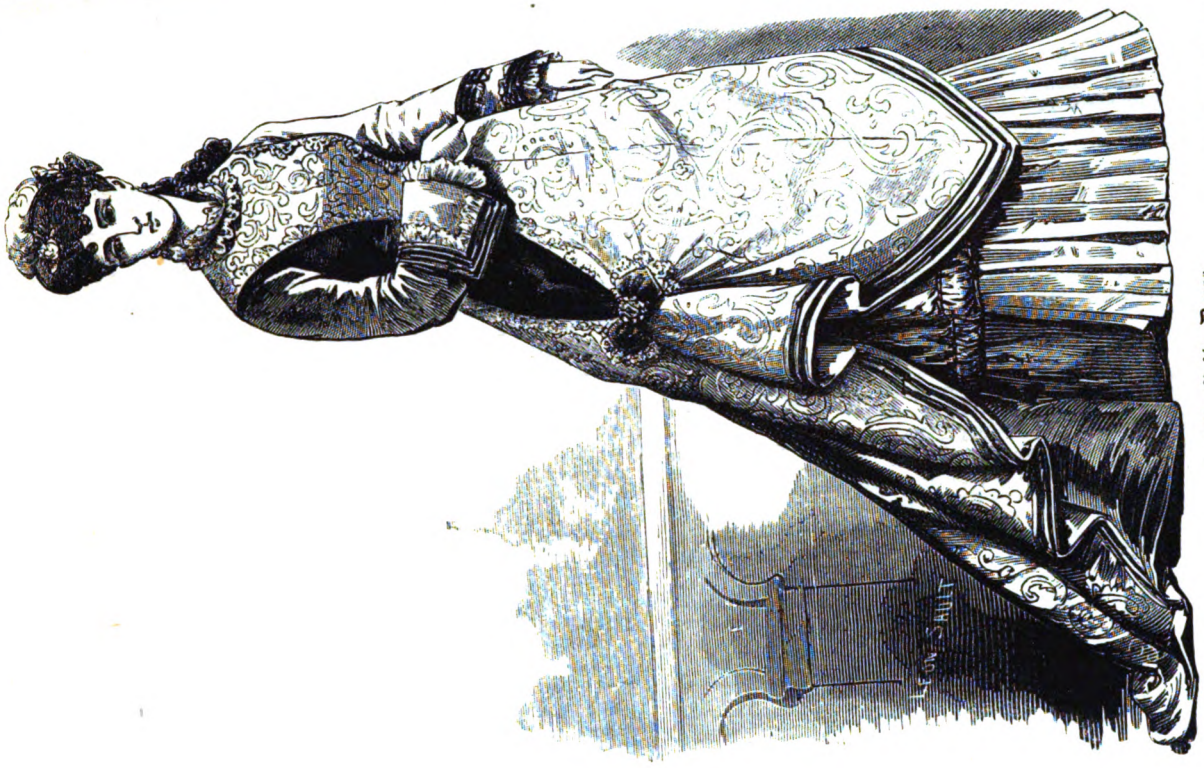
No. 7. THE CORONET BONNET.—The bonnet is black straw, and round its low crown there is a torsade of black velvet. A cluster of black ostrich tips curls upwards, and there are two green wings at the side. Beneath the brim there is a wreath of field flowers.

No. 8. STRIPED VELVET BONNET.—Velvet of two shades, striped with satin. The soft crown, in the capote form, is of striped velvet; the brim is lined with black velvet, and beneath it there is a crossband folded, likewise of velvet. The outside trimmings consist of loops of velvet, a tuft of geraniums, and a natural feather, which curls over the capote crown.

No. 9. BLACK STRAW HAT.—The brim is lowered over the forehead, so that it shades it; at the back it is turned up, and ornamented with a black netted scarf, edged with fringe; black velvet loops and ends are intermixed with the scarf, and the same form the trimmings on the crown. Bronze wings at the side.

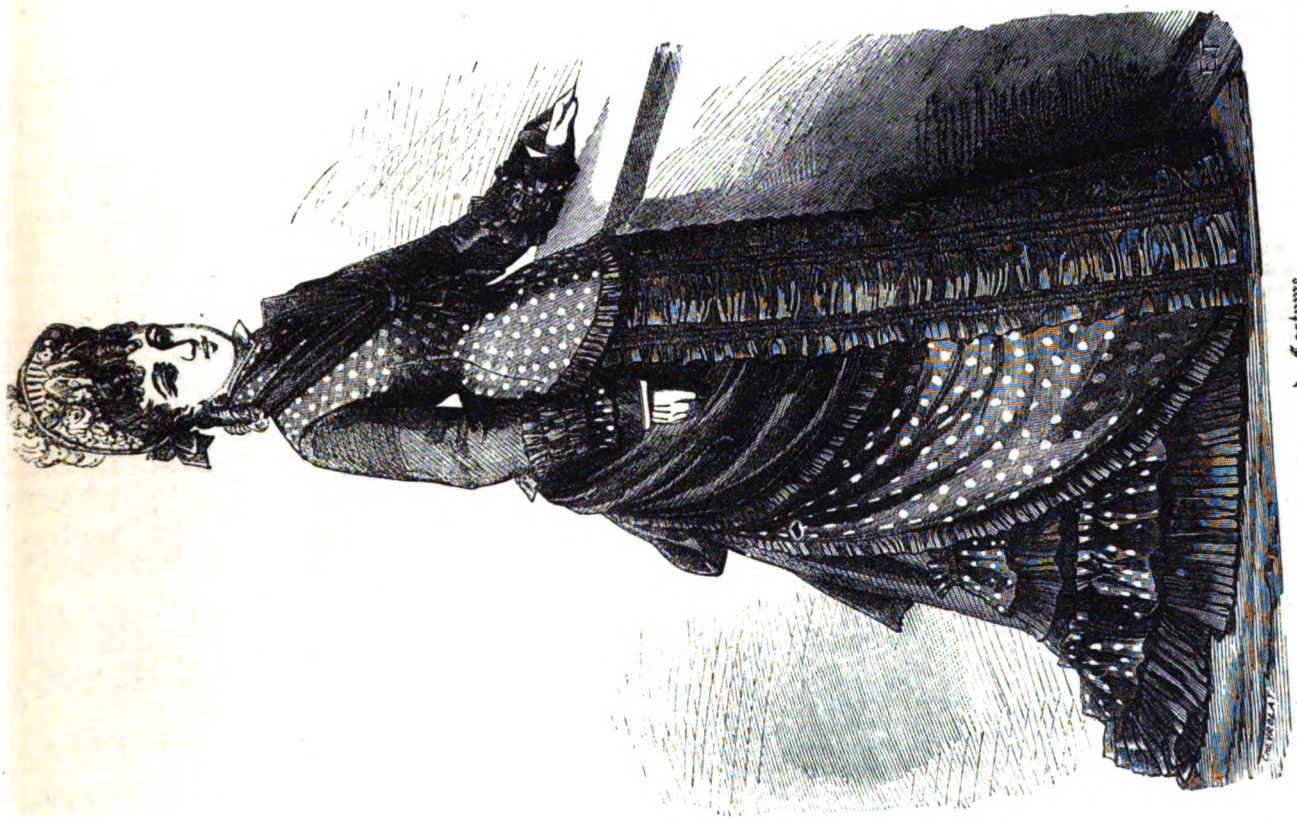
No. 10. THE LEBRUN HAT.—This hat is worn at the back of the head, and the brim, which is slightly turned up, is bound with black velvet. A torsade of brocaded ribbon encircles the crown, and is formed into a bow, from whence spring two bronze-coloured wings. A long black feather falls at the back.

Digitized by Google



4. The Suite Dress.

Light blue silk, dark blue velvet, and cream brocade or Surah.—The skirt and sleeves are blue silk; the former is narrow, and mounted with a Bulgare plait at the back. It is bordered in front with a plaiting and bouillonné. The cuirass bodice is of blue velvet; and the Princesse tunic and plastron are cream brocade. A border of silver embroidery encircles the edges of the plastron, and is continued below the hips to the looping up of the tunic, which is edged with three rows of silver braid. There is silver braid also on the revers of the cuffs. Pattern of costume, 6s. 7d.



3. Promenade Costume.

Plain and Spotted Faille.—The back of the skirt is trimmed with alternate plaitings and flounces, the former being of plain faille, and the latter spotted. The front has a puffing up the centre, and several rows of gathering at each side. A triple tunic of the two failles is arranged at each side of the pouf, and is draped at the back under a full sash. The cuirass bodice of spotted faille has sleeves and fichu of plain faille. Pattern of skirt and tunic, 4s. 7d.; of bodice, 2s. 7d.

Digitized by Google

1. Promenade Costume.

BLACK VELVET AND CHECKED BEGE.—Plain velvet skirt; the tunic is pointed in front, and fastened at the side with velvet buttons. It is bordered with two plaitings of faille, and the back is ornamented with bows. Bodice fastened at the side with square basque, cut out on the hip, and rounded at the back. High collar, piped with velvet; checked sleeves, with velvet cuffs; pocket at the side. Pattern of bodice and tunic, 3s. 7d.; of skirt, 2s. 7d.

2. Carriage Toilette.

FAILLE AND BEGE.—The faille skirt is trimmed with five flounces, three of bége and two plissés of faille mounted with a heading. The bége tunic is trimmed with a fringe of the two colours, and is draped at the back with plaits. The pelerine paletôt is trimmed with fringe, the front is pointed, and the sleeve forms one with the back; a fringe and a faille cross band simulate a pointed hood. Pattern of skirt and tunic, 4s. 7d.; of paletôt, 2s. 7d.

Digitized by Google

3. Promenade Costume.

PLAIN AND SPOTTED FAILLE.—The back of the skirt is trimmed with alternate plaitings and flounces, the former being of plain faille, and the latter spotted. The front has a puffing up the centre, and several rows of gathering at each side. A triple tunic of the two failles is arranged at each side of the pouf, and is draped at the back under a full sash. The cuirass bodice of spotted faille has sleeves and fichu of plain faille. Pattern of skirt and tunic, 4s. 7d.; of bodice, 2s. 7d.

4. The Juibe Dress.

LIGHT BLUE SILK, DARK BLUE VELVET, AND CREAM BROCHE OR SURAH.—The skirt and sleeves are blue silk; the former is narrow, and mounted with a Bulgare plait at the back. It is bordered in front with a plaiting and bouillonné. The cuirass bodice is of blue velvet; and the Princesse tunic and plastron are cream brocade. A border of silver embroidery encircles the edges of the plastron, and is continued below the hips to the looping up of the tunic, which is edged with three rows of silver braid. There is silver braid also on the revers of the cuffs. Pattern of costume, 6s. 7d.

Digitized by Google

1. Afternoon Headdress

2. Morning Headdress.

3. Black Lace Mantilla.

4. Black Velvet Bonnet.

5. Black Felt Bonnet.

Digitized by Google

6. Ivory Velvet Bonnet.

7. The Coronet Bonnet.

8. Striped Velvet Bonnet.

9. Black Straw Hat.

10. The Lebrun Hat.

Digitized by Google

1. Afternoon Headdress

2. Morning Headdress.

3. Black Lace Mantilla.

4. Black Velvet Bonnet.

5. Black Felt Bonnet.

Digitized by Google

6. Ivory Velvet Bonnet.

7. The Coronet Bonnet.

8. Striped Velvet Bonnet.

9. Black Straw Hat.

10. The Tebran Hat.

Digitized by Google

with plain gravy, fried crumbs, and bread sauce. Time, about half an hour.

PLAIN GRAVY.—See "Summer Dinner."

BREAD SAUCE.—Pour half a pint of boiling milk on a teacupful of fine bread crumbs, add a small onion stuck with three or four cloves, a small blade of mace, a few peppercorns, and salt to taste. Let the sauce simmer five minutes, add a small pat of fresh butter, and at the time of serving remove the onion and mace.

STUFFED TOMATOES.—Dip some tomatoes in hot water, peel them, cut them in half, and remove the pips. Rub a baking sheet with shallot, butter it well, and lay the tomatoes in it, filling each half with the following composition: Two parts bread crumbs, one part ham finely minced, and according to taste parsley and sweet herbs also finely minced, and pepper and salt. Put a small piece of butter on each half tomato, and bake them a quarter of an hour. Have ready some round pieces of buttered toast; on each of these put a half tomato, and serve.

STEWED PEARS.—Cut a number of pears in halves, peel them, and trim them so as to get them all of a size; put them into an enamelled saucepan with just enough water to cover them, and a good allowance of loaf sugar, the thin rind of a lemon, a few cloves, and sufficient prepared cochineal to give them a good colour. Let them stew gently till quite done. Arrange them neatly on a dish, strain the syrup, let it reduce on the fire, then pour it over the pears.

RICE SOUFFLÉ.—Pick and wash a teacupful of rice. Put it into a saucepan with a pint of milk sweetened to taste, and a pod of vanilla; let the milk boil till the rice is thoroughly done. When cold, remove the stick of vanilla and work in the yolks of six eggs one by one; then stir in the whites of eight eggs whipped to a stiff froth. Pour the mixture into a plain cake mould; put it into the oven at once; bake for about half an hour, and serve in the mould with a napkin pinned round it.

STORE ROOM RECIPES.

APRICOT, PEACH, OR PLUM JAM.—Take equal quantities of fruit and sugar, pound the sugar, pare and cut up with a silver knife some ripe apricots, peaches, or magnums, remove the stones, lay the fruit in a dish, strew over them half the sugar, and leave them till the following day; then boil and skim the remainder of the sugar, add the fruit, boil it up quickly, well skimming and stirring for twenty minutes; add the blanched kernels halved, boil for ten minutes more, and the jam will be ready to pot.

BLACKBERRY JAM.—To every pound of picked fruit allow 1lb. of loaf sugar, and ¼lb. of apples peeled and cored, and cut quite small; boil the fruit for ten minutes, add the sugar, boil, stir, and remove all scum; it will take from half to three-quarters of an hour.

GRAPE JAM (GREEN).—Pick them carefully, and reject any that are injured; wash them, and to every pound of grapes allow ¾lb. of sugar. Put the grapes into a preserving pan, then a layer of sugar, then a layer of grapes. Boil on a moderate fire, stirring it all the time to prevent its burning, and as the grape stones rise take them out with a spoon, so that by the time the fruit is sufficiently boiled—about one hour—the stones will all have been taken out.

GRAPE JAM.—Boil the grapes (ripe) to a soft pulp about one hour and half, and strain them through a sieve; weigh them, and to every pound of fruit allow ¾lb. of sugar. Boil together for twenty minutes, stirring and skimming well.

APPLE JAM.—Peel and core the apples, cut them in thin slices, and put them into a preserving pan, with ¾lb. of white sugar to every pound of fruit; add (tied up in a piece of muslin) a few cloves, a small piece of ginger, and the thin rind of a lemon; stir with a wooden spoon on a quick fire for half an hour.

MULBERRY JAM.—Take ripe mulberries, and allow 1lb. of sugar and one pint of mulberry juice to every pound of picked fruit; boil and skim the sugar with the juice for five minutes after the sugar is thoroughly dissolved; then add the fruit, and boil quickly for half an hour, stirring well; take off the fire, and, if quite stiff when cold, it is done sufficiently; if not boil for another quarter of an hour.

CARROT JAM.—Take young carrots, wash and scrape clean, cut them in rounds, cover them with water, and boil till they can be passed through a sieve. To every pound of pulp allow 1lb. of sugar, the grated rind and juice of a lemon, 1oz. of bitter almonds, blanched and chopped fine, and two tablespoonfuls of brandy. Boil the sugar and pulp together for a quarter of an hour; skim and stir. When cold add the other ingredients; mix well and pot.

BLACKBERRY JELLY.—Make it as directed for red currant jelly, but use only 10oz. of sugar to each pound of juice. The addition of a little lemon juice is an improvement.

BARBERRY JELLY.—Take ripe barberries, carefully rejecting any spotted or decayed ones, wash, drain them and strip off the stalks. Boil with a very little water till quite tender, press out and strain the juice, weigh it, and allow ¾lb. of pounded sugar to every pound of juice; boil up the juice, add the sugar, and boil for ten minutes, skimming and stirring as above.

MEDLAR JELLY.—Put ripe medlars into a jar with a very little water, bruising them slightly as you put them in; tie down the jar and put it into a slow oven for ten or twelve hours. Strain off the juice without pressure, weigh it, and allow equal weights of sugar and juice. Boil the juice, add the sugar, and boil again, skimming and stirring well till it jellies.

QUINCE JELLY.—Peel, cut up, and core some fine ripe quinces. Put them in sufficient cold water to cover them, and stew gently till soft, but not red. Strain the juice without pressure, weigh it, and to every pound of juice allow 1lb. of crushed sugar; boil the juice for twenty minutes, add the sugar and boil again till it jellies—about a quarter of an hour—stir and skim well all the time. Strain it again through a napkin, or twice folded muslin, pour into pots or moulds, and when cold cover it. The remainder of the fruit can be made into marmalade with ¾lb. of sugar and ¼lb. of juicy apples to every pound of quinces, or it can be made into compotes for tarts.

APPLE.—(1) Peel, core, and quarter some sound apples, and throw them into cold water as they are done; boil them till tender, then strain the juice from them through a fine sieve, and afterwards through a jelly bag—if necessary pass it through twice, as the juice should be quite clear—weigh it, and allow ¾lb. of sugar to every pound of juice, boil up the juice, add the sugar, stir till melted, and boil for another ten minutes, add the strained juice of a lemon to every 1½lb. of juice just before it is finished. (2) Wash the apples, quarter them (do not peel or core them) put them into a preserving pan with a very little cold water, and boil till tender; strain the juice and weigh it, allow 1lb. of sugar to 1¼lb. of juice, boil the juice, add the sugar, boil again, stirring and skimming well for ten to fifteen minutes, or until it jellies; just before it is finished add a few drops of cochineal.

DAMSON CHEESE.—Take ripe damsons and simmer them gently till quite soft, squeeze through a coarse sieve, reserve a few of the stones, weigh the pulp, and allow 1lb. of loaf sugar to every pound, boil with a few of the kernels for about one hour and a half, or until quite firm, stirring and skimming well. Put the preserve into shallow pots or moulds, and cover them, when cold, with thin tissue paper.

PEARS (TO PRESERVE).—Parboil some pears with the peel on, take them out of the water, peel and quarter them, then let them lie twenty-four hours in large dishes, with powdered lump sugar thickly sprinkled over them; to 6lb. of pears put the same quantity of loaf sugar, 1oz. of ginger sliced thin, the peel of three lemons cut into thin strips, and one pennyworth of cochineal. Stew gently for five hours, and keep in close covered jars.

ELDERBERRY WINE.—To every gallon of ripe elderberries put four gallons of water, ½oz. of ginger, and 2oz. of allspice; boil it twenty minutes, skimming well all the time, strain it through a hair sieve, and boil it again for half an hour with 3lb. of moist sugar to every gallon. Put 3lb. of raisins, cut in halves, into a tub, and pour the boiling liquor on them. When nearly cold add a little ale yeast, and let it work three days; strain it, add a quart of brandy to every thirty-six gallons; let it stand three months before bottling.

FRENCH MUSTARD.—Mix a quart of brown mustard seed with a handful each of parsley, chervil, tarragon, and burnet, a teaspoonful of celery seed, and cloves, mace, garlic, and salt according to taste. Put the whole into a basin, with enough wine vinegar to cover the mixture. Let it steep twenty-four hours, then pound it in a marble mortar. When thoroughly pounded pass it through a fine sieve; add enough vinegar to make the mustard of the desired consistency, and put into jars for use.

PICKLED MUSHROOMS.—Choose small button mushrooms, rub off the skin with salt on a piece of flannel, cut off the stalks, throw them into milk and water, drain, dry them in a cloth, and put them into jars; boil white vinegar enough to cover them, with some salt, bruised ginger, mace, a little nutmeg and cayenne; when boiling hot, pour over the mushrooms. When cold, cork the bottles and tie them down with a bladder.

PICKLED GRAPES.—Boil two quarts of vinegar with 2oz. of whole ginger, 1oz. peppercorns, 2oz. cloves, and a little mace. Cut some grapes carefully from the stalks before they are ripe, and be careful not to bruise the skin, put them into a jar, cover them with the vinegar (cold), and let them stand three days well covered. Boil up the vinegar, and when cold pour it over the grapes again. Bottle for use, and cork well.

WINTER.

PRACTICAL DINNER.

Palestine Soup.
Whitings au Gratin.
Veal Croquettes——Filet de Bœuf à la Française.
Lasagnes aux Tomates.
Apricot Compote.
Cheese——Oat Cake——Celery.

PALESTINE SOUP.—Boil 2lb. of Jerusalem artichokes in salted water, and when quite done pass them through a hair sieve. Take a quart of milk, boil in it a handful of whole pepper, a piece of mace, half a dozen

Digitized by Google

cloves, and an onion or two shallots. When the milk is well flavoured strain it; then melt a piece of butter the size of an egg, stir into it a tablespoonful of flour, then gradually the flavoured milk and the artichoke pulp. Boil it up, mix well, and lastly stir in a gill of cream, adding more milk if the soup be too thick; serve with small dice of bread fried in butter.

WHITINGS AU GRATIN.—Take a few mushrooms, a couple of shallots, and some parsley, all finely minced; mix them together. Butter a tin very plentifully, strew in it some of the above mixture and some fine baked bread crumbs, with a little pepper and salt. On this place the whitings (split open), on them place the remainder of the mushrooms, &c., more pepper and salt, and cover up the whole with a thin layer of baked bread crumbs. Pour in, at the side, a glass of white wine, and a sufficient quantity of stock to come up to the fish and soak the bread crumbs without washing them off. Put the tin in the oven to bake for twenty minutes.

VEAL CROQUETTES.—Take some cold veal, remove carefully all fat and outside parts, and mince it finely; melt a piece of butter in a saucepan, add a little flour, stir; then add a small quantity of stock and the minced meat with some parsley, finely chopped; season with pepper, salt, and a little powdered spices; stir well, and as soon as the mixture is quite hot remove it from the fire. Beat up and strain into a basin the yolks of one or two eggs, with the juice of half or of a whole lemon, according to the quantity of mince; put two or three tablespoonfuls of mince into the basin; mix them well with the egg and lemon; then add the whole to the rest of the mince; mix well, and turn it out on a dish. When cold, fashion it in bread crumbs to the shape of corks, taking care to make them all of a uniform size; then roll them in egg, and again in bread crumbs. Let them dry a short time; then fry in plenty of hot lard, and serve with fried parsley.

FILET DE BŒUF À LA FRANÇAISE.—Take a piece of the undercut of sirloin of beef, trim off the fat neatly, and the thin skin next to it; lard (not too finely) that side of it with fat bacon, and lay it for a whole day in a pie dish, with plenty of olive oil, pepper, salt, parsley, slices of onion, and bay leaves. Put it on the spit, cover the larded side with a piece of buttered paper, roast it at a brisk fire, and do not let it be overdone. Baste it frequently with its own gravy, and a short time before serving remove the piece of paper to let the larding take colour. Garnish with:

POTATOES SOUFFLÉES.—Take some large potatoes, peel them, and cut them in slices rather less than a quarter of an inch thick, dry them thoroughly with a cloth, and put them in the frying basket. Have ready two pans filled with boiling lard, plunge the basket in one of them, and keep shaking it; in two or three minutes lift up the basket, and plunge it into the other pan; when the slices of potato swell out drain them of all fat, and serve. The secret of success consists in removing the basket from the first pan of fat at the right time. The potatoes should not be allowed to colour in it.

LASAGNES AUX TOMATES À LA NAPOLITAINE.—Mince about ½lb. of rather fat bacon, together with a clove of garlic, a couple of onions, some parsley, thyme, marjoram, and basil to taste. When the mixture is minced into a paste put it into a saucepan with about 1lb. of fresh beef, cut up into small pieces. Keep on turning this on the fire until the meat is well browned, then moisten with a little water or stock, and add the contents of a shilling bottle of *conserve de tomates*. Let the sauce simmer for an hour, put in pepper and salt to taste, and if it be too thick add more stock, then strain it carefully, remove superfluous fat, and put it by till wanted. Take a pound of the flat, broad maccaroni called Lasagne (or any other may be used), break it up into convenient lengths, and throw it into a very large saucepan full of boiling water, with a small handful of salt. Keep stirring the Lasagne, with care not to break them, and the moment they are done pour into the saucepan a jugful of cold water, and strain them immediately and effectually. The Lasagne should not be overdone; about half an hour's boiling will cook them as they ought to be. Place on a deep dish a few pieces of fresh butter, then arrange the Lasagnes in layers, pouring plenty of the sauce, with a good sprinkling of grated Parmesan cheese, over each; put a few more pieces of fresh butter on the top of all, more sauce, and plenty of grated Parmesan cheese. Let the dish remain in the meat screen in front of the fire for about ten minutes, then send it up to table.

APRICOT COMPOTE.—Take a tin of preserved apricots, turn out the juice into a saucepan, add 1oz. of sugar and a glass of white wine, boil it up. Put in the apricots for a few minutes. Take them out, and dispose them on a glass dish, then well reduce the syrup, pour it over the apricots, and serve in a glass dish.

STORE ROOM RECIPES.

MINCE MEAT.—Mince very finely some beef suet, and of this take 1¼lb.; pick some currants; stone and chop finely some Malaga raisins, and take 1½lb. of each. Peel and core a quantity of apples, and weigh out 1¼lb. of these; mince them also finely, and mix these four ingredients in a basin, adding to them 1lb. of moist sugar, ½lb. of mixed orange, citron, and lemon candied peel, also finely minced. Squeeze the juice of a lemon in the mixture, and lastly put in half the thin rind of it, chopped as finely as possible. Work the mixture with a spoon for a little time. Put half a tablespoonful of salt into half a tumblerful of brandy, with powdered mixed spice and ginger, according to taste. Add this to the mince, work it a little more to get it well mixed, and put it by in a covered jar. It should remain seven or eight days before being used, and it will keep for several weeks.

CANDIED ORANGE OR LEMON PEEL.—Cut your oranges or lemons longways, take out all the pulp, and put the rinds into rather strong salt and water for six days, then boil them in a large quantity of spring water until they are tender; take them out and lay them on a hair sieve to drain, then make a thin syrup of fine loaf sugar (1lb. to one quart of water), put in your peels, and boil them over a slow fire till you see the syrup candy about the pan and peels, then take them out and grate fine sugar over them. Lay them on a hair sieve to drain, and set them in a stove or before the fire to dry.

LEMON PICKLE.—Cut six lemons each into eight pieces, put them into a strong jar, cover them with 1lb. salt, six cloves of garlic, 2oz. horseradish, sliced; add cloves, mace, nutmeg, and cayenne, ¼oz. each, and 2oz. flour of mustard. Pour over them two quarts of the best vinegar, and place the jar in a pan of boiling water till perfectly hot. Then put it in a dry place, stir it daily for six weeks, keeping the jar closely tied down. Bottle for use.

APPLE GINGER.—Wipe clean, quarter, and core some sound apples, and to each pound of these allow ¾lb. of the best brown sugar, and to every 4lb. of apples 1oz. of unground ginger; beat the ginger till it becomes soft and stringy. Put a layer of the apples into a dry earthenware pan, then a sprinkling of ginger, and then a thick layer of sugar, then apples, ginger, and sugar again, till all are used. Let these remain in the pan for forty-eight hours, then put all in a preserving pan with about a teacupful of water; boil for half an hour sharply, and pour into large jars, tying their mouths closely over when the preserve becomes cold.

PUNCH.—Take half a tumbler full of lemon juice, two tumblerfuls of loaf sugar, three of rum, one of brandy, add the rind of a lemon, five tumblers of boiling water, mix all well together, strain off the lemon peel. Bottle for use, and when required for use add boiling water to taste.

MILK PUNCH.—Take the rinds of eighteen lemons, pared very thin, put them into a quart of brandy, let them stand twenty-four hours; take out the peels except two or three. Add the juice of the lemons with two quarts of rum, 2½lb. of loaf sugar, seven pints of boiling water; stir altogether in a crock; pour into it three pints of boiling milk, with a nutmeg grated in it; let it stand covered all night. The next day strain through a jelly bag till it is clear, and bottle it for use.

CHUTNEY.—1lb. of raisins, 1lb. of apples, 2oz. of cayenne, 1lb. of moist sugar, ½lb. of salt, 1oz. of chillies, 2oz. of garlic, three pints of vinegar. Stone the raisins, pound the stones, and pound it altogether; put it into a stone jar, and let it simmer for a week on the stove. If it is too clear at the week's end, strain off the liquor for fish sauce; bottle the thick, and cork it tight.

DRIED FRUIT CHUTNEY:—Take 1lb. each of Elva plums, raisins, dates, and Normandy pippins, ½lb. preserved ginger, ¼lb. long red chillies, 2oz. garlic, 1lb. sugar (loaf pounded), ¼lb. mustard, ¼lb. salt, half a pint of lemon juice, and four pints of vinegar. Slice and stone the dates, cutting them into rings; split and quarter the pippins, taking out pips and core; sprinkle with the salt, and boil about twenty minutes in one quart of vinegar. Make a syrup of the sugar and lemon juice, and rest of vinegar. Mix in smoothly the mustard. Shred fine the garlic and chillies. Stone the raisins, cut small, also the ginger and Elva plums. Mix all the ingredients together, place on a slow fire, stir well, and remove on coming to the boil. When cold, bottle, cork tight, and keep in a warm place for about six weeks. It will then be fit for use.

CHILI VINEGAR.—Get an ounce of dried bird's-eye chillies from the grocer's, clean them, put them into a stoppered bottle, just cover them with pure rectified spirits of wine or with brandy, sufficient to wet them thoroughly, close cork the bottle, place it by the fire for a few hours, then pour on a pint of vinegar; keep in a warm place for one month, then filter. Half a pint more vinegar may then be put to the chillies; this last may be strained in a fortnight.

GINGER CORDIAL.—Put and keep in a jar for ten days the rind of ten lemons very finely cut, 2oz. of the best Jamaica ginger, just bruised, and half a gallon of white brandy. Shake the jar daily. Pour a quart of boiling water on to 2½lb. white sugar. Pour off the brandy on to this syrup, and when cold strain through a flannel bag.

GINGER WINE.—Pare twelve good-sized lemons very thin, bruise and beat ¾lb. of the best ginger, boil them in a quart of water; put 26lb. of loaf sugar to boil with 9 gallons of water, skim it well, put the ginger, peel, and water in before taking off the fire; chop 6lb. of Malaga raisins, and throw them into the cask with the juice of the lemons squeezed and 2oz. of isinglass; let the sugar that was boiled, &c., cool in a tub, and when nearly cold throw in a cupful of good yeast and stir frequently. When cold, put all into a clean cask, and stir frequently for a few days; then put in a pint and a half of brandy and fasten up close. Let it remain for two or three months; then bottle.

Digitized by Google

Pastimes.

GAMES AT PATIENCE.

BY "CAVENDISH."

We must all remember as children—at least those of us who ever played at cards—what is now called the old fashioned patience, which is played by dealing the cards in four packets, until an ace is arrived at, when it is put in a separate place below one of the four packets, and so on for the other aces. Any two can be placed on any ace, and so on in sequence up to the kings; cards, not continuing the sequences already commenced being put on one of the four packets above. The game consists in endeavouring to make four complete sequences. If this is achieved, the player wins; if not, he loses. And a very good game the old fashioned patience is, demanding judgment and memory; but it has one serious defect, viz., that the chances against success, even in the hands of a skilful player, are considerable. This defect led innovators to propose an improvement, viz., to allow *shifting*, *i.e.*, to allow cards which make up sequences in the reverse order to be shifted from the top of one packet to another. Thus, suppose an eight to be on the top of one packet, and a six on the top of another, and a seven to be turned from the undealt cards. The seven would be placed, of course, on the right; and the shifters would then allow the six to be put on the seven, and so on for other top cards. This new fangled method was, of course, scorned by the old school; but it makes an excellent game, and it brings the chances of success in favour of the skilled player, which is as it should be with games where the player matches himself against fate, as the interest and amusement are thereby much heightened.

Since the old times referred to, many patiences, some very ingenious, others very silly, have been invented. A description of two or three of the best of these may be found useful by those who during the long evenings may find themselves without playfellows, and desirous of a little recreation.

To avoid repetition, it will be as well to commence with an explanation of terms:

Sequence order of the cards. — In the following patiences the sequence order of the cards is always ace, 2, 3, 4, 5, 6, 7, 8, 9, 10, knave, queen, king. This sequence is called an *ascending sequence;* the reverse, beginning with the king, and so on backwards to the ace, is called a *descending sequence.* In one of the patiences given the small cards from the 2 to the 6 are left out. The ascending sequence will in this case be ace, 7, &c., to king, and the descending sequence the reverse.

In some patiences the sequences need not be of the same suit, in others they must be.

Available cards are cards that are not covered or *blocked*, and that may be *taken* to form sequences in accordance with the special rules of the patience.

Removable Cards are cards that may be moved from one row or packet to another, to form sequences in accordance with the special rules of the patience.

A very pretty, but easy patience, called *La Belle Lucie*, is played, as follows:—

One pack of fifty-two cards is to be well shuffled, and dealt face upwards in seventeen packets of three cards each, the last card being dealt singly. The cards in each packet should overlap each other, but should be spread sufficiently to enable the player to recognise the underneath cards.

The object of the patience is to form in one deal four ascending sequences (which must follow suit), by taking any top cards that are available. When there are no available cards, removable cards may be made use of, any top card being removable which forms a descending sequence with any other top card, suit being followed when a card is moved; the card uncovered by the taking or removal becomes available or removable, as the case may be, if cards of the same suit next in sequence to it then present themselves on the top. Also, when all the cards of any packet, or the card dealt singly, have been taken or removed, and a blank space is thus left, any king on the top of a packet is removable to the blank space. Some players do not approve of moving kings to spaces.

Available cards should be taken whenever they present themselves. The skill of the player is only exercised in placing the removable cards, as, if this is injudiciously done, other cards which the player requires to take, may become blocked by the removals.

The following example of a moderately easy hand will show more clearly than mere description how *La Belle Lucie* is managed. As with the type we cannot represent over-lapping cards, the reader will please to understand that each packet of three is separated by a line from the next packet, and that the card to the left is at the bottom of the packet, the card to the right on the top of the packet, and may be either available or removable.

Qn ♣, 4 ♠, 10 ♠	Ace ♢, 9 ♢, 3 ♣	6 ♡, 2 ♢, 7 ♢
Kg ♣, 8 ♢, Ace ♣	Kv ♣, 6 ♠, Kv ♡	2 ♠, 2 ♣, 8 ♣
6 ♣, Qn ♡, 4 ♢	Kv ♠, Ace ♠, Kg ♡	3 ♡, 9 ♣, Qn ♢
10 ♢, 8 ♠, 8 ♡	Kg ♠, 9 ♠, 8 ♠	Kg ♢, 7 ♠, 4 ♡
2 ♡, 7 ♡, 10 ♣	5 ♢, 5 ♣, 7 ♣	Ace ♡, 9 ♡, 5 ♡
5 ♠, 4 ♣, 10 ♡	Qn ♠, Kv ♢, 3 ♢	6 ♢

To win the patience, take ace of clubs, move seven of diamonds on eight of diamonds (it will not be necessary to repeat each time on what the card is moved, because it must be moved on the next highest card of the same suit forming a descending sequence); move six of diamonds (making a blank space on which a king can be moved); move king of hearts to space. Take ace of spades; move two of diamonds; five of hearts; four of hearts; seven of spades; queen of diamonds; eight of clubs; seven of clubs. Take two and three of clubs; and two of spades. Move ten of hearts; nine of hearts; eight of hearts; and ten of spades. Take four and five of clubs; three, four, and five of spades. Move nine of diamonds; and take ace, two, three, and all the diamond suit up to the king. Move queen of hearts and take all the clubs up to the ten. Move seven of hearts, and take all the hearts, and the patience must be won.

A similar but less easy patience, called *The House in the Wood*, may be played with two packs shuffled well together and dealt as before, except that the number of packets will be thirty-five instead of eighteen, and that one packet will contain two cards. In this patience kings cannot be moved to spaces. Of course eight ascending sequences have to be made. If ordinary sized cards are used, instead of patience cards, which are smaller, the packets occupy a large space. It is convenient for two players to consult over this patience from the opposite sides of a card table, each taking four sequences, so as to bring all the packets within easy reach. Available cards should not be taken without consideration. Only one deal is allowed as before.

Another variety is *The House on the Hill*, which is played with two packs, four ascending and four descending sequences being formed, and the cards being removable in both ascending and descending sequences; but it is not nearly so good a patience as the former.

The two patiences which follow are among the best known:

Russian Patience is played with two packs of fifty-two cards each, shuffled well together. There are trifling variations in the mode of playing. The following is recommended:

Deal the cards face upwards by one at a time in horizontal rows containing twelve cards each, the thirteenth card being placed below the first, the fourteenth below the second, and so on, forming perpendicular rows. To economise space it is as well that the lower card in each perpendicular row should somewhat overlap the one above, but not so much as to conceal the values of the upper cards.

The game consists in forming four ascending sequences composed of spades, hearts, clubs, and diamonds, and four corresponding descending sequences, in accordance with the following rules:

During the deal if any available king or ace presents itself in the first row of twelve cards, it may be taken at once. If a king or ace is taken, and a queen or two of the available suits presents itself in the first row, it may similarly be taken and put on the king or ace, as the case may be, and so on for other available cards. The spaces left by the removal of cards during the deal must be filled up from the undealt cards as soon as the available cards are taken. In the succeeding rows only the outside cards can be taken. Thus, if the thirteenth card (first in the second row) is available it may be taken, and the space filled from the undealt cards; but if not available, all the cards in the top row are blocked, and the succeeding cards cannot be taken even if they would be otherwise available, until the twenty-fourth card (last in second row) is reached, when that card if available can be similarly taken. If it so happens that the thirteenth card is available, and is taken (it is not compulsory to take available cards), and the taking of this card renders any card in the top row available, it may be taken. Also if the twenty-fourth card is available, and taking it renders the twelfth or thirteenth cards available, they can be taken, and so on, their places being supplied from the undealt cards, and these again, if available, can be taken. These rules may be summed up thus: *any outside card*, if available, and not covered by another card, can be taken. Outside cards are the top horizontal row, and the perpendicular rows to the extreme right and left; but the top row, though uncovered, becomes blocked the moment a thirteenth card, which is not available or not taken, has been dealt; and only the right and left cards of the top row can become available, should chance happen to uncover them after the twenty-fourth card is dealt.

When the whole pack has been dealt out, cards in the bottom row (*i.e.*, cards which are uncovered), may be either available or removable. Removable cards can be moved either in ascending or descending sequences which follow suit; and the sequences are continuous throughout the double suit; *i.e.*, an ace, which follows suit, can be moved on a king, or *vice versâ*.

When all the cards in one perpendicular row are moved or taken, a blank space is left, on which any removable king or ace can be moved, and cards so moved to spaces may have other cards moved on them in ascending or descending sequences which follow suit.

When no more cards can be taken or moved, the untaken cards are placed together thus: the first perpendicular row is closed up so that the cards keep their order, the first card remaining at the top of the pack, when the collected cards are turned face downwards, the second card next, and so on to the last card of the row. The second perpendicular row is then similarly taken up, and added to the first, so that the top card of the second row follows in the pack next after the bottom card of the first row, when the collected cards are turned face downwards, and so on for the succeeding rows.

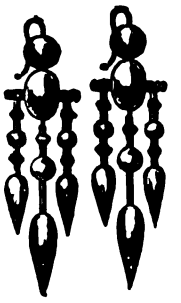
When all the rows are collected the pack is held face downwards, and

Digitized by Google

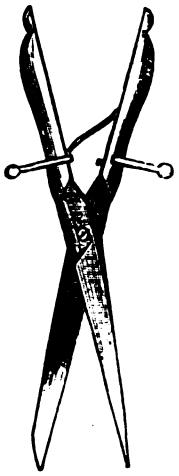
7. Silver Chatelaine with Fittings.

8. Silver Pendant.

11. Velvet Chatelaine Bag, with Silver Mountings.



9. Silver Earrings.



10. The Bircham Dagger Scissors (Open).

10A. The Bircham Dagger Scissors (Closed).

12. Soda Water Pencil Case.

13. New Nail Pencil Case.

NOVELTIES IN SILVER ORNAMENTS, SCISSORS, AND PENCIL CASES,

DESIGNED BY MR. THORNHILL, 141, NEW BOND STREET, LONDON, W.

No. 7. Egyptian silver Chatelaine, with five fittings, comprising scissors in case, egg etui, tablet, pencil case, and knife.
No. 8. Frosted silver Pendant, with a locket in back.
No. 9. Frosted silver Etruscan Earrings.
No. 10. The Bircham Dagger Scissors, open for use.
No. 10A. The same in sheath, as worn on the Norwegian belt.

No. 11. A Black Velvet Bag, with silver frame and hook, chased in the Italian style, with silver cypher and crown.
No. 12. A new Pencil Case in the form of a bottle of soda water, made with the patent rachet movement.
No. 13. A ditto in the form of a brass-headed nail, with ring for attaching to chain; the pencil is made of silver and the head of silver gilt.

Digitized by Google

Pastimes.

GAMES AT PATIENCE.

BY "CAVENDISH."

We must all remember as children—at least those of us who ever played at cards—what is now called the old fashioned patience, which is played by dealing the cards in four packets, until an ace is arrived at, when it is put in a separate place below one of the four packets, and so on for the other aces. Any two can be placed on any ace, and so on in sequence up to the kings; cards, not continuing the sequences already commenced being put on one of the four packets above. The game consists in endeavouring to make four complete sequences. If this is achieved, the player wins; if not, he loses. And a very good game the old fashioned patience is, demanding judgment and memory; but it has one serious defect, viz., that the chances against success, even in the hands of a skilful player, are considerable. This defect led innovators to propose an improvement, viz., to allow *shifting*, *i.e.*, to allow cards which make up sequences in the reverse order to be shifted from the top of one packet to another. Thus, suppose an eight to be on the top of one packet, and a six on the top of another, and a seven to be turned from the undealt cards. The seven would be placed, of course, on the right; and the shifters would then allow the six to be put on the seven, and so on for other top cards. This new fangled method was, of course, scorned by the old school; but it makes an excellent game, and it brings the chances of success in favour of the skilled player, which is as it should be with games where the player matches himself against fate, as the interest and amusement are thereby much heightened.

Since the old times referred to, many patiences, some very ingenious, others very silly, have been invented. A description of two or three of the best of these may be found useful by those who during the long evenings may find themselves without playfellows, and desirous of a little recreation.

To avoid repetition, it will be as well to commence with an explanation of terms:

Sequence order of the cards. — In the following patiences the sequence order of the cards is always ace, 2, 3, 4, 5, 6, 7, 8, 9, 10, knave, queen, king. This sequence is called an *ascending sequence;* the reverse, beginning with the king, and so on backwards to the ace, is called a *descending sequence.* In one of the patiences given the small cards from the 2 to the 6 are left out. The ascending sequence will in this case be ace, 7, &c., to king, and the descending sequence the reverse.

In some patiences the sequences need not be of the same suit, in others they must be.

Available cards are cards that are not covered or *blocked*, and that may be *taken* to form sequences in accordance with the special rules of the patience.

Removable Cards are cards that may be moved from one row or packet to another, to form sequences in accordance with the special rules of the patience.

A very pretty, but easy patience, called *La Belle Lucie*, is played, as follows:—

One pack of fifty-two cards is to be well shuffled, and dealt face upwards in seventeen packets of three cards each, the last card being dealt singly. The cards in each packet should overlap each other, but should be spread sufficiently to enable the player to recognise the underneath cards.

The object of the patience is to form in one deal four ascending sequences (which must follow suit), by taking any top cards that are available. When there are no available cards, removable cards may be made use of, any top card being removable which forms a descending sequence with any other top card, suit being followed when a card is moved; the card uncovered by the taking or removal becomes available or removable, as the case may be, if cards of the same suit next in sequence to it then present themselves on the top. Also, when all the cards of any packet, or the card dealt singly, have been taken or removed, and a blank space is thus left, any king on the top of a packet is removable to the blank space. Some players do not approve of moving kings to spaces.

Available cards should be taken whenever they present themselves. The skill of the player is only exercised in placing the removable cards, as, if this is injudiciously done, other cards which the player requires to take, may become blocked by the removals.

The following example of a moderately easy hand will show more clearly than mere description how *La Belle Lucie* is managed. As with the type we cannot represent over-lapping cards, the reader will please to understand that each packet of three is separated by a line from the next packet, and that the card to the left is at the bottom of the packet, the card to the right on the top of the packet, and may be either available or removable.

Qn ♣, 4 ♠, 10 ♠	Ace ♢, 9 ♢, 3 ♣	6 ♡, 2 ♢, 7 ♢
Kg ♣, 8 ♢, Ace ♣	Kv ♣, 6 ♠, Kv ♡	2 ♠, 2 ♣, 8 ♣
6 ♣, Qn ♡, 4 ♢	Kv ♠, Ace ♠, Kg ♡	3 ♡, 9 ♣, Qn ♢
10 ♢, 3 ♠, 8 ♡	Kg ♠, 9 ♠, 8 ♠	Kg ♢, 7 ♠, 4 ♡
2 ♡, 7 ♡, 10 ♣	5 ♢, 5 ♣, 7 ♣	Ace ♡, 9 ♡, 5 ♡
5 ♠, 4 ♣, 10 ♡	Qn ♠, Kv ♢, 3 ♢	6 ♢

To win the patience, take ace of clubs, move seven of diamonds on eight of diamonds (it will not be necessary to repeat each time on what the card is moved, because it must be moved on the next highest card of the same suit, forming a descending sequence); move six of diamonds (making a blank space on which a king can be moved); move king of hearts to space. Take ace of spades; move two of diamonds; five of hearts; four of hearts; seven of spades; queen of diamonds; eight of clubs; seven of clubs. Take two and three of clubs; and two of spades. Move ten of hearts; nine of hearts; eight of hearts; and ten of spades. Take four and five of clubs; three, four, and five of spades. Move nine of diamonds; and take ace, two, three, and all the diamond suit up to the king. Move queen of hearts, and take all the clubs up to the ten. Move seven of hearts, and take all the hearts, and the patience must be won.

A similar but less easy patience, called *The House in the Wood*, may be played with two packs shuffled well together and dealt as before, except that the number of packets will be thirty-five instead of eighteen, and that one packet will contain two cards. In this patience kings cannot be moved to spaces. Of course eight ascending sequences have to be made. If ordinary sized cards are used, instead of patience cards, which are smaller, the packets occupy a large space. It is convenient for two players to consult over this patience from the opposite sides of a card table, each taking four sequences, so as to bring all the packets within easy reach. Available cards should not be taken without consideration. Only one deal is allowed as before.

Another variety is *The House on the Hill*, which is played with two packs, four ascending and four descending sequences being formed, and the cards being removable in both ascending and descending sequences; but it is not nearly so good a patience as the former.

The two patiences which follow are among the best known:

Russian Patience is played with two packs of fifty-two cards each, shuffled well together. There are trifling variations in the mode of playing. The following is recommended:

Deal the cards face upwards by one at a time in horizontal rows containing twelve cards each, the thirteenth card being placed below the first, the fourteenth below the second, and so on, forming perpendicular rows. To economise space it is as well that the lower card in each perpendicular row should somewhat overlap the one above, but not so much as to conceal the values of the upper cards.

The game consists in forming four ascending sequences composed of spades, hearts, clubs, and diamonds, and four corresponding descending sequences, in accordance with the following rules:

During the deal if any available king or ace presents itself in the first row of twelve cards, it may be taken at once. If a king or ace is taken, and a queen or two of the available suits presents itself in the first row, it may similarly be taken and put on the king or ace, as the case may be, and so on for other available cards. The spaces left by the removal of cards during the deal must be filled up from the undealt cards as soon as the available cards are taken. In the succeeding rows only the outside cards can be taken. Thus, if the thirteenth card (first in the second row) is available it may be taken, and the space filled from the undealt cards; but if not available, all the cards in the top row are blocked, and the succeeding cards cannot be taken even if they would be otherwise available, until the twenty-fourth card (last in second row) is reached, when that card if available can be similarly taken. If it so happens that the thirteenth card is available, and is taken (it is not compulsory to take available cards), and the taking of this card renders any card in the top row available, it may be taken. Also if the twenty-fourth card is available, and taking it renders the twelfth or thirteenth cards available, they can be taken, and so on, their places being supplied from the undealt cards, and these again, if available, can be taken. These rules may be summed up thus: *any outside card*, if available, and not covered by another card, can be taken. Outside cards are the top horizontal row, and the perpendicular rows to the extreme right and left; but the top row, though uncovered, becomes blocked the moment a thirteenth card, which is not available or not taken, has been dealt; and only the right and left cards of the top row can become available, should chance happen to uncover them after the twenty-fourth card is dealt.

When the whole pack has been dealt out, cards in the bottom row (*i.e.*, cards which are uncovered), may be either available or removable. Removable cards can be moved either in ascending or descending sequences which follow suit; and the sequences are continuous throughout the double suit; *i.e.*, an ace, which follows suit, can be moved on a king, or *vice versâ*.

When all the cards in one perpendicular row are moved or taken, a blank space is left, on which any removable king or ace can be moved, and cards so moved to spaces may have other cards moved on them in ascending or descending sequences which follow suit.

When no more cards can be taken or moved, the untaken cards are placed together thus: the first perpendicular row is closed up so that the cards keep their order, the first card remaining at the top of the pack, when the collected cards are turned face downwards, the second card next, and so on to the last card of the row. The second perpendicular row is then similarly taken up, and added to the first, so that the top card of the second row follows in the pack next after the bottom card of the first row, when the collected cards are turned face downwards, and so on for the succeeding rows.

When all the rows are collected the pack is held face downwards, and

Digitized by Google

the cards are redealt face upwards in horizontal rows of twelve, as at first. Precisely the same rules apply to the cards taken during the deal as before, and also to the available or removable cards when the deal is completed.

Three deals are allowed. If the eight sequences are completed in three deals or less, the player wins.

An example of this patience would occupy considerable space. If the directions are *precisely* followed, it may be played from the description alone.

Persian Patience is played with two piquet packs (*i.e.*, packs from which the twos, threes, fours, fives, and sixes are excluded) shuffled well together.

The whole pack is dealt out in eight rows of eight cards each, the cards of the perpendicular rows overlapping slightly to economise space.

The game consists in forming eight ascending sequences in accordance with the following rules:

After the cards are all dealt out, any uncovered card is available that will form an ascending sequence commencing with the aces; the sequences must follow suit. It is not compulsory to take available cards.

Any uncovered card is removable in descending sequence, with this limitation, that only red cards can be moved on black ones, or black on red ones.

If all the cards in one perpendicular row are taken or moved so that a blank space is left, any uncovered card is removable to that space.

When no more cards can be taken or moved, those remaining untaken are thoroughly shuffled and redealt in horizontal rows of eight as at first.

The process of taking or moving is now repeated. Three deals are allowed. If eight complete ascending sequences are formed in three deals or less, the player wins.

If in any deal no card can be taken, that deal counts for nothing.

The following example will show clearly the *modus operandi*, and will also exhibit the kind of problems which are presented by this difficult but most charming patience:

There have been two deals and only five cards have been taken, viz.: two aces of diamonds, ace of hearts, ace of clubs, and ace of spades. The remaining cards are dealt as follows:

1st row.	2nd row.	3rd row.	4th row.	5th row.	6th row.	7th row.	8th row.
7 ♠	10 ♣	8 ♣	Kg. ♣	9 ♣	Kv. ♠	Q. ♢	Q. ♠
Kv. ♢	10 ♡	10 ♣	8 ♡	Kg. ♡	9 ♡	9 ♢	Q. ♢
7 ♣	10 ♠	7 ♢	7 ♣	Kg. ♠	Kv. ♡	Kg. ♢	7 ♡
8 ♠	Q. ♣	8 ♠	Q. ♡	Ace ♡	9 ♣	Kv. ♢	10 ♢
9 ♢	Kg. ♠	Q. ♡	8 ♢	9 ♠	10 ♢	8 ♢	10 ♠
9 ♣	Q. ♣	Kg. ♣	10 ♡	Kg. ♢	Kv. ♣	Kv. ♡	Q. ♣
Ace ♠	Ace ♣	7 ♢	9 ♡	8 ♡	Kg. ♡	7 ♣	7 ♡
Kv. ♣	8 ♣	Kv. ♠					

The 7, 8, ace of clubs, and 7, 8, 9, 10, knave of hearts can be taken; but if they are, no other card can be taken, and the patience is lost.

To win the patience play as follows:

Take 7 of clubs and 7, 8 of hearts, but on no account take 8 of clubs or 9 of hearts. Then move queen of spades on king of hearts, knave of hearts on queen of spades; 10 of spades on knave of hearts; 10 of diamonds on knave of spades; 7 of hearts on 8 of clubs (which was left untaken at the bottom of the second row for this purpose). Continue to move and take as follows: Move knave of clubs on queen of diamonds; take ace of spades; move 9 of spades on 10 of diamonds; 9 of diamonds on 10 of spades; 7 of hearts on 8 of spades; 8 of clubs on 9 of diamonds; 7 of hearts on 8 of clubs; 8 of spades on 9 of hearts (which was left untaken at the bottom of the fourth row for this purpose); take 7 and 8 of spades; ace of clubs and 9, 10 of hearts. The 9 of spades is not taken now, as there are two red eights at the bottom of other rows, either of which may require to be moved on the 9 of spades. Move queen of clubs on king of diamonds; knave of diamonds on queen of clubs; take 7 of spades, and there is one vacant space, on which any bottom card can be placed. Move knave of clubs to space; queen of diamonds on king of spades; knave of clubs on queen of diamonds. There being a vacant space, it would have saved time to make the last three moves together. Similarly, now move 10 of diamonds and 9 of spades together on to knave of clubs (this is to get at 7 of diamonds, which is next above knave of spades). Move knave of spades to space; take 7 of diamonds and 8 of diamonds in fourth row, uncovering queen of hearts; move queen of hearts on king of clubs; knave of spades on queen of hearts, preserving the space; take 7 of clubs; move 8 of diamonds on 9 of spades, which was left untaken for this purpose; move knave of diamonds to space; queen of spades on king of diamonds; knave of diamonds on queen of spades, and there are two spaces at command, and the player ought to win easily.

Move 8 of clubs and 7 of hearts to space (these can be moved together, as there are two spaces); move 9 of diamonds to other space; 10 of spades on knave of diamonds in seventh row; 9 of diamonds on 10 of spades, and 8 of clubs and 7 of hearts back on to 9 of diamonds. Practised players would move all these four cards together in order to save time. After a little experience the nine separate single moves requisite to transfer all these four cards from one row to another would, as a matter of course, be done at one operation. Take knave of hearts; move knave of diamonds on queen of spades; king of diamonds and queen of clubs together to space; knave of diamonds on queen of clubs. These three cards might have been moved at one operation to save time. Take 9 of spades; ace, 7, 8 of hearts; 8 of clubs; 9 of diamonds; 10, knave, queen, king of spades; queen of hearts; king of hearts from fifth row; and 9 of clubs; move king of clubs from third row to space; queen of hearts on king of clubs; take 8 of spades; 7 of diamonds; 10 of clubs; 8 of clubs; 8 of diamonds; 9 of spades; 10 of diamonds; knave of clubs; knave of diamonds from cards previously put on space, uncovering queen of clubs. Take queen of diamonds; queen of clubs; king of diamonds; and king of clubs.

There are now four spaces. It does not matter, in fact it has scarcely mattered for some time, how the cards are moved or taken. The patience is won, however the remaining cards are manipulated. There are other ways of winning the patience after the first few moves. It is not intended to exhaust the various ways of doing it, but to show the general principles on which the patience is worked.

GENEALOGICAL PUZZLE.

The following lines are copied from an old family picture:—

The first by my father's side is my brother,
And so is the next in right of my mother;
The third is my own son, lawfully begat,
And all sons of the husband in my lap,
Without hurt of lineage in any degree,
Show me in reason how this may be.

BLACK RAVEN.

The solution will be given in the Christmas number of *The Queen*.

DOUBLE ACROSTIC.

LE ROI EST MORT! VIVE LE ROI!

1. Although its stops don't stop it, I entreat
That Southron man to stop it in the street.
2. Two in this light appear; and such their scope,
Each may be thin as thread, or stout as rope.
3. In any sweepstakes you are sure of me,
Whether a prize, whether a blank I be.
4. At twelve o'clock to-night it will be born,
To die and live again tomorrow morn.
5. My rate is ever changing; 'tis a pity,
That I am only royal in the city.
6. I'd rather trust quinine's specific power,
Than fling this charm in stream 'ere sunrise hour.
7. For thee, dear friend, my acrostic was designed,
Applaud its merits, to its faults be blind.

CRACK.

DOUBLE ACROSTIC.

Ring out the old, ring in the new,
Ring happy bells across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

1. "Quaint old town of toil and traffic, quaint old town of art and song."
2. "The great brand
Made lightnings in the splendour of the moon;
And, flashing round and round, ...
Shot like a streamer of the northern morn."
3. "Now speaks thy heart;
Now play'st thou well thy genuine part!"
4. "Ho the merry mischief maker,
Whom the people called the storm-fool,
Rose among the guests assembled."
5. "The huge earth shaking beast."
6. "Daisies, those pearl'd ——— of the earth."
7. "Open here I flung a shutter, when with many a flirt and flutter.
. . . . . .
Perch'd upon a bust of Pallas, just above my chamber door,
Perch'd and sat, and nothing more."
8. "I come, I come, ye have called me long,
I come o'er the mountains with light and song."

THREE GOBBINS.

Quotations from Tennyson, Poe, Hemans, Macaulay, Scott, Longfellow, and Shelley.

The solutions will be given in the Christmas number of *The Queen*.

A HINT ON AQUARIUMS AND SMALL FOUNTAINS.

A CHEAP and effective aquarium is an inverted bell propagating glass in a suitable polished wood stand. If required partly darkened, glue a piece of green silk on the outside; well washed clinkers make very good hiding-places for the fish; a piece of clean cork floating on the top is handy for small frogs or newts. It is quite as well to have an ornamented edging of perforated zinc about 3in. high, as it prevents the fish from jumping out if the water is high. A fountain can be made in these glasses by having a hole cut or drilled in the bottom, and fixing two pipes, fixing them in position and filling in with pitch just warm enough

Digitized by Google

to run, or shoemaker's wax; when set cover 1in. deep with plaster of Paris; this must be well washed out before fish are put in. Small-leaved plants can be obtained from the running ditches; a few small eels are very interesting. To make a fountain proceed as follows: Have a stand turned to hold a glass bowl; bend a tube (¾in. compo at 1d. per foot will do) so that one end comes down inside the side of the glass, and turns up in the middle of the bowl, and, having brought the end above the level of the water, have a gas tap and nipple soldered upon it. The other portion of the pipe may be carried from the side of the bowl to a tub out of doors elevated, the higher the better. Turn on the taps, and, when the glass is full, the water will run over the sides into the wooden stand and down an outlet pipe fitted under the bowl in the middle of the wooden stand, and carried out into the garden. If the inlet pipe be carried over the part w ere the silk is glued on, the deception is not so apparent; the glass should be slightly tilted away from the silk, as wetting this would probably make it come off in course of time. Cost of such aquarium Glass, 16in. drained, 4*s.*; stand, 3*s.*; tube and gas tap, 3*s.* 6*d.*; total 10*s.* 6*d.*

BERRIES FOR CHRISTMAS DECORATIONS.

It may be worth while to suggest to those who advocate house trimming at Christmas, and especially such as are swift to labour in church decorations, that mountain ash berries may be stored for the purpose either in bunches by gathering them when free from moisture, and hanging them in a dry place, or by threading them singly and keeping the strings where no damp will reach them. They take the place of holly berries successfully, and every decorator knows how much the appearance of her designs is often marred from want or scarcity of the bright red fruit among dark green foliage. If the season be wet and the berries much swelled, they will probably turn colour in the process of drying, but they may then be dipped into a solution of sealing wax dissolved in methylated spirits, and no one can detect that it is a delusion and a snare. Mountain ash can be procured so easily that there need be no lack of sufficiency. Berries washed in dissolved black sealing wax are useful as a substitute for ivy, and look very well when mixed with pale leaves, such as white laurel and holly.

NATURE PRINTING.

The question is repeatedly asked, "What will amuse an invalid?" and many who have good health are often inquiring for some fresh employment; to this we would answer, have you ever tried nature printing? The process is simple, the cost very small, and the subjects endless. Ferns, tree foliage, weeds, lace, fretwork, &c., are all suitable subjects, while an album made up of cards printed in this manner is sure to be interesting and instructive.

In the first place a quantity of bichromate of potash is required, this must be dissolved in water in a black bottle. Then a strong solution of common salt, as much salt as the water will take up, and some cards, about the size of those used for carte-de-visites. A sheet of glass about 6in. by 4in., and a piece of board about 1in. larger; at least we find this the handiest size. The *modus operandi* is as follows: choose a day when the sun shines brightly, get your materials in order, and commence by applying a coat of the bichromate solution to the card; cover it evenly and quickly, a camel-hair pencil doing the work best, then lay on the leaf or other subject, and on this the glass; expose to the full sun for ten minutes, and then wash with the salt solution and clear water, two or three times alternately, and the impression will be indelibly fixed. Small foliaged plants, ferns, grasses, mosses, and lace, are subjects that are specially suited to this treatment, and cards so prepared look well. We do not advance this as at all new, but it is a good amusement to pass away time. The cost of the whole of the materials would not be more than half a crown, and hours would be spent in sunny weather at this kind of work.

CUT PAPER PATTERNS.

A fresh assortment of new models is received monthly at The Queen Office, 346, Strand, W.C., from Paris. The consignment this month consists of costumes, jackets, and polonaises. These can be forwarded to any address on receipt of postage stamps, the prices being given in the following list. Flat patterns at half-price. They must be applied for by letter only, and all letters containing orders and stamps are to be addressed to the Editor of The Queen. The prices include postage for Great Britain and Ireland, but not for foreign countries. Unpaid orders are not attended to. The patterns are in no way connected with any other address advertising in The Queen. There are no specimens on view at the Office, but some are to be seen at, and London orders taken by, Mr. Catt, of 197, Sloane-street, S.W., and 92, Queen's-road, Bayswater. Country orders, as usual, to be forwarded through the post, addressed to the Editor of The Queen, 346, Strand.

Ladies who write for paper patterns are requested to be partitular in sending their complete address.

NEW PAPER MODELS.

	s.	d.
1. Costume for two materials, checked and plain—skirt, tablier, and bodice	6	1
2. Carriage Costume, brocaded silk and faille; skirt and train, 5/1; bodice, 2/7; entire costume	7	2
3. Afternoon Outdoor Dress, broderie laine and faille skirt, 4/7; bodice, 2/7; entire dress	6	7
4. Skirt with triple scarfs and queue de paon train	2	7
5 Skirt with queue de paon train, and gathered back breadths	2	7
6. Square tablier, with straps and bows at the back	2	1
7. Skirt for ditto	2	7
8. Sleeveless Cuirass Bodice to match	2	1
9. Jean of Arc Bodice	2	7
10. Cuirass bodice, with sleeves	2	7
11. Double-breasted Bodice, with puffed sleeves	2	7
12. Basque Bodice, with violin back	2	7
13. High Bodice and Waistcoat	2	7
14. Half-high Bodice for demi-toilette	2	7
15. Evening Skirt, with fronce front and plaited back	4	7
16. Evening Skirt, with tunic	4	7
17. Low Bodice	2	7
18. Sleeveless Jacket	2	7
19. Sleeve, with puffs	1	1
20. Sleeve with crevés down the back of arm	1	1
21. Double-breasted Polonaise, open with revers	3	1
22. Ditto high, with upright collar	3	1
23. Plain Train Skirt, with plaited back breadths	3	1
24. Ulster Polonaise for outdoor morning costumes, loose in front and Princesse at the back	3	1
25. Norfolk Jacket	2	7
26. Laveuse Tunic	3	1
27. Hood for evening wear	1	0
28. Opera Cloak	2	7
29. Fichu for out-door wear	2	7
30. Ditto, for evening wear	1	7
31. Sleeves from any illustrations	1	1
32. House Jacket	2	6
33. A Mantelet for lace and cashmere	2	7
34. A Dolman Cape	2	7
35. Jacket (close fitting)	2	7
36. Jacket (half fitting) for fur	2	7
37. Short double-breasted Jacket, with revers and deep cuffs	2	1
38. Waterproof Cloak, Connemara cape	2	1
39. Ditto, with cape and monk's hood	2	1
40. Ditto, with hood and sleeves	2	1
41. Large Circular Cloak for fur lining	1	0
42. Waterproof, for girl of fifteen	1	7
43. Riding Habit and Trousers	5	6
44. The Nightingale Jacket	0	9
45. Dressing Jacket	1	2
46. Long Flannel Dressing Gown, (Princesse form)	2	2
47. Ditto (Watteau form)	2	7
48. Morning House Dress	2	7
49. Petticoat under short costume	1	2
50. Flannel Petticoat	1	2
51. White petticoat under long skirt	2	0
52. High Petticoat Bodice	1	2
53. Low Petticoat Bodice	1	2
54. Low Petticoat Bodice (full)	1	2
55. Lady's Chemise	1	1
56. Lady's Nightgown	1	6
57. Lady's Knickerbockers	1	1
58. Lady's Drawers	1	1
59. Dress Improver or Bustle	0	9
60. Lady's Cooking Apron and Sleeves	1	1
61. Costumes for girls from five upwards	3	6
62. Princesse Frock, for girls from three upwards	2	0
63. Laveuse Costume for girl of eight and upwards	2	7
64. Sailor Costume for girls from four to ten	2	7
65. Long Dressing Gown for a girl of sixteen	1	7
66. Apron for a girl of four	1	0
67. Apron for girl of eight	1	1
68. Waterproof Cloak for girls	1	7
69. Chemise for a girl of eight and upwards	0	9
70. Night ditto	1	1
71. Drawers for a girl	0	9
72. Knickerbockers for ditto	0	9
73. Child's first Drawers	0	8
74. Ditto Knickerbockers	0	8
75. Baby's first Pelisse	1	7
76. Ditto for child of two	1	7
77. Baby Girl's Slouse Frock (high)	1	7
78. Ditto (low)	1	7
79. High Plaited Blouses for boys from two upwards	1	7
80. Baby's First Shirt	0	6
81. Ditto Flannel (Bed)	1	0
82. Ditto Night Dress	1	1
83. Outdoor Jacket for a child of three	1	0
84. Nursery Pinafore	1	2
85. Hood for a baby	1	6
86. Hood Shawl for an infant	0	7
87 Low Frock for a baby boy	1	7
88. High ditto	1	7
89. Circular Pinafore for a boy from two to three (high or low)	1	1
90. Norfolk suit for a boy of six	2	2
91. Spanish Suit for boys from eight to ten	2	2
92. Geneva Suit for a boy from eight to ten	2	2
93. Ulster Coat for a boy	2	2
94 Sailor Suits for boys of four	2	2
95. Ditto for boys of seven	2	2
96. Scotch Suits	2	2
97. Night Shirt for boys from two upwards	1	1
98. Day Shirts for ditto	1	1
99. Knickerbocker Suit for a boy of eight	2	2
100. Ditto for a boy of six	2	2
101. Pea Jacket for boys from five to ten	2	0
102. Dressing Gown for boys of seven and upwards	1	7
103. Long Dressing Gown for a gentleman	2	6
104. Gentleman's Short Morning Jacket	1	7
105. Gentleman's Flannel Shirt	1	7
106. Ditto Night Shirt	1	7

BRAIDING PATTERNS.

	s.	d.
1. Large Square Tablier and Sleeveless Jacket, new design	5	6
2. Ditto, with handsome border	5	7
3. Polonaise, with deep handsome border and front for cashmere or any material	6	6
4. Dolman, braided all over, or for beads and braid	5	6
5. Dolman for braid and embroidery	5	7
6. Circular Cape, with braided border	3	6
7. Circular Cape for Opera Mantle, braided with gold, all-over design	4	7
8. Ditto braided in rows	4	7
9. Mantelet with border	4	0
10. House Jacket, braided all over (sleeveless)	2	1
11. Short Half-fitting Paleto, pattern all-over, or with border only	5	7
12. Cuirass bodice, braided all over	3	7
13. Braided Pinafore for a girl of three	2	1
14. Lady's Apron	2	1
15. Baby's Braided Frock	3	6
16. Chatelaine Bag, braided, to be made of the same material as dress, with initials to order	1	6
17. Boy's Braided Frock and Jacket for piqué or holland	3	6
19. Child's Pelisse	4	1

EMBROIDERY AND BEADING PATTERNS.

	s.	d.
1. Tablier and sleeveless jacket to match with design all over for beading	6	7
2. Sleeveless jacket, embroidery	5	6
3. V-shaped Bodice, with trimmings of embroidered roses	4	7
4. Lady's Embroidered Waistcoat	2	7
5. Lady's Embroidered Apron	3	1
6. Chatelaine Bag, with design for embroidery, coronet, initials, or monogram to order	3	6
7. Chatelaine Bag, with band and suspenders for bugling	2	1
8. Polonaise, with border for working in silk or wool	6	6
9. Parasol	2	6
10. Slippers, embroidery only	4	0
11. Ditto, with monogram added	2	6
12. Smoking Cap		

APPLIQUE WORK FOR CASHMERE AND NET.

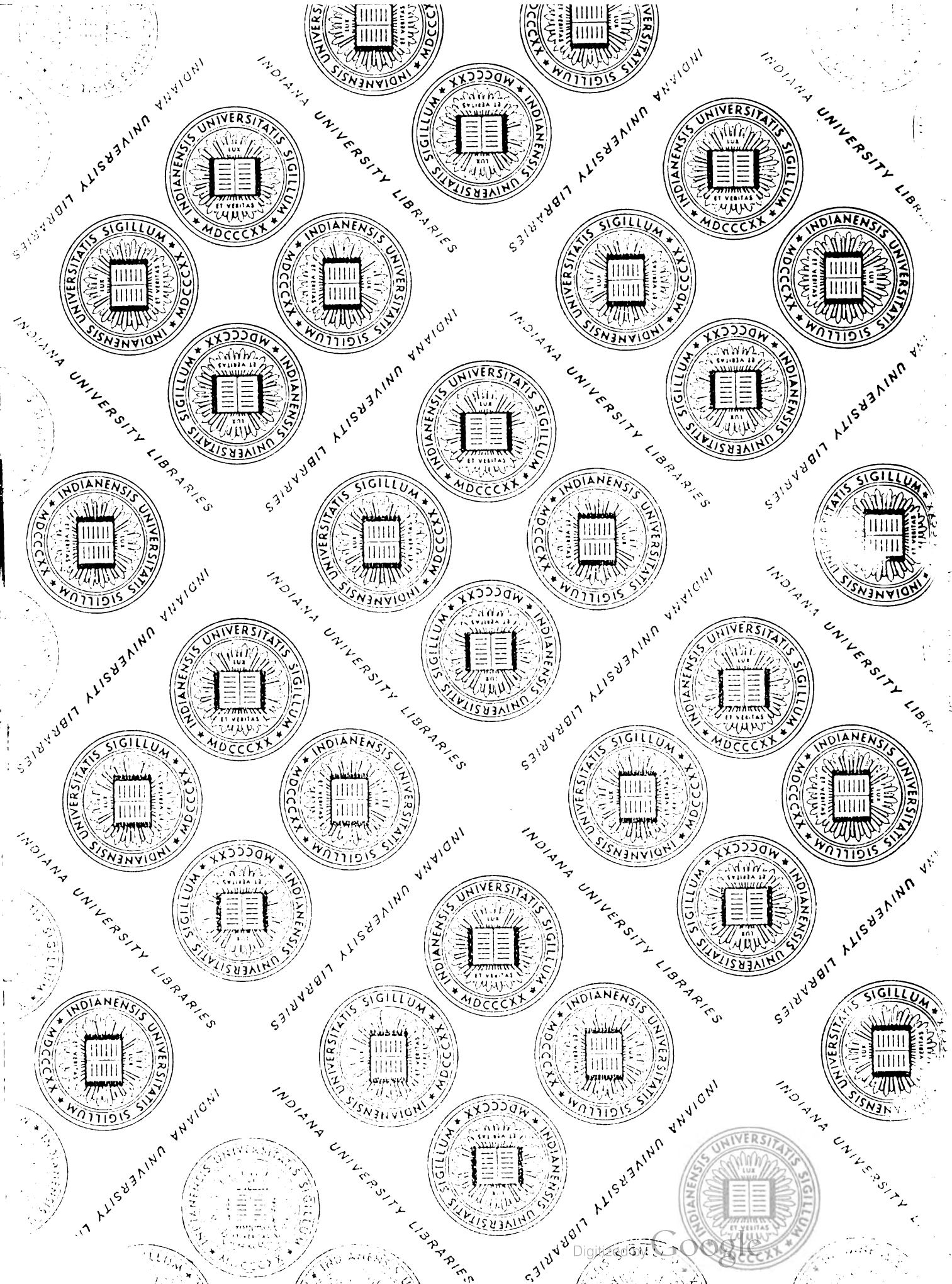
	s.	d.
1. Tablier and Sleeveless Jacket	5	0
2. Mantelet	4	7
3. Circular Cape	4	7
4. Lady's Apron	2	1

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google


INDIANA UNIVERSITY LIBRARIES
INDIANENSIS UNIVERSITATIS SIGILLUM
MDCCCXX
ET VERITAS
LUX

3 0000 108 285 762

INDIANA UNIVERSITY LIBRARIES

PERIODICAL

OCT '79

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google